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EVALUATING THE EVALUATOR

A NOVEL PERSPECTIVE ON TRANSLATION QUALITY ASSESSMENT

Hansjörg Bittner

Evaluating the Evaluator

This book offers a theoretical framework for assessing translation quality grounded in supportive argumentation. The volume outlines a systematic framework for translators and translation critics to substantiate their decisions and judgements on a translation's quality and, in the case of negative criticism, put forward a more effective translation solution. The book traces the decision-making process underpinning translation practice, considering the different factors surrounding a particular translation to inform the most appropriate translation strategy, such as the temporal and geographical relationship between source and target texts, special provisions required by clients, time frame, qualifications, and sociocultural and political issues. The framework posits that such factors should underpin any arguments used by the translator in adopting a given strategy and, in turn, that any criticism of a translation's quality must be in line with the same argumentative structure. Applied to a corpus of translation examiners' reports of translation, the book demonstrates how this framework can act as a tool to be scaled to fit the needs of the different actors of a translation – translators, critics, and scholars. This book will be of interest to scholars in translation studies and practising translators.

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1 Introduction

In *The Translator's Turn*, Douglas Robinson writes:

> It seems undeniable that translation is largely an intuitive process. Good translators choose words and phrases by reference not to some abstract system of intellectualized rules, which most of us have never internalized in the first place, but rather to "messages" or impulses sent by the body: a given word or phrase *feels* right. Intuitively, not just for the translator but for all language users, sense is not cognition but sensation.
>
> (Robinson 1991:xii)

We beg to differ. When translators choose words and phrases on the basis of what feels right, they follow some translation strategy – a strategy they may have acquired not from any intellectualised rules but, unwittingly, from experience and assumptions. For, otherwise, the translator would not be able to distinguish a good translation solution from a bad one. Using a translation strategy without being aware of it, the translator can state whether a rendering is satisfactory or not, but he or she cannot say why. The theory presented here is designed to help translators make translation decisions consciously, enabling them to provide arguments for and against different potential solutions.

The idea is to achieve an unassailable translation – a translation that harmoniously envelops the source text, the target text, the translation brief, and the target audience, and that is sustained by a web of interrelated arguments which will carry it (the translation) through the fiercest storms of criticism. Critics, evaluators, or revisers of translations need to fall back on some prescriptive concept of translation quality and translation quality assessment (TQA), if they wish to discuss the quality of a given target text as objectively as possible. That concept will stand pitted against the translator's concept of how to translate. And which of the two concepts is more convincing depends on their respective argumentative foundations. Again, our theory is intended to furnish the framework for such an argumentative foundation.

Given a theory that can handle translation quality in all its facets and that takes into account the different conditions in which the translation has been produced, there is no aspect to do with translation that might not be analysed systematically:

- translators can analyse potential translation solutions and decide which to take,
- evaluators can analyse the translators' achievements and judge them,
- translation scholars can analyse the evaluators' findings to see if they are appropriate.

Thus, we propose a theoretical tool which benefits those actors in a translational environment that are involved in, or have an interest in, translation quality.

So, why is translation quality important? It is important, because it is key to the success or failure of cross-language communication. In a business environment – where translation is "not an end but a means to an end" (Al-Abbas 2009:229) – we can say with Peña Pollastri that "[translation quality] is relevant in the market of translation since it is one of the features that defines the acceptability of certain translation products and the rejection of others" (Pollastri 2009:239). The problem is how to distinguish the acceptable translation products from the unacceptable ones and to determine what makes for a successful target text. In this context, Fritz Paepke remarks that the success of translation depends on the oscillating mix ratio of concrete information and the linguistic perception of such concrete information (cf. Paepke 1994:113). In other words, what counts with regard to translation quality are both content and the way in which content is conveyed. How these two variables can properly be assessed has been investigated in many a TQA theory. We propose another such theory in this book. Here is a brief outline of what will be discussed in the following chapters.

Chapter 2 deals with different approaches to translation quality and TQA. While four views on the subject are analysed in detail – those of Juliane House, Malcolm Williams, Heidrun Gerzymisch-Arbogast and Klaus Mudersbach, as well as Ernst-August Gutt – some 60 papers that discuss translation quality from various angles are looked at in passing, as it were. They include theoretical accounts with and without examples as well as corpus analyses and other empirical studies. The discussion of these approaches to translation quality and translation quality assessment prepares the ground for our own TQA theory in that it helps to garner interesting ideas and build the foundation on which an argument-based model can thrive.

Chapter 3, then, presents a few preliminary assumptions. It is divided into four sections. The first section defines translation quality and translation quality assessment. It covers different notions of quality and how quality can be measured, before considering the question of

how good quality can be achieved in translation. The second section relates to Juliane House's concept of overt and covert translation. Here, we argue that the principle underlying the overt–covert distinction is theoretically more intriguing than is evident from House's explanation of the concept. In the third section,[1] we tackle the problem of subjective evaluation. After looking at subjectivity and objectivity from a philosophical angle, we analyse the options afforded by translation quality assessment to establish the extent to which the individual steps of the TQA process can be objective. This is followed by a discussion of other scholars' attempts to render translation quality assessment as objective as possible. Finally, we offer our own suggestions of how the subjective in TQA can be curbed. The last section paves the way for the evaluation analysis in Chapter 6. Here, we first present different views on how to evaluate translations, before coming up with a framework that can be used to analyse the evaluations of translated texts.

In Chapter 4, we develop what might be regarded as the holistic background to our TQA theory. Assuming a wide-angle perspective, we pick up and pin down the different factors which, in some way or other, may affect the quality of the translated text. The factors are grouped around a centre that represents the actual translation. We refer to the resulting flowery shape as the "translator's daffodil". The individual factor groups are, then, discussed in detail. Christiane Nord's extratextual factors as well as defects in the source text feature prominently in the source text group. The group referred to as "text form" deals with Nord's intratextual factors and selected text types, that is, poetry, drama, and comics as well as audiovisual translation. Any factors relating to the client are analysed under "client roles", "deadlines", "glossaries", "specifications and stipulations", and "motivation". In the translator group of factors, we consider those quality aspects that are directly related to the translator as a human being or to the translator's task of producing the actual translation. They include the translator's qualification, competence, and motivation as well as any translation tools. The next section on culture-related factors is about cultural norms and translation in different cultures at different times in history. It also tackles borderline cases of translation. Under the heading of "politics", we are concerned with translation in political environments dominated by censorship and/or specific power structures and how these aspects have an effect on the quality of the translation product. All factors discussed in this chapter are distinguished as to whether or not they are relevant to translation quality and translation quality assessment, and whether or not they are known to the evaluator of the target text.

Following this account of the overall translation setting with its various factors relating to translation quality and translation quality assessment, we are finally in a position to develop our own argumentative TQA theory. In Chapter 5, we demonstrate how translation quality can be established on the basis of arguments that draw upon any relevant

factors referred to in Chapter 4. The key assumption is that the quality of a translation solution is only as good as the arguments supporting it. The first section shows that other translation scholars, too, have emphasised the need for argumentation in translation. In the second section, then, we develop the framework within which argumentation can be used to determine the quality of a translated text. This framework takes as a point of departure Klaus Schubert's concept of the decision-making process and applies it to translating. As a result, we get a translation strategy on the basis of which the translator can then render a given source text into a target text. This is when, in the third section, the argumentation process comes into play. It draws on the most important elements of Gregor Betz's theory of dialectical structures, providing a tool with which the relative quality of individual translation solutions can be established. How this works is demonstrated with two examples: the first deals with a critic's criticism of a young adult novel translated from English into German, and the second reveals how the translator should make a conscious decision between different potential translation solutions.

In Chapter 6, our TQA theory is applied to a corpus, namely, the examiners' reports of commented translations written as part of the bachelor's degree course "International Communication and Translation" at the University of Hildesheim. While looking at all aspects of the reports, we focus particularly on argumentation as a key requirement of TQA: to what extent do examiners support their positive and negative criticisms with appropriate arguments, and how do they do it? The second section specifies the parameters used to analyse the reports, and the third section presents the results of the analysis. The overall approach is both descriptive and prescriptive: on the one hand, we state what we find in the reports; on the other hand, we relate these findings to certain desiderata extracted from various requirements put forward by different translation scholars. The results of the analysis reflect the actual situation of TQA in an academic environment and could provide a framework of criteria according to which the quality of a commented translation should be assessed. Finally, Chapter 7 wraps up the ideas put forward in this book.

By way of concluding our introduction, we will briefly discuss the terminology associated with translation quality assessment. In general, the context defines the meanings of words. Thus, "translation" – apart from being determined by what is accepted as translation – may sometimes refer to the process of translating and sometimes denote the result of that process, that is, the actual translation product. Where the context is not sufficient to indicate the intended meaning, an unequivocal expression is preferred, for example, "translation process" or "translated text". As regards the verbs "assess" and "evaluate", and the corresponding nouns "assessment" and "evaluation", they are used interchangeably without suggesting variation in meaning. However, unlike "evaluator", the term "assessor" tends to be typically employed in an accounting or legal context – which is why

we refrain from using the latter expression.[2] Depending on the context, we occasionally refer to "revisers" when talking about a professional translation environment and to "examiners" when dealing with academic translation quality assessment. Definitions are provided when they are deemed necessary – such as the definition of what constitutes a relevant factor (cf. Chapter 4). As for acronyms, these are generally avoided, with the exception of TQA for "translation quality assessment". After these preliminaries, we can now begin to develop a novel perspective on translation quality assessment in order to be able to evaluate the evaluator.

Notes

1 The content of this section is also available in German (cf. Bittner 2014). Yet, despite its earlier publication, the German version has been prepared on the basis of the English original.
2 This is not to say that "assessor" might not also be used in a TQA context, as has been done, for instance, in Schäffner (1998:4) and Kim (2009:133).

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2 The Quality of Translation
Different Approaches

The quality of translation has been tackled from many different perspectives. These perspectives are as varied as the concepts of "translation" and "quality" are manifold: scholars have focussed on translation as a process or as the result of that process; and they have discussed translation quality in terms of acceptability, adequacy, or optimisation. Acceptability relates to the question of who has to use the translation and who is in a position to judge the quality of the translation, whereas adequacy has to do with the degree to which the target text and context can be said to be equivalent to the source text and context. Optimisation usually concerns the translation process. Furthermore, the quality of translation can be approached from a purely theoretical point of view or on the basis of an empirical study. It is patent that the many ways in which the above elements can be combined yield a large number of different perspectives on the quality of translation. This chapter will provide an overview of such perspectives: four approaches – the works of Juliane House, Malcolm Williams, Heidrun Gerzymisch-Arbogast and Klaus Mudersbach, as well as of Ernst-August Gutt – will be analysed in detail, many others will be discussed in a more cursory fashion. The purpose is to identify and describe the key ideas and to give the occasional hint as to how the respective approaches could benefit from suitable arguments – the central aspect of the theory presented in this book.

In trying to account for the many different ways in which translation quality becomes the object of academic investigation, we propose a system that looks at two distinguishing features: research focus and methodology. This system covers not only the assessment side of translation quality but also its more general aspects. Most approaches deal with translation quality either on the basis of the translated text or on the basis of the translation process; occasionally, though, the focus may be on quality issues that are only remotely related to translation as a product or process. In some cases, both product and process may be affected by the examination of a very specific issue (as, for example, in Martín de León 2007 or in Gerisch/Bastian 2007); in other cases, the role of translation as product or process is rather marginalised (as in Muñoz Martín / Conde Ruano 2007, Forstner 2007, or Fox 2009). As for methodology,

we juxtapose theoretical and empirical approaches. They can be defined as follows: an approach is considered empirical if it involves either test subjects (as in surveys and translation experiments) or a text corpus; an approach is considered theoretical if it involves neither test subjects nor a text corpus. Note that this definition does not cater for "empirical" in its etymological meaning, that is, relating to knowledge derived from experience (cf. Williams 2004:130, 2009:13).

Our review of selected contributions to the discussion of translation quality will begin with House (1997), Williams (2004 and 2009), Gerzymisch-Arbogast (1994) and Gerzymisch-Arbogast/Mudersbach (1998), as well as Gutt (1991). All of these approaches focus on translation as a product and would be considered theoretical in their overall methodology (even if some of Juliane House's findings are based on empirical studies). They have been chosen for their comprehensive discussion of the subject at hand. In spite of their very different perspectives, all of them are relevant to translation quality assessment – either directly or indirectly. Our critical analysis of the above-mentioned books will shed some light on the advantages and disadvantages of the views put forward by the respective authors. The four approaches can serve as foils that occasionally reveal our own position with regard to translation quality and translation quality assessment, thereby anticipating in a rather sketchy way the concept presented in Chapter 5.

Juliane House

In 1997, when her book *Translation Quality Assessment – A Model Revisited* appeared, Juliane House had already been involved with translation quality for more than 20 years: her PhD thesis had been submitted to the University of Toronto, Canada, in 1976 and was published in 1977, with a second edition following in 1981 (cf. House 1997:VII). *Meta Translator's Journal* printed a concise version of her theory in 1977; other publications that deal with the same subject are House (2001, 2009, 2014, 2015). The following analysis of House's approach to translation quality assessment takes as a starting point her book of 1997, a book that "[retains] the essential features of the original model" (House 1997:VII) while at the same time taking account of "review comments […] and new views, theories and developments inside translation theory" (ibid.). Our discussion of House's theory of translation quality assessment will be complemented by improvements suggested in House's most recent publications on the subject (cf. House 2014, 2015).

Equivalence is at the bottom of House's theory. The need for an equivalence relation between the source text and the target text arises from the "double-binding nature" (House 1997:24) of translation, bound as it is to its source and target cultures. It is through the concept of equivalence that a translation fulfils the "demands of invariance" (House 1997:25),

capturing the shifting ground of the *tertium comparationis*. Which element is to remain invariant in translation and thus establish the equivalence relation between the source and target texts "must be decided in each and every individual case by the goal, the purpose of the translation" (ibid.). House's defence of equivalence against criticism – be it justified or unjustified – underlines the crucial role this concept plays in her TQA approach (cf. House 1997:26).

Closely related to equivalence is another concept favoured by House: the distinction between overt and covert translation. While

> in **overt** translation the function of the translation is to enable its readers access to the function of the original in its linguacultural setting through another language, [...] the function of a **covert** translation is to imitate the original's function in a different discourse frame.
>
> (House 1997:29)

The implications of this distinction will be discussed in more detail below. For the time being, it is important to see that for both overt and covert translation to be able to accommodate the concept of equivalence presupposes not only a flexible notion of equivalence but also a wide definition of translation. Juliane House is prepared to embrace equivalence in all its varied manifestations; she does not, though, regard the concept of translation as equally variable.

Indeed, for House, a translation will only be accepted as a translation if the translator does not apply a "cultural filter" where this is unwarranted. The random application of such a filter would run counter to the translation principle of source text loyalty. Juliane House explains:

> The concept of a "cultural filter" is a means of capturing sociocultural differences in shared conventions of behavior and communication, preferred rhetorical styles and expectation norms in the two speech communities. These differences should not be left to individual intuition but should be based on empirical cross-cultural research. Given the goal of achieving functional equivalence in a covert translation, assumptions of cultural difference should be carefully examined before interventions in the original's meaning structure is [sic] undertaken. The unmarked assumption is one of cultural compatibility, unless there is evidence to the contrary.
>
> (House 2001:251)

The cultural filter is used in covert translation to elicit from the target text reader a response similar to that of the source text reader. A target text that deviates from the source text in any of the pragmatically relevant dimensions without this being motivated by target culture preferences

is regarded as a *covert version* (cf. House 1997:73). Similarly, an *overt version* is distinguished from an overt translation by the fact that, here, "a special function is overtly added to a [translation text]" (House 1997:73) as, for example, in adaptations of literary works for children. The distinction between a translation and a version allows House to posit relatively narrow equivalence boundaries for a translation, with any violation of these boundaries being regarded as detrimental to the quality of the translation.

The basis of House's judgements on the quality of a translation is furnished by a set of eight dimensions or categories slightly adapted from Crystal and Davy, which, in her revised model, are subsumed "under the simplifying Hallidayan 'trinity' Field, Tenor, Mode" (House 1997:107). It is with respect to these categories that equivalence has to take effect. Any failure to establish equivalence is counted as an error and reduces (or, at least, changes) the quality of the translation. House, in somewhat awkward terminology, distinguishes between "overtly erroneous errors" and "covertly erroneous errors" (House 1997:45), later also called "overt errors" (for example, House 1997:130) and "covert errors" (House 1997:74), respectively. While the latter refer to errors occurring as the result of a functional or dimensional mismatch, the former concern obvious breaches of the target language system and mistakes resulting from "a mismatch of the denotative meanings of source and translation text elements" (House 1997:45). To evaluate the quality of a translation, both overtly and covertly erroneous errors (or, for that matter, overt and covert errors) are listed, providing the basis of the final statement of quality.

In detail, Juliane House's translation quality assessment comprises (1) an analysis of the original, (2) a statement of function of the original text, (3) a comparison of the original and the translation, and (4) a statement of quality. First, the original is analysed along the register categories of FIELD, TENOR, and MODE: FIELD "refers to the nature of the social action that is taking place, it captures 'what is going on', i.e., the field of activity, the topic, the content of the text or its subject matter" (House 1997:108); TENOR "refers to who is taking part, to the nature of the participants, the addresser and the addressees, and the relationship between them in terms of social power and social distance" (House 1997:108–109); MODE "refers to both the channel – spoken or written […] and the degree to which potential or real participation is allowed for between the interlocutors" (House 1997:109). This is complemented by a close look at GENRE, "a socially established category characterized in terms of occurrence of use, source and a communicative purpose or any combination of these" (House 1997:107). Second, in stating the function of the original text, the findings of the analysis of the above four categories are summarised and presented in a coherent argument. Third, the original and the translation are compared along the lines of the four

categories of FIELD, TENOR, MODE, and GENRE, harking back to the results of the analysis and trying to make out any mismatches. Fourth, just as the statement of function summarises the analysis of the original, so does the statement of quality summarise the mismatches found in the comparison. The statement of quality brings in the notion of overt and covert translation and, on this basis, provides a critique of the translation. Here, House draws her (generally convincing) conclusions from the mismatches discovered, furnishing the occasional broad explanation as to why the translator has produced them.

Consider, for example, the discussion of Jill Murphy's *Five Minutes' Peace*, a children's book with elephant characters that has been translated from English into German (cf. House 1997:122–131). In her analysis of the original, House is guided by the distinction between FIELD, TENOR, MODE, and GENRE, listing under these headings any relevant textual manifestations and pertinent descriptions of linguistic effects. However, this procedure has the disadvantage of tending to be a little confusing as some of the aspects discussed under one dimension may also be analysed – and, indeed, are analysed – under another. The element of humour, for example, is mentioned three times: under FIELD, under TENOR, and under GENRE. Similarly, the allocation of a particular feature to one of the linguistic categories (such as lexical, syntactic, or textual) is sometimes arbitrary – an issue raised by Brotherton with regard to the original model of 1977 (cf. Brotherton 1981, referred to in House 1997:102). Juliane House admits that Brotherton is right; yet, she defends her approach, saying that "this is due to the nature of language and does not point to a basic shortcoming of the model" (House 1997:102). True enough: it is not the model itself which is at fault, here, but its *application*. Unwanted repetitions and variable allocations can be avoided if the evaluator takes as a point of departure the text itself and its textual units, analysing them with reference to the language used and the corresponding dimensions of FIELD, TENOR, MODE, and GENRE. In other words, rather than forcing the text into the straitjacket of the TQA model, the evaluator should redevelop the model from every text and translation to be analysed (for a different solution to the problem, cf. House 2015:126). This holds for both the analysis of the original and the comparison of the original with the translation.

The question of subjectivity has always been a bone of contention in translation quality assessment. While it is clear that subjectivity should be avoided as much as this can be done, it should be equally clear that the complete elimination of the subjective element in TQA is practically impossible. (See Chapter 3 for a detailed discussion of the problem of subjectivity.) Juliane House is fully aware of this problem. She writes that "the ultimate judgment of quality resulting from the analyses contain necessarily a hermeneutic, subjective component" (House 1997:103), and, in more detail, she distinguishes between two steps:

> the first relates to analysis, description and explanation based on knowledge (of linguistic conventions), and empirical research, while the second relates to judgments of values, to social and moral questions of relevance and appropriateness and, of course, to personal preference or taste.
>
> (House 1997:166)

The first step should render the second step intersubjectively verifiable in that the analysis, description, and explanation provide other evaluators (or the translator) with an argument which they can either embrace or reject. House recognises that "[i]t is difficult to pass any 'final judgement' of the quality of a translation that fulfils the demands of scientific objectivity" (House 2014:261) and points out:

> To judge is easy: to understand is less so. If we can make explicit the grounds of our judgements, on the basis of an argued set of procedures […], then, in the case of disagreement, we can talk and discuss: if we do not, we can merely disagree.
>
> (House 1997:166–167)

Yet, notwithstanding these insightful comments, there is still room for improving House's TQA model.

The mismatches established through a close comparison of the original and the translation serve as a basis for the final assessment of a translation's quality. While generally producing interesting overall results – revealing, for example, in the above-mentioned translation of *Five Minutes' Peace* the covert strategy of the translator and/or publisher – House's mismatch search seldom comes up with an individual translation alternative.[1] In those cases where she does offer what she thinks might be a better translation, House usually does not give any reasons why the alternative is better than the original translation. A case in point can be found in her analysis of excerpts from an English translation of Walter Benjamin's philosophical essay "Die Aufgabe des Übersetzers". The opening sentence, "Nirgends erweist sich einem Kunstwerk oder einer Kunstform gegenüber die Rücksicht auf den Aufnehmenden für deren Erkenntnis fruchtbar" (House 1997:182) has been translated by Harry Zohn, "In the appreciation of a work of art or an art form, consideration of the receiver never proves fruitful" (House 1997:185). Juliane House comments on this translation: "Less precise terms are chosen: I: first sentence: *receiver* vs. *der Aufnehmende*: the processual aspect is not captured in the translation ('Perceiver' as suggested by Jacobs might be more adequate)" (House 1997:143). The question why "perceiver" might be more adequate than "receiver" is left unanswered, since the reason given (namely, that the translation fails to capture the processual aspect) would suggest a rather clumsy solution along the lines

of "receiving person" or "perceiving person". In the above context, the term used in the German original, "Aufnehmenden", suggests passivity rather than activity, the effect-producing agent being the work of art; at the same time, "Aufnehmenden" is not reminiscent of the receiving end of the communication process – an important point in an essay which argues against the communicative function of translation. With regard to the two options "receiver" and "perceiver", the following arguments might now be put forward: while "receiver" in the sense of "someone who receives" agrees with the passivity suggested by "Aufnehmenden", yet, unlike the German term, conjures up the relevance of the process of communication; the other term lacks the communicative connotation but calls for a more active involvement of the person denoted by "perceiver". Depending on the relative significance of the two criteria, we could make a case in favour of either expression.

In *Five Minute's Peace*, the translation of the following sentence gives rise to criticism. "She emptied half a bottle of bath-foam into the water, plonked on her bath-hat and got in" (House 1997:177). Britta Groiß translated this, "Sie leerte eine halbe Flasche Badeschaum in das Wasser, setzte die Badehaube auf und stieg in die Wanne" (House 1997:178). Here, Juliane House spots a mismatch between the predicates: "*setzte die Badehaube auf* vs. *plonked on her bath-hat*" (House 1997:129). She lists this together with two other mismatches under the heading of "*Social Attitude*" (ibid.) and explains, "Loss of informal style in some instances, which reduces the humourous [sic] effect" (ibid.). While this observation is certainly true, House does not provide any alternative that would turn the mismatch into a matching equivalent. Unless an alternative translation can be found which clearly makes for a better match with the original, there is little use in criticising the first translation as a mismatch. In this case, the meaning of "plonked on", that is, put on hurriedly or clumsily, could be captured using the German verb "aufstülpen" – however, not without drawbacks. A rendering such as "stülpte die Badehaube auf" would sound a little old-fashioned – too old-fashioned, perhaps, for children in the late twentieth century. Less outmoded is the version with a prepositional phrase, "stülpte die Badehaube auf den Kopf", which has the disadvantage of adding an element not mentioned in the source text and thereby slightly increasing the prominence of the whole predicate. It is, then, not always easy to undo one mismatch without producing another. The example shows that what at first glance might appear to be an instance of normalisation – that is, when "the author's creativity has been neutralized" (Bowker 2001:355) – may prove sheer necessity and, in the end, remain the preferred translation alternative.

The central question is this: if a mismatch detracts from translation quality, would any possible translation avoiding the mismatch automatically improve the quality of the target text? As the above analysis

reveals, there is no clear answer in the affirmative because the alternative translation might give rise to a mismatch at a different level of equivalence. The translation of a particular text segment is sometimes good with regard to one quality aspect but bad with regard to another (cf. Gerzymisch-Arbogast 1994:149–150). This is why an evaluator should always compare one possible translation solution with at least one other possible translation solution.

In summary, Juliane House's approach is a valuable contribution to translation quality assessment, a contribution that helps to reduce the impact of subjectivity in evaluating translation by furnishing a pragmatic-linguistic basis on which the decisions of the evaluator can be traced and verified. This pragmatic-linguistic basis is supported by empirical studies – conducted by House "over the past twenty years" (House 1997:79) – which investigate typical English and German language use in different contexts. The findings of this contrastive research help to substantiate the use of a cultural filter in covert translation and justify deliberate deviations from a straightforward (literal) translation prompted by preferences of the target culture.[2] Still, our analysis of House's approach has highlighted a few weak points. These weak points are not beyond remedy: the sometimes confusing overlap in the discussion of the four categories can be avoided if the text units rather than the categories are taken as the organising principle of the translation analysis; the discussion of mismatches can be expanded to include alternative translation solutions.

Malcolm Williams

In his book *Translation Quality Assessment: An Argumentation-Centred Approach*, Malcolm Williams sets out to "explore the application of one particular aspect of discourse analysis – argumentation theory – to TQA and develop an assessment framework to complement existing microtextual schemes, with specific reference to instrumental translation in a production context" (Williams 2004:XVII–XVIII). He laments what he calls an "assessment chaos" (Williams 2004:XIV) and identifies "the problems and issues that stand in the way of consensus and coherence in TQA" (ibid.). These include questions such as: What are the relevant assessment criteria and how can the ratings for different criteria be merged into one overall rating? When it comes to assessing language errors and grading them, how accurate should be the translation of a word or phrase and how serious is a particular error? Williams (2004) presents an approach to translation quality assessment that finds answers to most of these questions – albeit at the expense of a rather complex framework, which is why he presents an updated model in 2009. The following discussion will draw upon Williams (2004) as well as Williams (2009).

Dissatisfied with microtextual approaches to TQA and their often inconclusive results regarding the quality of a translation, Williams

focusses on the argument structure of a text rather than individual words and phrases. His method "draws primarily on philosopher Stephen Toulmin's analysis of argument structure" (Williams 2009:12)[3] and starts from the assumption that texts are made up of arguments. Williams explains:

> [E]very instrumental source text contains an argument macrostructure and [...] it is this structure that the translator must preserve in the target text. This does not mean that other textual features and functions are not present and are not important. What it *does* mean is that preserving the argument macrostructure is the overriding consideration for TQA.
>
> (Williams 2009:11)

The idea behind this move away from the microtext to the macrotext is that evaluators will be less likely to disagree about the argument structure of a text than about individual language issues. Williams claims that "the evaluator proceeds according to very exacting criteria that leave little margin for variation and inconsistency between assessments (assuming consistency in evaluator competence)" (Williams 2004:150). Brian Mossop, in a review of Williams (2004), agrees: the argument of a text, he writes, "will usually not be a matter for debate, whereas a system in which the score relies heavily on counts of minor error [sic] will be more open to subjectivity" (Mossop 2004:189–190).

So how does the argument structure work? Based on six elements, it indicates how a text unfolds its argument. These elements are claim, grounds, warrant, backing, qualifier, and rebuttal. For three of these elements (claim, qualifier, and rebuttal), there are alternative expressions (discovery for claim, modalizer for qualifier, and exception and restriction for rebuttal) that are used depending on the content of the respective element of the argument structure. The arguments themselves are characterised by organisational relations such as problem–solution or question–answer, by conjunctions and their various (and sometimes ambiguous) functions, by types of argument (for example, definition or comparison), figures of speech, and narrative strategy (for example, depersonalisation). Since this "argument schema" presented in Williams (2004) is somewhat confusing in its complexity, Williams (2009) proposes a simplified model that refers only to the two major argument macrostructure features: claims and grounds. No matter which model is used, the analysis and comparison of the argument structure in the source and target texts constitute the pivotal element in Malcolm Williams's TQA approach.

Once the argument structures of source and target texts have been analysed and compared, the results need to be quantified. This is done with a special rating scale based on an error definition that distinguishes

between critical errors, major errors, and minor errors. Williams, referring here to errors as defects, writes that

> in an argumentation-centred TQA (ARTRAQ) model,
>
> - defects impairing translation of the argument macrostructure will be characterized as **critical**;
> - other transfer defects conventionally considered major (*contresens*, *charabia*, etc.) will be characterized as **major** but will be deemed not to render the translation unusable;
> - other transfer defects will be characterized as **minor**.
>
> (Williams 2009:13)

Thus, the priorities are clear: if a translation fails to preserve the argument structure of the source text, that translation will be considered a failure. Any other errors, whether they concern the denotative meaning of a word or a stylistic device, are not regarded as serious – as long as they do not affect the text's argument structure.

The performance of the translator is assessed with a "Weighted ARTRAQ Grid" (Williams 2004:155, 2009:18). This is a table where the parameters or groups of parameters – those relating to the argument structure as well as those to do with microtextual issues – are individually rated. The parameters are weighted depending on the type of text and the purpose of the translation, with weightings amounting to a total of ten. Then their quality in the actual target text is established as a mark out of ten. The final score for each parameter is the product of the quality mark multiplied by the weight factor. This is eventually compared to the minimum requirements. Note that, due to the central role played by the argument structure, the minimum score required for the argumentation parameters necessarily equals the maximum. The final result is interpreted in terms of a set of translation quality standards. Williams (2004) distinguishes between maximum or publication standard, information standard, minimum standard, and substandard. The minimum standard would typically be achieved if the only element rendered successfully is the argument structure. Williams (2009) adds to these a student standard for educational purposes.

Any critique of Williams's approach must take into consideration the comprehensive practice-oriented goal of the overall model. This goal implies an analysis of the entire source and target texts and the quantification of the analysis results. While other, notably academic, TQA models stop short of assessing the whole target text and shrink from quantifying the final result, ARTRAQ – designed as it is for application in a practical TQA environment – finds a way to include both comprehensiveness and quantification. The focus on argument structure helps to reduce subjectivity, yet, it does not altogether do away with it. Thus,

there remains a subjective element with regard to the selection and weighting of the assessment parameters and the numerical evaluation process. Nevertheless, Williams does succeed in reducing subjectivity to a minimum: first of all, his focus on argument structures provides a common denominator where different evaluators are likely to agree[4]; second, the rating of microtextual errors in terms of a positive quality mark (rather than just counting and assessing individual mistakes) tends to reduce the impact of the subjective element within the already low-profile analysis of the microtext. In short, while it would be too much to say that the argumentation-centred TQA model developed by Malcolm Williams neutralises the role of the evaluator, it certainly achieves what one might call controlled subjectivity.

As it is, Williams's practice-oriented theory is supposed to reduce the time needed to assess a translation without having to be content with analysing samples. However, a full-blown translation quality assessment based on a complete text analysis may not always be feasible as the following comment suggests: "With respect to TQA procedures and the issue of full text versus sample analysis, the evaluator will save time by reading the complete translation to identify problem areas and restricting detailed TQA to passages containing argument macrostructure components" (Williams 2009:14). Another bone of contention is Williams's assertion that "microtextual models are not designed to assess each passage as an integral part of a whole" (Williams 2004:XVII), because in our opinion this need not be an inherent defect: why should not a TQA model based on microtext analysis incorporate macrotextual and contextual elements? Any translation solution that strikes the evaluator as inappropriate or out of place ought to be assessed against its immediate and wider context (which includes textual meaning and argumentative structure), considering cultural exigencies as well as translation strategies. Equivalence between the source and the target text would be negotiated in an analysis that starts from the microtextual findings and relates them to the relevant macrotextual and transtextual issues.

A more serious problem is Williams's marginal reference to translation strategy and to cultural aspects of translation. In a short critique of the ARTRAQ model, Juliane House writes:

> The drawback of the standardized, norm-based procedure which [Williams] suggests is that, in assuming the universality of argumentative structure, he totally disregards the context- and culture-boundness of texts. Even if such universality did exist, there might still be culture-conditioned differences in the degree of explicitness of argumentative structures in texts.
>
> (House 2009:223)

This is an important point: while it may well be argued that there is no instrumental text without an argument structure, there will almost certainly be culture-related differences with regard to the explicitness of the argument structure or the argument structure itself, depending on the language pair involved in the translation process. In cases in which an explicit message should be rendered more implicit, thereby adapting it to the target culture so as not to offend the receiver, Williams's model fails to account for the cultural difference. Although it is said to "respond to the functional requirement of an assessment/evaluation system adaptable to different purposes and client needs" (Williams 2004:149), ARTRAQ does not discuss the importance of a cultural filter or a translation strategy. Yet, as it constitutes an assessment framework that can "complement existing microstructural schemes" (Williams 2004:XVII), there might be some potential for combining Williams's approach with aspects from other TQA models.

Heidrun Gerzymisch-Arbogast and Klaus Mudersbach

Unlike House (1977, 1997) and Williams (2004, 2009), Heidrun Gerzymisch-Arbogast and Klaus Mudersbach do not focus on translation quality: in *Methoden des wissenschaftlichen Übersetzens* (Gerzymisch-Arbogast/Mudersbach 1998), they develop a text-based translation process, instructing the translator how to translate. Following their instructions would, of course, yield a high-quality translation result. In this way, they furnish a tool that can be used to assess the quality of a translation. This is also evident from the fact that *Methoden des wissenschaftlichen Übersetzens* emerged from working with Gerzymisch-Arbogast's *Übersetzungswissenschaftliches Propädeutikum* (1994), an introduction to translation which also tackles the issue of translation criticism (cf. Gerzymisch-Arbogast/Mudersbach 1998:9). We will discuss the methods proposed by Gerzymisch-Arbogast/Mudersbach (1998) together with the approach to translation criticism derived from Gerzymisch-Arbogast (1994).

Central to the translation procedure presented by Gerzymisch-Arbogast/Mudersbach (1998) is the combination of three translation methods: Aspektra, Relatra, and Holontra.[5] These three methods complement each other in their concerted creation of the target text (cf. Gerzymisch-Arbogast/Mudersbach 1998:41). They cover different dimensions and, thus, help to organise the complex translation process: while Holontra deals with knowledge systems that are manifest in the source text and which need to be developed and rendered in the target language on the basis of what the translator knows, Aspektra focusses on specific aspects within the source text, that is, conspicuous points at the text segment level that are weighted and then brought out in the

target text accordingly. Relatra assumes an intermediate position between the other methods in that it describes in a network the relations between the various text segments. By comparing the networks of the source text and any target text variants, the translator can check the global proportions of these networks against each other to see if they match (cf. Gerzymisch-Arbogast/Mudersbach 1998:58).

The three methods are applied to a free verse poem, "Für höchstes Gut.", by Klaus Mudersbach – a poem that reflects in a complex pattern the consequences of the Chernobyl nuclear catastrophe. After a close analysis along the lines of Holontra, Aspektra, and Relatra, the German source text is translated into five languages: English, French, Italian, Russian, and Spanish. It is assumed that the translations are published in the feuilleton of a national paper or in an anthology of contemporary poetry (cf. Gerzymisch-Arbogast/Mudersbach 1998:89). Against this background, any rendering of the poem would be expected to be based on the principle of overt translation: the original would be reproduced in the target language in such a way that the target text reader is given a glimpse of the source text and source culture. The English rendering, however, does not fully comply with this principle as is shown by the deliberately covert translation of concepts relating to the knowledge system "milk". Here, what is typical of the German milk system is translated into something typically English: for example, "Axel-frischmilch" (Gerzymisch-Arbogast/Mudersbach 1998:88) in the original becomes "Dale Farm fresh milk" (Gerzymisch-Arbogast/Mudersbach 1998:143) in the translated poem. This contradicts the individual goal for the English translation, namely, to keep all text components invariable in the translation process – as far as this is possible (cf. Gerzymisch-Arbogast/Mudersbach 1998:112).

What is surprising is not so much the unexpected use of a cultural filter but the lack of a proper argument in favour of such a filter for the English translation. The question of how to translate the words and expressions of the knowledge system "milk" is tentatively answered only for the French rendering of the poem. Here, Gerzymisch-Arbogast and Mudersbach argue (or rather Joëlle Philippi, the translator of the French rendering, argues) that, in principle, there are two possible approaches: an overt translation with the target text retaining the setting of the source culture; and a covert translation, where the target text is adapted to a target culture setting. They list the following advantages of an overt translation: a greater credibility as the target text preserves the coherence between the author's stance and the scenes described; a greater freedom for the translator when rendering the slogans on the milk container since the translator can invent them (an argument that, we believe, is supportive of a covert rather than an overt approach); an easier handling of the cultural particulars, which are simply taken the way they are. The disadvantages of an overt translation are: a possible alienation of the reader as he or she may not be able to relish the

specifics of the source culture manifestations; an unintended effect on the target text reader, namely, that he or she gets the impression of not being affected – as in the case of the Chernobyl accident. By contrast, in a covert translation of the knowledge system "milk", the disadvantages of the overt approach would turn into advantages. The difficulty to find target culture elements that retain the intended statement of the source text is considered the only argument against a covert translation. Thus, Gerzymisch-Arbogast and Mudersbach conclude that for the translation of the "milk" system the covert approach is most suitable. They do not give any specific reasons for their decision, though.[6]

Emphasising the need for a comparison of the different culture-specific knowledge systems in the source and target cultures, Gerzymisch-Arbogast and Mudersbach take the result of such a comparison as the starting point for the development of any translation strategies and solutions (cf. Gerzymisch-Arbogast/Mudersbach 1998:114). To us, this appears to be the wrong order. A translation strategy should be governed by the goal of the translation and defined prior to any holistic considerations of knowledge systems made out in the source text; such considerations can come into play in the *implementation* of a strategy, particularly, when an overt translation solution, though required, seems to be inappropriate. Indeed, when the general aim of the translation is to retain the background of the source culture and keep invariant as many source text elements as possible, there is no need for a comparison of knowledge systems as the original system is to be preserved in the target text.

Another important feature of the approach by Gerzymisch-Arbogast and Mudersbach is the weighting of knowledge systems in the Holontra method and of aspects in the Aspektra method. This results in a ranking of knowledge systems and aspects based on a given purpose of the translation. The individual priorities thus revealed become relevant when the target text is produced (cf. Gerzymisch-Arbogast/Mudersbach 1998:339–340). However, the detailed grades assigned to each weighted knowledge system or aspect seem to us too arbitrary to be fully comprehensible. At the same time, the strict distinction between knowledge systems and aspects blurs the fact that a particular aspect – rather than being weighted only against other aspects – may as well run counter to the weighting of a particular knowledge system. The complexity of the weighting procedure results in an unwieldy translation programme. What should count is not the individual percentage but the relative weight of a particular aspect or knowledge system when compared with a conflicting aspect or knowledge system. As long as there is no difficulty in translating the source text in line with the prevailing strategy, the weighting remains irrelevant. It is only when two or more translation solutions vie with each other and a decision has to be made in favour of one of them, that the weight of the aspects or knowledge systems concerned has to be taken into account.

In spite of the above criticism, we consider *Methoden des wissenschaftlichen Übersetzens* to be an insightful addition to translation

theory. It integrates the varied steps of the translation process into one coherent and largely verifiable modus operandi, presenting the student of translation with a useful learning tool. The usefulness of this tool would still be enhanced if the methods were simplified to the extent set out in the above discussion. That the process is too time-consuming to be practicable for professional translators is also recognised by Gerzymisch-Arbogast/Mudersbach (1998:52, 1998:327). Nevertheless, the process produces a translation that, in all its facets, is based on well-founded, informed decisions. This is also true for the English translation of Klaus Mudersbach's poem (despite the strange mixing of overt and covert translation strategies), since every micro-level rendering emerges as the result of a thorough analysis combining Holontra, Aspektra, and Relatra. It is obvious that such an approach may also be used in translation criticism. This is what Heidrun Gerzymisch-Arbogast (1994) does in her book *Übersetzungswissenschaftliches Propädeutikum*.

In order to devise a system that accounts for any translation preferences in the light of macro-level and micro-level decisions, Gerzymisch-Arbogast (1994) looks at specific translation problems from a macro-level and micro-level perspective. Her approach anticipates to some degree the three methods propounded in Gerzymisch-Arbogast/Mudersbach (1998), yet, it draws more explicitly on linguistic techniques which can help to explain the details of the translation process. The book is designed as an introduction to translation, in particular, to the methodological problems of translation (cf. Gerzymisch-Arbogast 1994:9) and as such uses many text examples to demonstrate the possible solutions. A recurrent text – one which is discussed at macro- and micro-levels – is a one-page excerpt from the novel *Lemprière's Dictionary* by Lawrence Norfolk and its German translation by Hanswilhelm Haefs. Soon after its publication, this translation caused a highly controversial but rather poorly argued debate about its merits and demerits (cf. Gerzymisch-Arbogast 1994:18–21 for a summary). Gerzymisch-Arbogast takes this debate as an opportunity to develop her translation approach into a tool which can be used to make statements relating to the quality of a translation.

Gerzymisch-Arbogast's translation critique hinges on a matrix that combines individual text passages with what she calls "aspects". These aspects are textual properties with variable values or different levels of manifestation. They are established in a three-step process: first, the translation is read through and any conspicuous points in the text are marked with the intention to find out how the text creates the effect it has on the reader; second, the source text passages corresponding to the conspicuous features found in the translation are analysed with a view to determining whether they are also conspicuous within the context of the original; third, both source and target texts are scanned for additional aspects that have escaped notice so far, for example, some aspects relating to the artistic or linguistic design of the overall text. The result

is a list of aspects which is then applied to the source and target texts, yielding a matrix that reveals the differences between the original and its translation for each aspect (cf. Gerzymisch-Arbogast 1994:148–149).

The aspect matrix provides the basis for the quality assessment of a translation. If applied carefully to a complete text or to representative excerpts of a text, the approach can be used to produce a well-argued and intersubjectively verifiable translation critique. However, as Heidrun Gerzymisch-Arbogast points out, such a critique will not extend to the translation as a whole but only to individual aspects, so that the translation quality may be good with regard to one aspect and bad or indifferent with regard to another (cf. Gerzymisch-Arbogast 1994:149–150). The comparison and discussion of the aspect values is generally convincing – especially, in those frequent cases in which Gerzymisch-Arbogast proposes an alternative translation solution to the not-so-successful rendering of a given aspect. There are but two minor drawbacks to this method: first, it is very time-consuming; second, the question of a translation strategy (for example, in terms of an overt or covert translation) is not given enough prominence. As a TQA model, Gerzymisch-Arbogast's approach is clearly more useful in an academic environment than in the world of professional translation.

Ernst-August Gutt

While Heidrun Gerzymisch-Arbogast and Klaus Mudersbach (1994 and 1998) provide a hands-on guide to translation and translation evaluation, Ernst-August Gutt (1991) – in his book *Translation and Relevance* – presents a theoretical guide to translation and translation evaluation. By drawing on Dan Sperber and Deirdre Wilson's relevance theory, he gains a fundamental understanding of the principles of translation. Gutt sets out to "formulate a general theory of translation" (Gutt 1991:vii); yet, in the end he is surprised that "relevance theory alone is adequate – there seems to be no need for a distinct general translation theory" (Gutt 1991:viii). We will examine whether this assumption is true and to what extent Gutt's approach can be used in a TQA environment.

In his discussion of existing translation theories and more practice-oriented approaches to translation, Gutt first addresses the question whether there could ever be a science of translation and comes to the conclusion that

> one of the main problems with the scientific investigation of translation seems to lie in the fact that not only linguistic factors, but many other factors need to be taken into account. Since these factors belong to a variety of different areas of life, there is a question whether a comprehensive account of translation in the form of a coherent and homogeneous theory can ever be achieved.
>
> (Gutt 1991:5)

In other words, the quantity and variety of factors involved in the translation of a source text seem to render a unified scientific theory virtually impossible. Gutt further shows that the domain of translation is difficult to determine: its outline often remains unspecified because there are too many products and processes for which the term "translation" is used; alternatively, a definition is given, which, however, excludes all phenomena (whether referred to as "translations" or not) that fail to comply with the criteria of the definition; finally, there is Descriptive Translation Studies, where culture-specific criteria are used to outline the notion of translation (cf. Gutt 1991:5ff). Gutt criticises that the descriptive approach "either […] leads to the abolition of the intercultural study of translation or […] does in fact rely on non-culture-specific criteria for determining its domain" (Gutt 1991:7–8). The conclusion that translation studies does not furnish a satisfactory and comprehensive explanation of its own subject matter is one motive for Gutt to look for an explanation elsewhere.

Another motive can be found in his analysis of the concepts of evaluation and equivalence. Gutt shows that equivalence – and, in particular, functional equivalence – cannot easily be accounted for by a theoretical framework since the units which are expected to be equivalent in translation present themselves as rather elusive textual phenomena that change depending on the target text and the respective target audience. Gutt writes:

> [I]f it turns out that each individual phenomenon – which here is not only each text, but potentially each instance of translating it for a particular audience – may require its own theory of equivalence, then this means that these phenomena cannot be accounted for in terms of generalizations at all, and that they actually fall outside the scope of theory.
>
> (Gutt 1991:12)

Equivalence not only appears to be difficult to harness from a theoretical point of view but also does not provide a sound basis for evaluation. Looking at Juliane House's (1981) approach to translation quality assessment, Gutt argues that the concept of equivalence can at best pave the ground for a comparison of source text and target text; however, ultimately "the notion of equivalence itself is inadequate for evaluating translations" (Gutt 1991:14).

Gutt believes to have found a solution to the above problems. He abandons the text-orientedness of traditional translation studies, claiming that, with relevance theory, "the host of different factors noted as important in recent years […] are naturally covered in the only way in which they can have an influence on translation anyway – and that is as part of our mental life" (Gutt 1991:20). According to Gutt, relevance

theory is supposed to provide "a natural basis for an empirical account of evaluation and decision-making" (Gutt 1991:21) in translation. This is said to be true for both micro-level and macro-level decisions, so that relevance theory can help to answer, for example, the central question whether to translate a text covertly or overtly. A theory of communication, relevance theory – when applied to translation – accounts for the translation process essentially as an ostensive communication process. This means that the author of the source text and the translator are regarded as communicators who deliberately communicate a message to an audience. While this seems rather straightforward, there is more to it than a mere communication process. Gutt explains, "Relevance theory approaches communication from the point of view of competence rather than behaviour: it tries to give an explicit account of how the information-processing faculties of our mind enable us to communicate with one another" (Gutt 1991:20). It should be noted that the communication process is not regarded as a simple matter of fact but as dependent on the communicative competence of the communicator(s) and the audience. As a consequence, any context implied in the communication "does not refer to some part of the external environment of the communication partners [...] it rather refers to their 'assumptions about the world' or *cognitive environment*" (Gutt 1991:25). Within this framework of ostensive communication, the principle of relevance plays a crucial role. The idea is that the receiver of a message expects "his attempt at interpretation [to] yield *adequate contextual effects* at *minimal processing cost*" (Gutt 1991:30). The communicator, on the other hand, has the responsibility to communicate in such a way that the receiver can easily interpret the message in the way intended by the communicator (cf. Gutt 1991:32).

The principle of relevance as applied to the process of translation has significant implications. The translator as communicator translates a source text with the intention to fulfil the expectations of the readers of his or her translation: for the readers, in trying to comprehend the target text, should not have to make an unnecessary processing effort (cf. Gutt 1991:101–102). It is against this background that Gutt presents his examples of translation evaluation. Here is one in which Gutt starts with a quotation from Adams:

> At a climactic moment in Stendhal's *Le rouge et le noir* (Book II, ch. 19), Julien Sorel, after weeks of solitary suffering, has finally climbed back into Mathilde de la Mole's good graces, and so undertakes once more the perilous ascent, via a ladder, to her midnight bedroom. She receives him with ecstatic, unbounded delight, crying, 'C'est donc toi!' And just here C. K. Scott-Moncrieff – for whose extraordinary gifts as a translator I have, as a general rule, only the highest respect – slips on the insidious banana peel, and translates,

> 'So it is thou!' What girl of high social rank and free social manners ever greeted a lover that way?
>
> (Adams, Robert M. 1973:14, *Proteus, his lies, his truth: discussions of literary translation*, New York: Norton; as quoted in Gutt 1991:102)

To analyse this translation critique, Gutt distinguishes two perspectives: that of the translator, Scott-Moncrieff; and that of Adams, the critic, as a reader or – to use Gutt's expression – as the audience. From the translator's perspective, the translation can be justified along the following line of argument (cf. Gutt 1991:103):

1 Since Adams obviously considers Scott-Moncrieff to be a good translator, it is unlikely that the target text solution, "thou", has been selected by chance. Quite the contrary: the form must have been chosen on purpose because it is rather uncommon in modern English.
2 As "thou" is so uncommon, it creates a special contextual effect. It resembles the French pronoun "tu" in that it is also a singular pronoun, which would not necessarily have been the case with the common "you". In this way, the translator wanted to convey – by way of implicature – the intimate relationship between Julien and Mathilde.

To shed light on the position of the audience, Gutt provides additional information. He quotes Adams's explanation, who indicates that, for an English readership, "thou" is associated with obsolete or ecclesiastical language and certainly does not express intimacy. Gutt takes these remarks as a starting point for a relevance-theoretical analysis (cf. Gutt 1991:104–106):

1 The fact that "thou" is an obsolete pronoun which is at best used in an ecclesiastical context implies storage in a less accessible part of the memory. This, in turn, means more processing effort to retrieve that pronoun.
2 A reader who invests more processing effort would normally expect to derive a special benefit from the retrieval of an item that is difficult to get at.
3 However, it is important to consider that readers try to make sense of what they read. For it is not simply the first interpretation that springs to mind which counts but the first interpretation which is at the same time consistent with the principle of relevance. That is to say, the processing cost invested in retrieving the meaning of "thou" must yield adequate contextual effects.
4 Given the strong effort required to process "thou", the reader is likely to react in one of four different ways: he or she may simply

> read on without having fully understood Mathilde's exclamation; if there have been other obstacles before, he or she may break off and reject the whole translation as not worth reading; he or she may try hard to make sense of the translator's choice and, perhaps, misinterpret the use of "thou" as being ironic; having some knowledge of French, the reader might recognise the underlying pronoun "tu", derive the contextual implications regarding the relationship between Julien and Mathilde, and continue reading.

The above detailed analysis of this fairly straightforward translation problem shows clearly how the principle of relevance *could* be employed in translation assessment. Gutt, however, stops short of giving an evaluative account of individual translations. It seems that, despite his discussion of evaluation in the first chapter of his book, he does not consider the achievement of his theoretical account to lie in an application to TQA.

Evaluation is just one of many aspects in translation for which relevance theory can serve as a useful analytical tool. This becomes clear in the following quotation:

> I tried to show that the principles, rules and guidelines of translation are applications of the principle of relevance; thus the proposal is that all the aspects of translation surveyed, including matters of evaluation, are explicable in terms of the interaction of context, stimulus and interpretation through the principle of relevance, a universal principle believed to represent a psychological characteristic of our human nature. Thus the main contribution of this book is a reductionist one on the theoretical level – issues of translation are shown to be at heart issues of communication.
>
> (Gutt 1991:188)

The central message of the book, which Gutt states already in the preface, is that "since the phenomena of translation can be accounted for by this general theory of ostensive-inferential communication, there is no need to develop a separate theory of translation" (Gutt 1991:189). While we would agree that relevance theory can be a core element when it comes to analysing and evaluating a translation, there are several objections to such a reductionist claim. The first objection concerns the fact that the process of translation cannot always be explained in terms of the principle of relevance – at least not in a straightforward manner. For the translation process is not normally restricted to an author and a translator, who – as communicators – have to achieve an optimum effect for a readership that seeks maximum benefit from a minimum processing effort. The client of a translation may not read the target text but still stipulate that the translator follow certain rules (which might contradict what the translator considers to be relevant). The second objection has to do with the perspectives on relevance of the translator and his or her

readership: what the translator regards as relevant to his or her readership may not be appreciated by all readers. Thus, readers with a different view of what a translation should look like will probably be unsatisfied with the translator's result.[7] The third objection relates to the reductionist character of Gutt's relevance theory. Even if we granted that the principle of relevance were at the bottom of all translation, there would still remain a vast number of factors – linguistic as well as non-linguistic – by which relevance in a particular translation situation would have to be negotiated. These factors are altogether missing in Gutt's theory, although some of them turn up piecemeal in the discussions of individual translation solutions.

As far as translation evaluation is concerned, Gutt's major achievement consists in providing an extremely insightful framework that can help to justify individual translation decisions at the top evaluation level. Such justification, however, requires argumentative support at lower levels – support that should also be accounted for by a theory which, at least indirectly, purports to provide a basis for the analysis of translation quality. Given these points of criticism, Gutt's approach is certainly worth considering as a tool that can be used in combination with theoretical models dedicated to translation quality assessment. Relevance theory seems not particularly suited to the more practical challenges of TQA, where complete translation texts have to be assessed. Here, too, it may well serve as a complementary tool.

This concludes our detailed review of the translation theories put forward in House (1997), Williams (2004, 2009), Gerzymisch-Arbogast (1994) and Gerzymisch-Arbogast/Mudersbach (1998), as well as Gutt (1991). We have found that the approaches presented in these books – different as they are – make valuable contributions to the ongoing discussion of translation quality. While House (1997) and Williams (2004, 2009) arguably provide the most practical methodologies, Gutt's (1991) would be considered the most theoretical approach. The analytical schemes proposed by House and by Gerzymisch-Arbogast and Mudersbach stand out for their linguistic meticulousness. Williams's is less detailed because it foregrounds a text's argument structure and marginalises the microtextual features. The relevance-theory-based approach by Gutt is strikingly insightful; yet, it neglects the factors that determine any relevance-related decisions. Many of the drawbacks pointed out in the analyses can be offset by adding an argumentative basis and/or combining the advantages of one approach with those of another.

Other Approaches to Translation Quality

Having discussed in some detail the works of Juliane House, Malcolm Williams, Heidrun Gerzymisch-Arbogast and Klaus Mudersbach, as well as Ernst-August Gutt, we will now present further approaches to

translation quality – some of which resemble the above in their methodological design, whereas others assume a completely different point of view. While not pretending to be exhaustive, the outline sketched below is designed to serve as a rough guide through the maze of perspectives on translation quality. The idea is that it will illuminate some of the similarities and differences between the various approaches with regard to the two distinctive features: research focus and methodology. Since these features are not sufficiently refined to suggest a presentational structure, we will organise this section more or less chronologically.

Despite the chronological order, this overview is not intended as an outline of the history of translation quality assessment. The eternal dispute between a translation that clings to the source and a translation that turns to the target shows in the time-honoured works of Luther (cf., for example, Luther 1969:15–20), Dryden (cf., for example, Dryden 1900:237), Tytler (cf., for example, Tytler 1907:7–8), and Schleiermacher (cf., for example, Schleiermacher 1813:152) as well as in the translation concepts promoted by more modern theorists such as Nida (cf., for example, Nida 1964:165–166), House (cf., for example, House 2001:250), Newmark (cf., for example, Newmark 1991:10–11), and Ladmiral (cf., for example, Ladmiral 1993:288). This dispute constitutes the ever fleeting background against which the quality of a translation had to be assessed in the past and still has to be assessed in the present.

Approaches to Translation Quality in the Twentieth Century

There have been numerous attempts at capturing translation quality in its slick appearance. Our outline begins with the third Congress of the International Federation of Translators held in 1959 in Bad Godesberg – the proceedings of which were published in 1963 by Edmond Cary and Rudolf Walter Jumpelt. The contributions which we present here are characterised by very insightful comments on translation and translation quality. Take, for example, Jumpelt, who points out that "[e]ach decision involves a distinction between alternatives, and in order to distinguish objectively criteria are needed" (Jumpelt 1963:269). Eventually, "each criterion will be not a rigid, immutable factor but rather a variable" (ibid.). Such considerations will play a major role in the approach to translation quality laid down in this monograph. Kandler and Zilahy furnish philosophical wisdoms such as "[E]ven a good translation is bound to be wrong in some respect" (Kandler 1963:296) or "A translation is considered good when it arouses in us the same effect as did the original" (Zilahy 1963:285). All three articles look at translation quality from so general a theoretical perspective that the question whether the focus is on translation as a product or on translation as a process can be regarded as rather irrelevant.

Machine translation is a type of translation that poses particular challenges for the quality of the translation result, especially, when it is carried out fully automatically. In a machine translation study, "An Experiment in Evaluating the Quality of Translations", John B. Carroll (1966) asked test subjects to evaluate machine and non-machine translations from Russian into English. The evaluation criteria were comprehensibility and information content of the translated text, resulting in a nuanced statistical analysis. Since machine translation affects the central issues of the present work only marginally, there will not be many more references to quality discussions with this type of translation. The vast majority of the approaches to translation quality analysed here have to do with human translations.

In her highly influential book *Möglichkeiten und Grenzen der Übersetzungskritik*, Reiß (1971) paves the way for a holistic TQA approach. Unlike House (1997) or Williams (2004), she is not so much concerned with the application of her assessment system to whole texts; rather, she refers to translation criticism in general, providing a sound theoretical basis for any translation critic. While the oft-quoted text typology[8] constitutes the framework of Reiß's theory, the approach would be incomplete without two sets of linguistic and extra-linguistic factors. Reiß emphasises that an objective and adequate assessment hinges on the combined effect produced by the text-typological as well as linguistic and extra-linguistic features of the source text (cf. Reiß 1971:24). The interplay of these features defines the opportunities of translation criticism; the limitations of translation criticism become evident when translations are so specialised as to be hardly recognisable as translations and when subjective aspects restrict the validity of the critic's judgement. On the whole, Reiß's approach is very insightful; however, it requires some fine-tuning if it is to be used in practical TQA.

Van den Broeck (1985) yields general insightful information on translation quality assessment without going too much into detail about specific assessment criteria. Focussing on translation as a product rather than a process, he writes:

> In my view, translation criticism, despite the subjective element inherent in value judgements, can be an objective account if it is based, at least implicitly, on systematic description. The starting point for this description will be a comparative analysis of the source and target texts. Furthermore, a thorough description demands that not only text structures but also systems of texts be involved in the comparison. It is only at this point that the critic's value judgement can come into operation. However, in the confrontation of his own critical standards with the norms adopted by the translator, the critic should clearly distinguish one from the other. His evaluation should take account not only of the translator's poetics but also of

> the translational method adopted by the translator in view of the specific target audience envisaged, and of the options and policies followed in order to attain his purpose. The final outcome of this confrontation will be the reviewer's critical account.
>
> (Broeck 1985:56)

Furthermore, there is the distinction between "obligatory shifts" and "optional shifts" in translation (Broeck 1985:57) – the former being "rule-governed, i.e. imposed by the rules of the target linguistic and cultural system"; the latter being "determined by the translator's norms" (ibid.). The notion of a "shift" implies an invariant from which the translator deviates. This invariant serves "as a *tertium comparationis*" (ibid.) and is also referred to as "the Adequate Translation" (ibid.). Van den Broeck points out that "the Adequate Translation is not an actual text, but a hypothetical reconstruction of the textual relations and functions of the [source text]" (ibid.). In order to reconstruct the textual relations and functions of the source text, he advocates an analytical process by which can be described "such features, on various levels of description, as are functionally relevant for the structural relationships within the source text and for the structure of the text as a whole" (ibid.). While the thus established *tertium comparationis* between the source text and the target text is about as close as one can get to an intersubjectively verifiable basis of translation, it is nonetheless dependent on the analytical skills of the translator. In other words, different translators may well arrive at different *tertia comparationis* or, for that matter, at different Adequate Translations. Still, with his emphasis on acknowledging the role of the translator, van den Broeck sketches an overall picture of translation criticism which may well serve as the foundation of a full-blown TQA theory.

From a more practical perspective, Williams (1989) looks at translation quality assessment in a professional setting. In describing the third version of the assessment standards and procedures developed by the Canadian government's Translation Bureau, Williams tries "to explain the thinking behind those standards and procedures, specifically in response to the criticism levelled against any systematizing of TQA" (Williams 1989:15). The issues discussed include: the reliability of the client's judgement, the question of what constitutes an acceptable translation, the problem of subjective evaluation, the concept of consequence of error, the distinction between major and minor errors, the establishment of acceptable and unacceptable quality levels or ratings, the practical implementation of TQA, and a model assessment. The point of view adopted in Williams (1989) is very similar to that of his later publications (Williams 2001, 2004, 2009): it reveals an interest in the quality of translation as a product and presents a coherent theoretical TQA framework; however, it does not yet feature the argumentation-centred approach developed particularly in Williams (2004).

"Up until now, translation quality assessment has remained qualitative rather than quantitative", writes Fan (1990:43). By this, he does not simply allude to the fact that many TQA approaches do not count mistakes; rather, he points out that the terminology used to evaluate a translation – such as *excellent*, *good*, *fair*, and *poor* – is too vague. In an attempt to specify the quality of a translation more precisely, Fan relates the evaluative expressions to bands of numerical values and devises a mathematical model by which pre-defined translation criteria can be measured (including information content, imagery shift, stylistic levels, affective elements, metalinguistic aspects, rhetorical devices, and, in poetic translation, metrical qualities):

> The proposed mathematical model […] is based on the general principles of the fuzzy subset theory and follows an approach which might be called analysis-synthesis fuzzy evaluation. The results so obtained are sorted out, using the statistical method, that is, by counting the number of *Excellents*, *Goods*, *Fairs*, and *Poors* given by a judge for a given number of randomly selected sample units of translation (normally sentences). And the final result will be arrived at by some appropriate mathematical operations.
>
> (Fan 1990:48)

In this way, translation quality can, indeed, be represented in terms of a numerical value calculated for the translation as a whole on the basis of randomly sampled translation units. Fan demonstrates his approach analysing a Chinese translation of *Iacocca: An Autobiography* by Lee Iacocca. Yet, while the mathematical model ensures objective handling of weights and values assigned to individual criteria and translation solutions, the criteria themselves and any weights and values are subject to individual preferences. Fan acknowledges that there is some scope regarding the use of the criteria. "The criteria", he writes, "may be added or deleted, amended or redefined, and the weights can be altered and redistributed accordingly, to suit different evaluative purposes" (Fan 1990:54). Ideally, there should be "several judges […] to assess the quality of the same work of translation, so that the result might be more reliable and therefore more authoritative" (ibid.). Fan's method would benefit from utilising a specific rubric that provided explicit guidance as to what weights and values should be given to criteria and translation solutions.

In general, text-based approaches to translation quality assessment may either rely on an existing model such as that of Juliane House or work with a model specifically designed to suit the researcher's needs and preferences. This is what Barghout (1990) does when he develops his "rhetorical model" (Barghout 1990:100). Distinguishing between obligatory meanings, extended meanings, and accessory meanings in

literary, non-literary, and hybrid texts, he emphasises the importance of text analysis and looks at "semantic shifts" (Barghout 1990:132) in the translation of various texts from Arabic into English and vice versa. Though clearly theoretical in its general approach, Barghout's contribution to translation quality assessment also includes "an experiment conducted to test proficiency in text analysis and text translating" (Barghout 1990:154). In another investigation into the quality of English-Arabic translations, Mohamed Benhaddou acknowledges that "[t]he present situational/textual dimensions model is an adaptation of House's (1981) situational model" (Benhaddou 1991:118). Benhaddou's empirical study would be referred to as product-oriented. A third work which relates to an English-Arabic context, albeit in quite a different way, is the doctoral thesis by Al-Bustan (1993). After an extensive presentation of the fundamentals of translation quality, he looks at the process of translation from an empirical perspective, analysing in a survey the quality and efficiency of more than 200 translation agencies in Kuwait and the UK.

While Benhaddou (1991) *adapts* Juliane House's model for the purposes of his TQA analysis, Rodrigues (1996) presents a straightforward *application* of the Housian approach, analysing a translation into Brazilian Portuguese of an essay by Tom Wolfe, "The Me Decade And The Third Great Awakening". Unlike Rodrigues (1996), Hönig (1998) does not evaluate a particular translated text but supports his functionalist view of translation quality with a few telling examples. From a different perspective, Larose (1998) – whose astute deliberations on translation quality assessment have been acknowledged by Williams (2004:9–11) – is concerned with the appropriateness of the different frameworks used to assess the quality of a translation. By contrast, Horton (1998) demonstrates his idea of translation quality assessment by applying a general integrative approach to the German translation of an English Rolex advertisement. This turns out to be a rather difficult undertaking since the target text is "a hybrid text […] produced by a combination of two essentially distinct processes of text manipulation: translation and adaptation" (Horton 1998:107).

Similarly, Al Qinai (2000) analyses an Austin Rover brochure rendered from English into Arabic. He "develop[s] an eclectic practical model that can be empirically tested for analyzing the linguistic and situational peculiarities of ST [source text] and TT [target text] in the pre-translational phase and the post translational [sic] assessment of TT quality" (Al Qinai 2000:499). The model employed is similar to that of Juliane House; that it "can be empirically tested" must be regarded as a suggestion for further studies as Al Qinai (2000) does not analyse the responses of test subjects, nor does he examine a text corpus. In her very interesting essay "Translation Quality Assessment: Where Can Theory and Practice Meet?", Susanne Lauscher (2000) assumes a decidedly holistic point of view and rejects reductionist approaches as insufficient:

> The ultimate goal seems to be the establishment of a conclusive list applicable to all translations, and the criteria mentioned typically refer to correct language use in terms of the target language system […]. Once that definitive list has been created, it is assumed, it should be possible to make prescriptive judgements about individual translations being 'good' or 'bad'. However, practical definitions of translation quality […] suggest that such lists are not sufficient for determining translation quality in a professional setting, where quality seems to depend on a variety of very diverse factors.
>
> (Lauscher 2000:150)

Which factors should be relevant to the quality of a particular translation has to be decided by the parties involved in the translation project, so that, ultimately, "[t]ranslation quality assessment and the judgement of translation are a matter of communication, co-operation and consent" (Lauscher 2000:164).

Approaches to Translation Quality in the Twenty-First Century

The theorising text-focus of Lauscher's approach can also be found in Halliday (2001). Here, too, the general idea is that the question whether a translation is good "must depend on a complex variety of different factors that are constantly shifting in their relationship one to another" (Halliday 2001:14). Halliday looks at how the concept of equivalence can be harnessed to render it useful in the discussion of translation quality and propounds the following definition: "A 'good' translation is a text which is a translation (i.e. is equivalent) in respect of those linguistic features which are most valued in the given translation context" (Halliday 2001:17). Equivalence is only one aspect among many in Beverly Adab's analysis of the translation of advertisements from French into English and vice versa. She establishes a framework of criteria in which macro- and micro-textual features are complemented by invariability of the overall message, overall potential impact, and adequacy for purpose (cf. Adab 2001:152).

More concerned with translation as a process is Pinto's (2001) outline of the process-related quality factors in documentary translation. She clearly favours a functionalist approach and maintains that "[o]ne important measurement of quality should be the clarity and readability of the final product" (Pinto 2001:298). Yet, as her article is supposed to provide "an overview of relevant developments" (Pinto 2001:288) concerning "the difficulties involved in integrating translating models and quality systems" (ibid.), Pinto does not investigate in depth but presents glimpses of quality issues in the translation process, such as quality management, client satisfaction, staff satisfaction, staff management,

and the use of documentation by the translator. Occasional quality aspects of the translated text (readability criteria, consistency) are contained within the process-oriented framework. Another non-empirical and process-oriented approach is presented by Gummerus/Paro (2001). They look at how organisational design affects the quality of screen translation in the context of a broadcasting company. The factors relevant to good translation quality include criteria for the recruitment and training of translators as well as for revising and editing translations. Particular attention is given to questions such as "How is the translation production organized? Is translation seen as an integral part of programme production? What is the position of the translators in the organization?" (Gummerus/Paro 2001:133).

While some TQA approaches are general in the sense that they do not restrict their outlook on translation quality, others clearly focus on either a professional or an educational environment. The articles referred to in this paragraph all look at translation quality in the context of translator training at a university. In her discussion of pedagogical aspects of translation evaluation, Hannelore Lee-Jahnke (2001) emphasises the importance of the function of the original text and its purpose, and recommends that errors be assessed within the broader context of the overall message, the structure of the text and its effect on the reader (cf. Lee-Jahnke 2001:267). Lynne Bowker (2001) presents a practical and objective approach to translation evaluation, particularly to the evaluation of specialised translations. She argues:

> Given that translation evaluation entails making judgements about appropriate language use, it should not rely on intuition, anecdotal evidence or small samples; rather, such studies require empirical analyses of larger bodies of authentic text, as found in the corpus-based approach.
>
> (Bowker 2001:346)

Bowker describes in detail the design of a special evaluation corpus. Without recourse to corpus analysis, Rosenmund (2001) examines the possibilities of objective evaluation. His recipe is called "Lastenheft" – specifications which are drawn up prior to the actual translation process and which stipulate certain points that must be fulfilled for the translated text to be acceptable. Truly empirical is Waddington's (2001) comparison of four different methods of evaluation (Method A: error analysis with a tripartite grouping of mistakes; Method B: error analysis that takes into account "the negative effect of errors on the overall quality of the translations" (Waddington 2001:314); Method C: a holistic approach; Method D: a combination of methods B and C). Here, five correctors apply the four methods to the translations of 64 students. The result is that "all four methods have proved to be equally valid in

spite of the considerable differences that exist between them" (Waddington 2001:322). While Waddington (2001) focusses on the *validity* of the four methods, Waddington (2004) uses the same study to look at the methods' *reliability*. The results show that "methods based on error analysis are more reliable than holistic ones" (Waddington 2004:34) and that the combination of error analysis with a holistic method "greatly improves the latter's reliability" (ibid.).

Another empirical study is presented in Sharkas (2005). The overall aim of this rather substantial work is "to identify factors that affect the quality of English-Arabic scientific translations for the general public" (Sharkas 2005:31). Using readers' evaluation tests, he is in a position to identify translation problems and establish the quality of a translation. In an approach that looks at the quality of translated texts from a linguistic and purely theoretical perspective, Melby et al. (2005) compare two concepts of meaning in translation: they claim that "given two contrasting approaches to what is a good translation and two corresponding perspectives on meaning, the preferred approach to translation will lead [them] back to the preferred perspective on meaning" (Melby et al. 2005:404). In their opinion, a functionalist approach based on a "triad-semiogenic model" (Melby et al. 2005:440) can best capture the many factors involved in the discussion of translation quality. The question whether the object of investigation is the translated text or the process of translation can be considered rather irrelevant in Secară (2005), who gives an overview particularly of metrical approaches to translation evaluation. The last article to be discussed in this paragraph presents again an empirical study: Waddington (2006) investigates the impact of errors on translation quality. He quotes several authorities on how to deal with translation errors and concludes:

> In spite of these caveats about the difficulty of gauging the effect of translation errors, and while recognising that this difficulty will vary considerably depending on the type of text that has been translated, I still insist that, if we agree that translation is essentially a communicative activity, one of the most logical ways to judge the importance of translation errors is by endeavouring to calculate their effect on translation quality. The evaluator is asked not just to assess the quality of the dead letter of the translation, but to judge how successfully the translation works as a dynamic vehicle of communication which purports to transmit the content (in the widest possible sense of this word) of the source text to the new target text reader.
>
> (Waddington 2006:67)

This approach is applied to the evaluation of student translations, so its focus on translation as a product is obvious. Similar to what he did in his papers of 2001 and 2004, Waddington tries to "verify the quality of

this method as compared to a more traditional one which fixes the penalty for different types of mistakes a priori" (Waddington 2006:67). He finds, though, that the former method fails to "[provide] more reliable or valid results" (Waddington 2006:71) than the latter.

In 2006, the Leipzig International Conference on Translation & Interpretation Studies (LICTRA) had translation quality as its central theme. The proceedings were published in the following year. Among the many contributions, we will present a selection that reflects the wide range of approaches to translation quality. Both Behr (2007) and Didaoui (2007) investigate translation-related processes from a non-empirical point of view: the former deals with the special requirements for the translation of questionnaires and discusses team translation, back translation, and pretests as methods that can help to ascertain the quality of a translated survey; the latter is mainly concerned with revision and "the 'useful quality' concept" (Didaoui 2007:79). This concept is about the quality needed for a particular translation: within the framework of an effective translation management, important texts should be translated by experienced translators, whereas less important texts may be translated by less experienced translators.

Standardisation and terminology are two key aspects relevant to the translation process. Budin (2007), Schmitz (2007), and Galinski (2007) tackle them from different perspectives. Budin (2007) looks at the development of international standards for translation quality and locates translation quality within a four-dimensional context model in which the four dimensions are interdependent: research and education; professional practice and services; businesses, industries, and clients; and standardisation and certification. Schmitz (2007) provides an excellent overview of the various ways in which terminology management contributes to translation quality. Galinski (2007), then, combines the approaches of Budin and Schmitz in that he focusses on terminology standardisation as an aspect of translation quality. From a more practical point of view, Kurz (2007) describes translation quality management at SDL International. One very specific element of the quality management process is analysed by Gerstner (2007): she examines proof-reading problems and suggests solutions for them. Since she provides many examples of translations, her approach is as much product-oriented as it is process-oriented.

Kupsch-Losereit (2007) conceives of translation as a product. Theorising about assessment parameters, she rejects the notion of equivalence as insufficient when it comes to evaluating a target text and, instead, favours cultural and discursive contextualisation and decontextualisation. On a more practical note, Kingscott (2007) recommends the use of client specifications as a benchmark for the evaluation of translations. He argues "that the basis for translation quality evaluation must be Purpose-oriented Explicit or Implicit Specification (PEXIS)" (Kingscott

2007:322) and advocates evaluation on the basis of a metric scale ranging from 0 to 9, since "using metrics forces revisers into being objective" (Kingscott 2007:323). Equally non-empirical and with a similar focus on the evaluation of the target text, the three articles by Hagemann (2007), García Álvarez (2007), and Jüngst (2007) assume a decidedly educational perspective: the first claims that, when assessing the quality of a translation (particularly, in a translation studies context), the evaluator should try to also account for creative solutions rather than focussing on errors and mistakes; the second demonstrates how a translation commentary can play an important role in TQA; and the third proposes ways to increase quality awareness among students of translation.

While most of the contributions to LICTRA 2006 can be categorised as theoretical rather than empirical, there are some approaches that do rely on test subjects or corpora. Martin (2007), for example, uses the thinking-aloud method in a study with four student groups to elaborate her error classification model. The thinking-aloud method is also used by Göpferich (2007) in her reverbalisation experiment. Assisted by TRANSLOG, a software that "records (logs) all keystrokes and mouse clicks during writing processes as well as the time intervals between them" (Göpferich 2007:211), she tries to determine the comprehensibility of a text. Interestingly, the experiment does not involve translation or the evaluation of a translated text; rather, it requires that the test subjects rewrite a technical German text on diabetes in such a way that it is comprehensible for readers who do not have prior knowledge of the subject. The result shows "where the text is not optimally skopos-adequate" (Göpferich 2007:219), skopos adequacy being the key to measuring the translation quality of pragmatic texts. No test subjects feature in the empirical research by Ivanova et al. (2007): they analyse two corpora of Spanish and German employment contracts, using the text analysis program *Atlas.ti*. As a result, they find out what collocations are most appropriate in the given context. Tackling a rather specific text genre, Gerisch/Bastian (2007) examine translation quality in European advertising texts. While this sounds as if the focus were on translation as a product, the authors stress the importance of process-governed quality assurance. The results – based on pilot studies carried out between 2004 and 2006 – are used to provide prescriptive recommendations.

Not quite as specific as the analysis of advertisements is the descriptive approach by Rodríguez Rodríguez (2007): her object of research are literary texts, in particular, Rowland's translation of *Lazarillo de Tormes*. Drawing on criteria such as the type of text, coherence and cohesion, situation, purpose as stated by the translator, and acceptability within the target system, Rodríguez Rodríguez aims at "a flexible model of analysis and evaluation which can be limited and redefined *a posteriori* […], accounting for the specific features of the analysed text" (Rodríguez Rodríguez 2007:19). In his essay "Quality Management for Translation", Thelen (2009) looks at the overall translation process and

investigates the usefulness of "quality forms" (or "tools") such as *SAE J2450* and *LISA QA model 3.1*. By way of example, here is one of several insightful remarks on the subject:

> [T]here is no guarantee whatsoever that [...] the human being operating the tool does this in an objective way: he may overlook errors or interpret errors as non-errors or find errors not grave enough to be classified as errors, or he may assign a perceived error in the wrong error category, etc.
>
> (Thelen 2009:204)

Unlike Thelen (2009), Jan Pedersen – in his essay of 2008 on quality assessment in subtitling – focusses on translation as a product. Using speech act and skopos theory as well as his concept of extralinguistic cultural references (ECRs), Pedersen constructs a practical tool which helps the evaluator of interlingual subtitles to analyse and assess a particular translation solution. ECRs often constitute a problem to the translator or subtitler, who "has to make an active decision on how to bridge a gap between two cultures" (Pedersen 2008:102). Such a gap can be bridged by two different types of transfer strategies: minimum change strategies and intervention strategies. Speech act theory comes into play when analysing a film's communication structure. However, since "the traditional speech act scenario is too simplified" (Pedersen 2008:107), Pedersen uses a participant model that integrates all kinds of audience of a particular utterance: the addressee of that utterance, side participants and overhearers in the film, an intermediate studio audience (often marked by canned laughter), and the final film or TV audiences of the source and target cultures (cf. Pedersen 2008:110). This framework helps the translator to establish the primary illocutionary point, that is, the most important objective to be achieved by the sender of a particular utterance. The framework also provides the basis for a hierarchy of translation priorities, with the skopos of the utterance (that is, the original sender's primary illocutionary point) being paramount, followed by the speaker's primary illocutionary point, his or her secondary illocutionary point, and other considerations (cf. Pedersen 2008:112). Pedersen convincingly illustrates his approach with several examples of Swedish and Danish subtitles taken from different films. He rightly starts from the assumption that subtitles have to make sure that, as far as this is possible, "the [target text] audience gets as much of the illocutionary effect as the original audience" (Pedersen 2008:111). A translation is regarded as erroneous, if it "renders neither the primary nor the secondary illocutionary point" (Pedersen 2008:112).

In 2009, Claudia V. Angelelli and Holly E. Jacobson published a volume dedicated to the question of how translation quality can be measured. In their introductory essay, they provide an outline of TQA approaches, claiming that "none of the models of translation quality

presented thus far addresses the 'how to' of effectively and accurately measuring quality" (Angelelli/Jacobson 2009:2–3). We will present two approaches from their book. Conceiving of translation as "both a process and a product" (Angelelli 2009:13), Claudia Angelelli devises a rubric in which she specifies five translational features: source text meaning, style and cohesion, situational appropriateness, grammar and mechanics, and translation skill. Each of these rubric elements reflects the translator's ability at five different levels, from "inability" (or a similar term) to "masterful ability" (or a similar expression). Whereas Angelelli's working draft for a rubric is based on theoretical reasoning, Eyckmans et al. (2009) carry out an empirical study in which they compare three evaluation methods: a holistic, an analytical, and a calibration method. Sceptical of criterion-referenced approaches and the use of assessment grids, Eyckmans et al. (2009) argue that these "fall short in adequately reducing the subjectivity of the evaluation, since the identification of dimensions of translation competence in itself is pre-eminently subjective" (Eyckmans et al. 2009:74). What they prefer is a norm-referenced approach. This is how it works: in a translation pretest, so-called "items" are established, that is, those aspects that are particularly difficult to translate. For these "items" the evaluators agree on translations that are acceptable or not acceptable (that is, correct or not). The method is called the "Calibration of Dichotomous Items-method (CDI-method)" (Eyckmans et al. 2009:76).

Less specific than the concepts presented in Angelelli's and Jacobson's collection of essays is the account of quality in translation given by Daniel Gouadec. Taking a theoretical perspective of translation as both process and product, he provides an interesting framework for the more specific approaches to translation quality. "The basic idea", he writes with quality standard EN 15038 in mind, "is that the quality of the transaction is 'good' if and when both the provider and providee are satisfied with the translation provision process and, of course, its result" (Gouadec 2010:270). In this definition of good quality, the relevance of the translation result looks like an afterthought. And, indeed, in trying to convey the whole picture, Gouadec focusses more on the translation process than on the translation product. He acknowledges the impact of secondary aspects on translation quality when he claims that

> good practices undoubtedly reduce the risk of poor quality but do not suffice by themselves to guarantee quality for two reasons. The first reason is that accidents happen even in the most highly "quality-assured" environments. The second reason is that fulfilling all of the quality requirements would make the cost of translation unbearable to many work providers. No wonder quality assurance nearly always comes second to economic considerations.
>
> (Gouadec 2010:271–272)

Gouadec's approach somewhat neglects the assessment of translation quality

> because the answers are quite simple. Once the grades have been set and characterized, they may be used as a system for assessing quality. In a professional setting, no one goes into intricacies: the translator's performance is "rotten/lousy", "poor", "satisfactory", "good" or "excellent" (for instance), and people and businesses have any number of criteria to judge and justify their judgement […].
>
> (Gouadec 2010:274)

We would argue, however, that, while setting the grades may still be simple, defining the criteria and assessing a translation in the light of these criteria is not at all straightforward. Gouadec stops short of analysing the quality of actual translated texts: he does not come to terms with the very essence of translation quality assessment.

The year 2010 also saw the publication of … *making the mirror visible* … by Miriam Acartürk-Höß, who analyses and compares six different translations of W. H. Auden's poem "If I Could Tell You". She starts from the assumption that translation criticism should first furnish a detailed scientific description of the similarity relationship between the source text and its translation – which may include an attempt to trace and justify individual translation solutions. Only then can the translation solutions be assessed (cf. Acartürk-Höß 2010:73). On the basis of the principle of alterity, Acartürk-Höß develops a comprehensive parameter grid covering both cotextual and contextual parameters. The critic's task is to define for a particular poem those parameters or parameter combinations that he or she deems relevant to the most plausible interpretation. If the location of the parameters in the parameter grid are different for the original poem and for a translation, the resulting parameter shift can be analysed and assessed. Given the intricacies of poetic translation and evaluation, it is no wonder that Acartürk-Höß refrains from ranking the six renderings of Auden's poem according to their relative quality. Her rather specific approach is product-oriented and non-empirical.

Near the opposite end of our spectrum of TQA approaches, we find Ilse Depraetere's collection of essays, *Perspectives on Translation Quality*, published in 2011. In this volume, most contributions are based on an empirical study. Part I is about translation quality in the translation training context. Depraetere/Vackier (2011), for example, investigate the hypothesis that formal quality is indicative of overall quality. They come to the conclusion that this hypothesis "should not be dismissed altogether" (Depraetere/Vackier 2011:49), since "there is a rather strict correspondence between the number of formal and non-formal errors" (ibid.). In their Spanish-French study of number and gender

agreement errors in student translations, Núñes-Lagos/Moulard (2011) advocate the integration of error analysis into translation seminars. Delizée (2011) also deals with student translations. What is interesting is that she makes an effort to account for professional skills (in addition to the usual translation-related skills), listing the following: the ability to work rigorously, the ability to work in a timely fashion, the ability to revise, the ability to communicate and present arguments, the ability to self-evaluate, and the ability to cooperate. Quite a different approach is presented by Gledhill (2011), who advocates a lexicogrammar approach to checking quality. He asks a rather challenging question: "[B]etween two potentially equivalent translations, is it possible to identify which one is best?" (Gledhill 2011:71). To answer this question, he compares two target text versions – both of which are acceptable – and evaluates them on lexicogrammatical grounds verified by a detailed corpus analysis. Part II, then, focusses on the evaluation of machine translation, with studies by Depraetere (2011b) and De Sutter (2011). Part III is about quality assurance in the translation workflow. Here, Debove et al. (2011) perform a contrastive analysis of five automated QA tools – to mention only one article. Part IV is concerned with domain-specific quality in legal translation (Bulcke/Héroguel 2011) and literary translation (Vanwersch-Cot 2011). The latter provides a literary translator's account of how he works, emphasising that "[s]elf-assessment is […] one of the essential tools of production" (Vanwersch-Cot 2011:262).

Next, our cursory discussion of TQA approaches features three very different contributions to translation quality. From a rather specific perspective, Bittner (2011) analyses the German subtitles in a chapter of the 1974 mystery film *Murder on the Orient Express*, pinpointing unsatisfactory translation solutions and making suggestions for improvement within the constraints imposed by subtitling. Vahid Dastjerdi et al. (2011) propose a semiotic model of poetry translation assessment, claiming that "it is essential not to consider meaning as something stable" (Vahid Dastjerdi et al. 2011:344). They apply their model to a poem by Forough Farrokhzad, translated into English as "Another Birth". While the non-empirical approaches by Bittner (2011) and Vahid Dastjerdi et al. (2011) deal with translation as a product, Martin (2012) looks at translation as a process, focussing on revision. In his well-argued essay, he makes a case for self-revision and contends that "a translator begins the revision process with a better understanding of the document than does the reviser" (Martin 2012, no pagination).

In 2014, Sylvia Reinart published a rather comprehensive account of translation criticism: *Lost in Translation (Criticism)? – Auf dem Weg zu einer konstruktiven Übersetzungskritik*. The book combines theory and practice not in terms of a theoretical TQA framework and its application but as a thorough discussion of translation quality and translation criticism in which both theoretical and practical aspects are

duly emphasised. After an introductory chapter, Reinart gives an overview of the situations and occasions when translation criticism is needed. This is followed by some general considerations relating to translation culture and the consequences for translation criticism, before Chapters 4–6 furnish an interesting analysis of the various ways in which translations can be criticised, with a particular focus on text-typological approaches. Reinart then asks the crucial question whether a new model of translation criticism is needed. She finds that, on the whole, the existing models are too rigid because of their self-contained analysis systems. Instead, there should be less restrictive catalogues of criteria (cf. Reinart 2014:85). In Chapter 8, Reinart proceeds to establish the criteria of translation criticism by analysing and discussing different text types and forms of translation including the various kinds of interpreting. Translation, here, is clearly seen as a product: what counts is the target text in its textual dimension (cf. Reinart 2014:118). Throughout her book, Reinart contrasts specialist and literary translations, stressing that the latter cannot be satisfactorily assessed unless the vagaries of individual interpretation are taken into account. Around 100 pages are devoted to the discussion of special forms of translation, most of which depend in some way on electronic media. They include audio description, the translation of comics, subtitling, dubbing, voice-over, and interpreting in the media. Quality criteria even cover technical issues, such as when, in the process of translating an XML document, the XML tags are deleted, or when a simultaneous interpreter has to cope with insufficient or defective technical equipment. Another special criterion are ethical concerns faced by the translator, which may result in the ultimate question whether or not to translate a particular text at all (cf. Reinart 2014:345–346). This comprehensive account of the factors reflecting the *potential* of translation criticism is followed by a chapter that probes the *limits* of translation criticism. Towards the end of the book, Reinart returns to the practical considerations involved in translation criticism by looking at how the theoretical insights can be implemented in a highly varied professional practice. The central message of this rewarding book is that translation studies does not need just *one* additional model of translation criticism but a *whole range* of such models (cf. Reinart 2014:375).

One model that fits neatly into the range of TQA models outlined in this chapter is presented in Anna Pavlova's essay "Strategie der Übersetzung und Beurteilung der Übersetzungsqualität" (Pavlova 2014). This essay discusses the intricate relationship between strategic considerations in translation and the quality of the target text. It emphasises the complexity of the evaluation process (cf. Pavlova 2014:269) with a particular focus on the options a translator has in dealing with difficult translation problems. Pavlova points out that there are situations in which the translator can choose from several translation options and situations in which the solution of the target text is enforced by objective

linguistic or cultural constraints (cf. Pavlova 2014:257). What is important, here, is that the critic should take the respective translation situation into account: rather than just comparing source and target texts, the critic must consider whether there are any options available to the translator or whether a seemingly unsatisfactory solution is, perhaps, the only possible solution. Pavlova recommends that a translation be assessed from two different angles: one mark should be given on the basis of an objective comparison of the target text with the translation brief or with any other explicit or implicit factors evident from the translator's strategy; another mark should be given on the basis of the translator's freedom of choice, that is, on the basis of the options the translator has at his or her disposal (cf. Pavlova 2014:259). Despite this focus on the translator's perspective, the approach is product-oriented besides being non-empirical.

With this we finish our overview of approaches to the quality of translation. In spite of Erich Steiner's claim that "a translation evaluation is one of the central goals of a theory of translation, and a central component of a model of translation" (Steiner 2004:86), the work of translation scholars such as Hans J. Vermeer or Christiane Nord has not been included. This is because their main focus is not on the quality but on other aspects of translation. Still, some of their works will find mention in other chapters of this book. Many of the principles and insights furnished by the scholars presented in this chapter will help us to establish our own theory of translation quality and translation quality assessment and, in this way, furnish the basis for a comparative study of evaluations written to assess bachelor's theses designed as commented translations.

Notes

1 This has also been noted by Lauscher (2000:155).
2 What exactly constitutes a straightforward or literal translation is, however, difficult to determine, because it is practically impossible to give a general definition of the degree to which a target text should adhere to the various characteristics – stylistic and otherwise – of the source text. If grammatical correctness were the only criterion, one would have to put up with a rendering such as "Er spielte Klavier, Zeitung lesend" for "He was playing the piano, reading the newspaper", whereas a more common translation would be syntactically less close to the original: "Er spielte Klavier und las dabei Zeitung". Also the *tertium comparationis* between a source text item and its potential translations may be difficult or even impossible to establish, as the scope of what a source text term signifies is often different from the scope of what the corresponding target text term signifies. Compare, for instance, the following remark made by Wilhelm von Humboldt in the introduction to his Agamemnon translation, published in 1816:

> Man hat schon öfter bemerkt, und die Untersuchung sowohl, als die Erfahrung bestätigen es, dass, so wie man von den Ausdrücken absieht, die bloss körperliche Gegenstände bezeichnen, kein Wort Einer Sprache

> vollkommen einem in einer andren Sprache gleich ist. Verschiedene Sprachen sind in dieser Hinsicht nur ebensoviel Synonymieen; jede drückt den Begriff etwas anders, mit dieser oder jener Nebenbestimmung, eine Stufe höher oder tiefer auf der Leiter der Empfindungen aus.
>
> (Humboldt 1969:80)

The ways in which words produce meaning through denotation and connotation are too varied to permit of exactly the same meaning in any source language expression and its target language equivalent.

3 Williams refers to the 1964 paperback edition of Toulmin's *The Uses of Argument* (Toulmin 1958).

4 While the actual argument structure may be clear, problems might arise with different levels of the argument structure. Thus, if a target text fails to capture the argument structure of the source text at the level of the paragraph (thereby distorting the meaning of one particular paragraph), should such a blunder be assessed as spoiling the whole translation? There has to be a distinction between argument structures that do not affect the text as a whole and argument structures that do. Such a distinction, however, would not be as clear-cut as one might wish for and, as a result, detract from the goal of objective assessment.

5 In Gerzymisch-Arbogast (2001:229), these methods are referred to as the "*itemized perspective*", the "*relational pattern perspective*", and the "*holistic pattern perspective*", respectively.

6 The original discussion is slightly more detailed. It can be found in Gerzymisch-Arbogast/Mudersbach (1998:162–164).

7 Hans Hönig strikes a similar note when he comments:

> What the relevance-theory model, as applied by Gutt, fails to see, however, is the relevance of the ideas recipients have about "good" and "bad" translation. Clearly, if a recipient has the idea that the quality of a translation can be assessed by back translation it will be futile to point out to him or her that the translated text is "relevant" to him or her as it is since s/he will not accept that it is a translation.
>
> (Hönig 1998:24–25)

8 The distinction is between informative texts (focusing on content), expressive texts (focusing on form), operative texts (focusing on the reader), and – somewhat separately – audio-media texts, which depend on technical media such as radio or television.

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3 Preliminary Assumptions

The discussion in Chapter 2 of a large variety of approaches to translation quality and translation quality assessment has revealed the occasional problem issue. We have suggested possible solutions for some of these issues. The solutions, though of a rather tentative nature, have reflected our own view of TQA, namely, that translation quality assessment is a highly intricate undertaking. In order to pave the way for a theory that can successfully handle the multifarious elements involved in the evaluation of a translated text, we will have to clarify four points. First, the concepts of translation quality and translation quality assessment have to be defined for our purpose as they can be regarded from various perspectives. Second, a range of possible translation strategies needs to be described in the context of the overall translation situation. This description will be based on Juliane House's distinction between overt and covert translation. Third, the problem of subjectivity in TQA requires special attention since translation quality assessment always involves a human component. Finally, since the theory proposed here is used to compare evaluations of commented translations in an academic context – we will provide an overview of the framework within which these evaluations can be analysed and assessed.

Defining Translation Quality and Translation Quality Assessment

Quality is an elusive concept. Take, for instance, the following definition: "By quality, I mean that, according to which, certain things, are said to be, what they are" (Aristotle 1853:26). Although the context of Aristotelian logic would warrant a more sophisticated reading of that quotation, we content ourselves with noting that quality is not predominantly a matter of something being good or bad; rather, it is a matter of something having other attributes than something else and thus being different in some respects. More than 2,300 years after Aristotle, Tomoko Hamada writes that "the construction and interpretation of a term such as 'quality' has a social existence that is guided by a person's *habitus* and is embedded in time and space" (Hamada 2000:295). This

does not necessarily mean that the concept of quality is difficult to pinpoint; it does mean, however, that quality is subject to a large number of contextual factors which have to be taken into account. Quality is a relative concept. From a pragmatic point of view, quality may, for example, be determined by the extent to which a product or service meets the requirements for which it was produced or provided. What counts, in the end, is client satisfaction (cf. Wiesmann 2007:637). In principle, this is also true of translation quality.[1]

Yet, who are the clients of a translation? While, strictly speaking, the client of a translation is the person or institution that has ordered the translation, one may also regard the reader of the target text as a client. As long as someone orders a translation just for himself or herself, there is a good chance for the translator to be able to create a target text that meets the expectations of the client. Considering the many different reasons for which someone might need a translation, the minimum quality requirement arguably consists in the fact that a given source text is translated at all. In such cases, even a machine translation – though fraught with errors and mistakes – might do the job; whereas a perfect rendering that is submitted after a stipulated deadline may be altogether useless (cf. Ahrend 2006:33–34). If, however, the client is represented by a more or less specific readership, then client satisfaction can only be predicated on general assumptions about that readership. And if we accept the view held by Reiß and Vermeer that a text is fully constituted only in reading (cf. Reiß/Vermeer 1991:90), then to identify quality in terms of client satisfaction becomes very difficult, indeed. Even if translation quality is tested empirically (as has been done, for instance, by Carroll 1966), the results can only show a detail of the whole picture. To shed some light on the whole picture, this section closes in on translation quality from several different angles before, finally, suggesting definitions for good quality in translation as well as for translation quality assessment.

Some Thoughts on Measuring Quality

Our first glimpse of quality in translation reveals a fundamental distinction: from a purely descriptive point of view, quality reflects the way in which a target text works; from a prescriptive point of view, quality is that by which a good translation can be distinguished from a bad one. These two quality concepts are interrelated, though, and, therefore, easily mixed up. It is when quality is given a value that the prescriptive mode takes over from the descriptive mode.[2] The transition is usually smooth, because the term "quality" often seems to imply some kind of value judgement. As Emsel points out, gauging the quality of a translation appears in a sense contradictory since a good translation is unmarked, that is, characterised by a zero value that indicates the absence of errors and mistakes (cf. Emsel 2007:100). Quite true: it is only when

someone finds fault with a translation that the standard assumption of a one-hundred-percent quality is reduced to a lower percentage. In other words: the good quality of a translation is taken for granted (despite the frequent examples of highly unsatisfactory renderings).

If translation quality is measured in terms of errors and mistakes, the question is what constitutes an error or mistake. In theory, it is clear that judging the quality of a translation "*is ultimately a matter of agreement and consensus*" (Lauscher 2000:149). In practice, however, a set of criteria is needed to distinguish between "acceptable" and "unacceptable" both for individual translation solutions and for the target text as a whole. This set of criteria should account for translation in context, since translating "is much more than a mere linguistic code-switching operation" (Nord 2005:180). The evaluator has to take a close look at the overall translation situation and, in particular, at the specifications of the translation job (cf. Bühler 2000:368), since quality requirements are variable, and one and the same target text can be acceptable in one translation situation and unacceptable in another. When Ilse Depraetere writes in the introduction to her book *Perspectives on Translation Quality*, "There are three issues that are important when it comes to translation: quality, quality, quality" (Depraetere 2011a:1), she seems to be exaggerating; however, this exaggeration is put into perspective when we consider that "quality" is a relative concept and that Part II of her book deals with the evaluation of machine translation.

The point is that for translation quality to be convincing, it does not have to be maximum quality but should be tailor-made to suit the needs of the client or reader (cf. Schubert 2007:14). Hans Hönig writes that the translation of a text is acceptable if it works – that is to say for those who can demonstrate a justifiable interest in the use of the translated text (cf. Hönig 1995:74). Quality, here, becomes a matter of acceptability. While this is certainly a practicable view, it does pose a few problems. First of all, the question, what is acceptable or useful and what is not, remains a moot question: a text that is comprehensible despite a large number of obvious mistakes – would it be acceptable or not? Second, a lot depends on text type: what counts as a major defect in the translation of a novel (for example, stylistic incongruities) might be seen as rather irrelevant in the translation of a user manual. Whatever the solution in such cases, the key point in Hönig's statement is that the quality issue is decided by the reader or client (or whoever has a justifiable interest in the use of the translated text). If an external evaluator is to assess a translation, he or she will have to take the reader's or client's interest into account.

If usefulness is the overarching goal of translation, how can this goal be achieved in the translation process? Although there is a lot to be said about optimising the translation process, we will just broach one or two

issues. The following quotation from Jiri Stejskal may serve as a starting point:

> In judging the quality of Edith Grossman's translation of *Don Quixote*, no sensible reader will demand that Grossman be a certified translator, that she follow a standard defining a quality translation process, and that the novel satisfy the Society of Automotive Engineers' Translation Quality Metric.
>
> (Stejskal 2009:291)

In other words, one cannot standardise for all kinds of translation the conditions under which a translator should produce a high-quality target text. What might be a desirable requirement in technical translation (for instance, that the translation be produced using specialised software)[3] may be absolutely irrelevant in literary translation. The conditions of the translation process as well as the competence of the individual translator and his or her attitude to work – all these aspects have a share in the quality of the target text. Foregrounding one and neglecting the others may jeopardise the successful completion of the translation process. There is no criterion – such as a qualified translator or a translation agency certified to EN 15038 – that alone would suffice to guarantee good translation quality (cf. Sinner/Morales Tejada 2015:112; Kurz 2009:149). By way of example, we quote Allison Beeby-Lonsdale, who notes that "the assumption that native speaker equals quality still prevails" (Beeby-Lonsdale 2009:86). Any translator trainer would agree that, while native speakers of the target language are more likely to produce a good translation than non-native speakers, there are also many instances of bad translations by native speakers. Translation quality is too complex to be reduced to a native/non-native dichotomy.

Yet, despite its irreducible complexity, translation quality is not unamenable to rules that govern the way in which the quality of a target text can be established. Since not all the factors or parameters determining translation quality are known to the evaluator, their number can be related to the outcome of the evaluation. The more quality parameters are known to the evaluator, the more convincing can be the evaluation of the target text. At the same time, though, the process of establishing the quality of the translation becomes more complex and, thus, more unpredictable, because some parameter values and their interplay may be subject to variation. If, however, only few quality parameters are known to the evaluator, translation quality assessment will be easier but less convincing. To illustrate the effect that lack of knowledge can have on the assessment of a translation, let us look at two fictitious situations. In the first, a proofreader complains of substandard terminology in the translated text, not knowing that the terms in question have been provided by the client. Changing the terminology might render the document

incompatible with other related documents from the same client. The second situation relates to the translation of literature. Here, judging a literary translation without having read the original seems to be common practice (cf. Granzin 2010). This practice may lead to unwarranted criticism of stylistic stumbling blocks in the target text, as the critic is unaware that the source text contains similar idiosyncrasies.

Some Thoughts on Achieving Good Quality

At this point, it is appropriate to remind ourselves that quality can be viewed from two different perspectives: quality can be that which merely distinguishes one thing from another, or quality can imply a value judgement. In literary translation – and in the translation of poetry, in particular – some quality parameters are so much subject to the preferences of the individual evaluator that any quality judgement claiming one translation to be better than another is valid only on the basis of specific assumptions. This is why Acartürk-Höß is rather reluctant to criticise individual translations of W. H. Auden's poem "If I Could Tell You" – her analysis of Radegundis Stolze's first (not very convincing) translation remains remarkably non-judgemental (cf. Acartürk-Höß 2010:272–273). Whenever poetic translation calls for an artistic rendering, a quality statement which goes beyond a mere description of what the translator has done can only rely on the same fleeting criteria that are drawn upon for the evaluation of any work of art.

By contrast, a poem may also be translated for a purpose other than that of achieving some high-flown verbal effluence in the target language. Thomas Hardy's poem "Neutral Tones", for instance, has been set to music by British composer Nicholas Maw. A performance of the work with the tenor Philip Langridge and guitarist Stephen Marchionda was recorded and published on audio CD by Chandos together with other compositions. The CD cover contains the original poem and translations into French and German (cf. Britten et al. 2005). It is obvious that the purpose of these translations is not for the reader to indulge in poetic finesse, but for the listener to get an idea what the singer is singing. The quality of the German version of Hardy's poem, translated by Andreas Klatt, would probably be regarded as not particularly good if viewed from Parnassian heights[4]; from the pragmatic perspective of the CD listener, however, the quality of the translation is sufficient.

Whether in literary or technical translation: good quality can often be achieved in several ways. Peter Newmark, for example, claims that "ten different versions of the same text may be equally acceptable" (Newmark 1981:129). This is certainly true considering that even a textual fragment such as "Let's dance, said Vivien, looking at my husband […]" translated by 33 students, yielded 27 different German versions (cf. Wilss 1982:224–225), all of which might be regarded as acceptable.

How many of them would be taken to be *equally* acceptable depends on the degree of subtlety with which the passage is analysed. Wilss himself seems to be in favour of the first three versions, which he suggests "would probably come out top" (Wilss 1982:225) in terms of equivalence. Yet, he gives no particular reasons and refrains from discussing the quality of the 27 renderings in more detail. Such a discussion would require a very sophisticated TQA model, indeed.

As we look at a target text from a qualitative point of view, are we actually evaluating the translation or the translator? Surely, in many cases we are evaluating both since it seems obvious that the competence of the translator shows in the quality of his or her translation. In translator training, the mark given for a particular achievement reflects the translator's ability to translate rather than the suitability of the translation for the purpose for which it was done. This is because translator training has education as its foremost objective. If a student passes a translation test, it does not necessarily mean that his or her translation would be accepted in a real-world scenario. However, judging the translator on the basis of a translation may also be problematic, especially, if more than one translator is involved in a translation project or if the client's specifications are detrimental to the quality of the target text or if proofreaders and/or editors tamper with the target text. The competence of the translator (or translators) plays an important role whenever the focus is on the translation process. In larger projects, good translation skills have to be complemented by a variety of other quality factors. As Eivor Gummerus and Catrine Paro write with a screen translation context in mind: "Translation quality is [...] not only a matter of the competence of the individual translator, but a result of good co-operation between all the people involved in the production process" (Gummerus/Paro 2001:139). The quality of a translation crafted as the result of a complex production process reflects not only the competence of the translator(s) but also the more or less smooth interplay of all other factors involved.

For our purposes, we will look for translation quality only in the target text because it is here that the quality of a translation manifests itself. Translator competence is but one factor out of many that has an influence on translation quality. Certification as a qualified translator may be accepted as proof of the ability to translate well; yet, such certification is of no use unless it shows in the translated text. Given that quality is an elusive concept and that quality is relative (as we have pointed out at the beginning of this section), any definition of good quality in translation has to account for different opinions. Marcel Thelen hardly exaggerates when he claims that "there are perhaps as many ideas about what is *good quality* translation as there are persons involved in translation training" (Thelen 2009:204). This immanent subjectivity is also reflected in the following definition: good quality in translation is the *perception* of a translation as most appropriate within the context in

which it functions.[5] The vagaries of such perception have to be captured by a suitable TQA system.

Good quality presupposes an effort to achieve good quality, or in the words of Brian Fox: "The essential ingredient of quality is the desire to improve" (Fox 2009:24). In a translation context, that means: "A good translator will […] strive at the highest possible degree of perfection in conformity with the situation" (Kandler 1963:296). In other words, a good translator will do his or her best. Notwithstanding the translator's keen commitment, "the effort to create a 'perfect translation' is wasted effort" (Al-Bustan 1993:92); simply, because there is no such thing as a perfect translation, no one best target text for any given source text – from a pragmatic as well as from a theoretical point of view. While there may be sample translations in translator training that purport to represent something like the best translation, a translation whose quality the students should aim to achieve, there can be no doubt that such a "best translation" merely reflects the ability of the translator trainer and that another translator trainer would have come up with another sample translation.

In spite of this seemingly frustrating perspective, we intend to propose a TQA scheme that does make it worth one's while to aim for the unattainable. If the goal of producing the *best* translation cannot be reached, we should be content with striving for a *better* translation. And if we get ever better translations, then the result will ultimately be an approximation to the best translation. All we need is a tool for the evaluator to decide which of two translations is better. Such a tool would have to account for the fact that the number of factors relating to the assessment of a translation is indefinite and that different evaluators have different preferences when judging the quality of a translation. In applying the tool, an evaluator would try to gauge the impact of as many quality factors as possible in order to reach a quality judgement that has the potential to convince other evaluators. The assessment system is, in fact, open to other ideas and opinions so that several evaluators may work on the evaluation of one translated text. With this in mind, we can now propose a tentative definition of translation quality assessment. For our purpose, translation quality assessment is an iterative process in which one or more evaluators draw upon as many factors as they deem relevant to the quality of a particular translation in order to weigh individual translation decisions at micro- and macrotextual levels against potentially better solutions and, thus, to be able to judge and improve the quality of the target text.

Revisiting Overt and Covert Translation

One central theoretical element in Juliane House's theory of translation quality assessment is the distinction between overt and covert

translation. While overt translation enables the target text reader to experience the source text in its linguistic and cultural dimension from a target language and target culture point of view (secondary level function), covert translation hides the source text in that it presents the target text as if it were an original in the target culture (primary level function). Overt translation – being "similar to a citation or quotation" (House 1997:112) – can, therefore, be regarded as "a case of 'language mention'" (ibid.), where the source text is left "as intact as possible" (House 1997:68). Covert translation, by contrast, is "a case of 'language use'" (House 2001:250), where "the translator must attempt to re-create an equivalent speech event" (ibid.) and try to achieve "true functional equivalence" (ibid.). With regard to the practice of overt and covert translation, this means that

> in an *overt* case, the translator has to make, as it were, as few changes as possible, and will be held openly accountable for the degree of success with which this is achieved; in a *covert* translation, the translator is implicitly licensed to make as many substantive changes as necessary, and in fact is only likely to be "caught out" and held accountable in the case that not enough change was wrought, such that the resultant text is in fact perceived to be a translation.
>
> (House 1997:164)

In other words: overt translation is generally source-oriented, whereas covert translation tends to be target-oriented. It will be demonstrated, though, that this conclusion does not necessarily follow from the definition of overt–covert translation.[6]

House provides a useful overview of how the two modes of translation can be distinguished (cf. House 1997:115). She relates the principles of overt and covert translation to the functional and linguistic levels of the target text, answering the question whether strict equivalence is the translational goal. While the genre is preserved in both translation modes, the levels of register and language/text may be changed in a covert but not in an overt translation. A change of genre – for example, rendering an English novel into a German play – would no longer be regarded as a translation but as a *version*. However, given that the overt–covert distinction "is a cline, not an 'either-or' dichotomy" (House 1997:30), the overview described above fails to do justice to the many intermediate forms of translation. In this section, we will develop a more refined distinction between overt and covert modes of translation.

Before setting out to refine the overt–covert translation model, we need to briefly go back to Juliane House's notion of a *version* as opposed to a *translation*. As has been shown in Chapter 2, an overt version violates an otherwise overt translation at the language/text and/or register levels to accommodate a specific audience such as children or adolescents; a

covert version is inadequate as a covert translation because "the application of the *cultural filter* is unjustified" (House 1997:73). The distinction between a version and a translation, while perfectly clear from a theoretical point of view, may pose a few problems in practice, because the threshold from what would still be regarded as a translation to what would be considered a version is difficult to define. This is particularly obvious in covert mode. Juliane House herself strongly cautions against "making quick decisions about what is a *covert* version and what is a translation" (House 1997:117), as "it may be difficult in practice to make an unambiguous judgment" (ibid.). For this reason, we will not adopt this distinction but accept versions as translations if they are presented as such.[7]

To what extent a source text is to be translated overtly or covertly has to be defined in the translation strategy. That is to say, the translation strategy specifies the way in which certain elements of the source text are rendered in the target text. It is at this point that a clear distinction should be made between the overt–covert principle and the implications of that principle as presented by Juliane House: while the overt–covert principle merely refers to the essential dichotomy between a target text's primary level function or secondary level function (that is, between a target text conceived of as an original text and a target text regarded as the translation of an original, respectively), the implications of that overt–covert principle relate to the way in which genre, register, and language/text are handled in translation. Unfortunately, the above distinction between the overt–covert principle and that principle's implications is often blurred, as the following example shows.

Having thoroughly analysed Britta Groiß's German translation of Jill Murphy's children's book *Five Minutes' Peace*, House concludes:

> The translation can […] be described as a *covert* one with a cultural filter having been applied. One wonders, however, if the translator's choice might not have been different, i.e., why did she not opt for an *overt* translation? Why do translators of children's books feel licensed to change as they see fit instead of providing the children with access to the original? (In my corpus of 52 children's books I found that all the translations examined are *covert* translations.) Is it possible that children in their intelligent and imaginative capacities to learn and be exposed to the strange world of the original are largely underrated? Why is there not a greater respect for the original children's book – especially if the original is a little literary masterpiece?
>
> (House 1997:131)

What is interesting, here, is that Juliane House regards the translation as covert, although the overall frame of the translated text should be

overt – at least, if the book mentions the translator's name on the title page. In that case, the reader is aware that he or she is reading a translated text, and awareness of that fact is a key feature of overt translation. However, the mere visibility of the translator in the target text and, thus, of the translation *qua* translation is but a superficial indicator of overtness that ought to be supported by further elements regarded as typical of overt translation in a particular culture.

Refining the Concept of Overt-Covert Translation: Overview

In using the overt–covert framework to define the strategy for an individual translation, we need to be constantly aware of the difference between the immediate significance of overtness and covertness in translation, on the one hand, and any conclusions drawn from an overt or covert mode of translating, on the other. The immediate significance of overtness in translation consists in the fact that, here, the target text constitutes an explicit reference to the source text; the immediate significance of covertness in translation consists in the fact that, here, the target text tries to conceal the presence of a source text and seems to exist independently of it. That an overt translation should, therefore, stick as closely as possible to the source text and a covert translation depart from the source text, if necessary, might, however, be too hasty a conclusion. For different cultures will invariably look at translation from different perspectives: while the overt–covert principle can be applied to any translation in any culture (even though there may well be cases in which it is not clear whether or not a translation is, or should be, recognised as such), the implications – source orientation in overt and target orientation in covert translation – are not universally applicable. In some cultures, the distinction between overt and covert translation may not have any effect on the way in which a source text is rendered into a target text; in other cultures, the effect may be less pronounced or altogether different. For the purpose of refining the above concept of overt and covert translation, we will assume the same English-German perspective that Juliane House takes in developing her idea. Thus, we consider it appropriate in overt translation to imitate the style of the original within the limits set by the various rules of the target language, and in covert translation to deviate from the original where that is necessary in order to come up with a target text that best fits into the target culture. In short, overtness in translation is, here, regarded as synonymous with target orientation, covertness as synonymous with source orientation.

In addition to the above distinction between the overt–covert principle and the implications of that principle, there is another crucial distinction to be made when it comes to refining Juliane House's theory of overt vs. covert translation. This distinction concerns the question as to when the various factors contributing to the decision in favour of an overt or

covert translation become relevant. If we conceive of the overt–covert concept as a means to enable the translator to define his or her translation strategy for a particular translation, we can distinguish two phases in the translation process: first, the relevance of overt–covert criteria *before* the definition of the translation strategy; second, the relevance of overt–covert criteria *after* the definition of that strategy. While some criteria will be crucial to the definition of the translation strategy, others may unfold their significance only after that strategy has been defined. Usually, those criteria that help to define the translation strategy will afterwards be relevant only insofar as their use needs to be consistent with the chosen mode of translation. In establishing a translation strategy, we draw upon both the overt–covert principle and the implications of that principle: while the principle itself is most relevant for defining a strategy at the macrotextual level, the implications of the principle play a role mostly in determining the translational approach at the microtextual level following the definition of the overall strategy.[8]

The above distinctions – namely, between overt or covert translation and what this implies as well as between elements that are relevant before and elements that are relevant after the translation strategy has been defined – is depicted in Figure 3.1. While the overt–covert principle and its implications may easily be distinguished from each other, the distinction between what is relevant before and what is relevant after defining the translation strategy is less clear-cut; for to define a translation strategy, the findings derived from the overt–covert principle will often be complemented by findings derived from the implications of that principle – as will be shown in the discussion below.

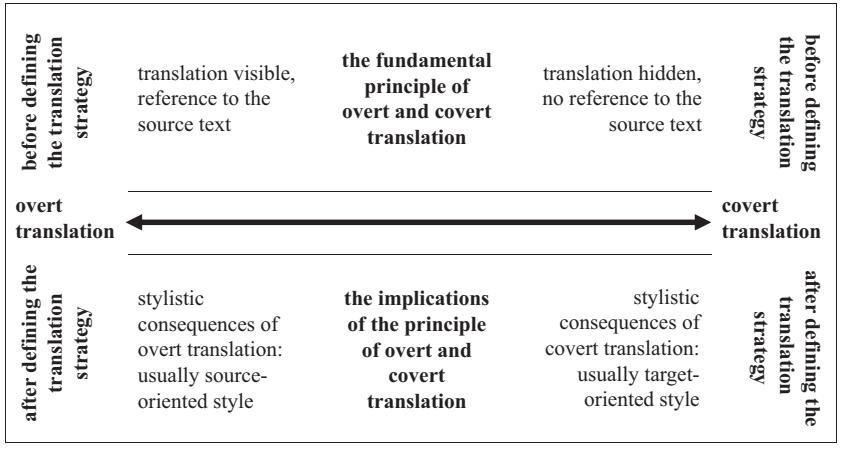

Figure 3.1 Overt–covert overview (general aspects).

Refining the Concept of Overt-Covert Translation: Detailed Discussion

The factors that bear upon translation strategy within the overt–covert framework can be roughly divided into four categories: form, content, audience, and the author of the source text. Form is concerned with text type or genre,[9] overall text structure and layout, style (that is, the way in which language is employed in the source text, which includes syntax, lexis, grammar, register, rhyme, metre, tone, voice etc.); content relates to semantic considerations, the text topic and text function; the audience reflects, to some extent, the purpose of the translation and defines the cultural distance between source and target; the source text author is relevant in that his or her status in the source and target cultures influences the significance of form and content elements. These factors can affect the translation strategy in two ways: in the source text, they help the translator to get his or her bearings in the overt–covert spectrum; in the target text, they reflect the relative overt- or covertness of the translator's response as well as the consistency of that response. Any other factors such as censorship or overriding instructions given by the client may have an additional impact on translation strategy: they will mostly affect the form and/or content elements within the overt–covert framework.

If we look at the four factor categories in more detail, we notice that form is the most intricate and specific, whereas content, audience, and author operate at a more global level. A translator – in developing his or her strategy for the translation of a particular text – would first consider the genre of that text. In most cases, genre will decide the overall strategic framework of a translation whereas style and, perhaps, author will either strengthen or weaken the degree of overtness or covertness within that framework. If genre fails to provide the decisive clue, then style is usually the most important criterion. Content may play a subsidiary role in defining the translation strategy. Audience is crucial only in special cases, when the translation brief specifies a target text audience completely different from the source text audience: here, the style of the source text will have to be changed in the target text – the translation is then stylistically covert. Mostly, however, audience will come into play *after* the overall translation strategy has been defined. The same holds true for the overall text structure and layout, which may have to be adapted in a covert setting. An example would be the translation of a manual whose overall text structure or layout does not meet the requirements of the target culture. What has to be kept in mind throughout the present discussion is that any rules and recommendations put forward for one specific factor or factor category are necessarily complemented (and possibly limited or overridden) by the rules and recommendations put forward for the other factors or factor categories.

Whether to translate a text overtly or covertly is usually decided on the basis of form. Thus, the text type or, for that matter, the genre of the source text signals to the translator which strategy he or she should pursue as the overall translation strategy. Literary texts, legal and historical documents, for example, should be translated overtly; a covert translation is typical of user manuals, cookery books, travel guides, and the like. Somewhere in the middle on the cline between overt and covert would be journalistic texts. Characterised as they often are by a style that combines the functional and the elegant, the operative and the sophisticated, reader-orientation and author-showiness, journalistic texts have to be closely analysed with regard to their individual merits and demerits – linguistic and otherwise – before a translation strategy can be defined. It is here that content may become relevant: a text about some real-life things and facts typical of the source culture would be translated within an overt framework, because the target text is expected to provide a glimpse of the source culture; a text about some aspects of the human condition in general (in which cultural idiosyncrasies are more or less irrelevant) would lend itself to a covert translation. Thus, in the most overt approach, a source culture element little known in the target culture would be translated using the original term or an appropriate translation *without* providing additional explanatory information. If such additional information is given, the retention of the source culture element is regarded as overt, while the explanation of that element is considered covert. The most covert approach would be to replace the source culture element in the translated text by a corresponding target culture element. Although a general strategy indicates the direction into which a translator should push his or her translation, the decisions at the microtextual level are largely determined by the form factors operating at that level.

If we look at how the various aspects of form are implemented across the overt–covert spectrum, the most conspicuous linguistic renderings will be found at the overt end. An interlinear translation, for instance, mirrors the grammatical and syntactic structures of the source text, paying little or no attention to the grammatical and syntactic rules of the target language. As the original and translation are presented line by line one above the other – with the reader usually studying the source text in the upper line with the help of the word-by-word rendering in the lower – the function of the translated text could not be more obvious. Indeed, the term "target text" might be rather inappropriate here, since it suggests a relative independence that is not achieved in interlinear translation. However, linguistic idiosyncrasies may also occur in ordinary overt translation, depending on the preferences of the translator. Thus, a source-text-oriented translation scholar such as Peter Newmark claims, "A language such as English would gain by the literal translation

of many foreign key-words, idioms and possibly even proverbs, most of them not particularly culture-bound" (Newmark 1991:35). In a translation from German into English, he suggests that "Geburtstagskind" be rendered as "birthday child", "er ist nicht mehr der Jüngste" as "he's no longer the youngest", and "guten Appetit" as "good appetite" (ibid.). Usually, these expressions would – even in an overt translation context – be translated as "birthday boy/girl", "he's getting on a bit", and "enjoy your meal", respectively.

An overt translation may well contain a few covert features. Sometimes, as in the above examples, these might be preferable to the corresponding overt alternatives. In other cases, a covert rendering may be deplored, as we have seen in Juliane House's analysis of Britta Groiß's German translation of Jill Murphy's children's book *Five Minutes' Peace*. A typical overt translation would imitate the style of the source text in the target text to the extent that idiosyncratic source text features become idiosyncratic target text features. Stylistic normalisation in the target text is kept to a minimum – however, what constitutes that minimum is for the translator to decide. Similarly, the syntax of the source text is emulated in the target text in terms of theme-rheme structures and syntactic patterns inasmuch as these are compatible with the syntax of the target language. Again, in the last analysis, what is compatible and what is not has to be decided by the translator. Any such decisions should be based on sound reasoning rather than mere gut feeling.

Moving on from overt to covert translation, we can say that, here, the target text is streamlined in the sense that any features reminiscent of the source language are brought in line with target language rules and requirements. While this streamlining procedure is fairly straightforward at the level of grammar, it may be less obvious for syntactic, semantic, or stylistic issues. According to Juliane House, even a covert rendering has to respect the "double-binding relationship" (House 1997:12) of all translation[10]; the translator, in trying to cover up the origin of the target text, is not free to do as he or she pleases. Normalisation, for instance, should be based on the application of a cultural filter that has been empirically tested. An interesting example of normalisation is given by Lynne Bowker, who evaluates student translations of the French sentence "*Il [DVD] va envoyer au tapis CD-Rom, CD-Audio et VHS*" (Bowker 2001:355) with the help of corpus analysis:

> In the student translations, a number of students translated *envoyer au tapis* by 'replace' and some others selected 'overtake'. These translations are examples of normalization – the author's creativity has been neutralized. The basic semantic meaning has been captured, but the translation lacks the flair and zeal of the original. An examination of the Quantity Corpus […] reveals that four texts do indeed

> use relatively straightforward terms such as 'replace' or 'outsell' to describe the relationship between DVD and CDs, but other texts contain much more interesting and forceful descriptions, including 'attack', 'challenge', 'invade', 'make obsolete', 'push aside', 'put the squeeze on' and 'sound a death knell for'. Placed alongside these texts, a translation such as 'replace' would cause this passage, which in the source text stood out as being forceful and vibrant, to pale into insignificance. These concrete examples can be used to demonstrate to students that un-normalized translations are possible, and in this case preferable, given the *skopos* of the target text.
>
> (Bowker 2001:355)

In covert mode, a normalised translation is acceptable; yet, it is not necessarily the best solution. A rendering that goes beyond normalisation or explicitation – for example, by changing the source text's genre or any substantial part of its form or content – results in the most radically covert form of translation, one that may not be generally recognised as a "translation".

Having discussed the most essential criteria for the definition of a translation strategy, we will now turn to three less obvious factors: author, audience, and content. The author's status is important, because it rubs off on the source text: a Charles Dickens or Henry James – known as they are for their characteristic writing styles – would generally command more respect from the translator than some little-known writer.[11] What a Dickens or James wrote would be regarded as "sacrosanct" (House 1997:76) and any tampering with the most typical source text features condemned as sacrilege. The more famous or historically significant an author is, the more overt should normally be the translation strategy for his or her works. This does not mean that the debut novel of some (as yet) unknown writer would be translated covertly; it means that the work of a lesser-known writer is more likely to be subjected to a few covert solutions within an otherwise overt strategy than the work of a well-known author. Even a stylistically inconspicuous newspaper comment written by a famous contemporary writer would probably be handled overtly in translation on account of the author's standing. The role of the source text author may, then, become particularly relevant to defining the translation strategy, if his or her exceptional personality (calling for an overt rendering) is joined by a genre and/or style that would otherwise be handled covertly.

In translation, the audience helps to define the sociocultural differences between the source text and the target text, and it is the reader's reception of the text in his or her specific cultural context which determines the need for any changes of information content from the source text to the target text. Any information that the source text implies for the source text reader may have to be made explicit for the target text

reader; and any information that is supplied in the source text but is obvious to the target text reader could be omitted in the target text. The handling of such information in translation is closely related to the overt–covert distinction in that the strategic course delimits the scope of the translator's options. A source text such as a historically significant work of prose fiction would have to be translated overtly, that is, the text in all its dimensions "must remain as intact as possible given the necessary transfer and recoding in another language" (House 1997:68). As a consequence, the target text proper should not add or omit any information provided in the source text. If any additions need to be made, they should be made as footnotes or end notes; omissions are to be avoided, even if a particular piece of information is not required for an appropriate understanding of the target text. In a covert translation setting, any such additions or omissions are justified by the fact that the target text – seeking to conceal the existence of the source text – is to be read like an original: whatever smacks of translation is to be smoothed out using a cultural filter.[12] Thus, while the audience is usually less important when it comes to *defining* a specific translation strategy within the overt–covert framework (unless the translation brief specifies a target audience completely different from that of the source text), its sociocultural background is absolutely crucial to the *implementation* of that strategy in a covert setting.

Similarly, content is a factor that is particularly relevant after the overall translation strategy has been defined. It is closely linked to the needs of the target audience and subject to the following rules: in an overt translation, the target text deals with the same cultural context as the source text (which is often a source culture context); in a covert translation, the target text typically deals with a target culture context, which means that the content of the source text may have to be adapted. Whether the source text content has to be changed in the target text and if so, to what extent, depends on the quality of the content. The translator will have to find out in which way the content of the source text is embedded in the source culture, and how it can be rendered in the cultural context of the target text. Is what the source text refers to specific to the source culture? Is there an equivalent in the target culture? If both questions are answered in the affirmative, then the covert procedure of adapting the source text content in the target text should be straightforward. A typical example in an English-German translation would be the conversion of non-metric measurements into metric measurements. Answering "no" to the second question calls for the usual tricks and techniques such as borrowing, omission, explanation, compensation, etc. – depending on the requirements of the individual translation.

The above discussion can be summarised in a diagram that shows the central criteria relevant within the overt–covert framework.

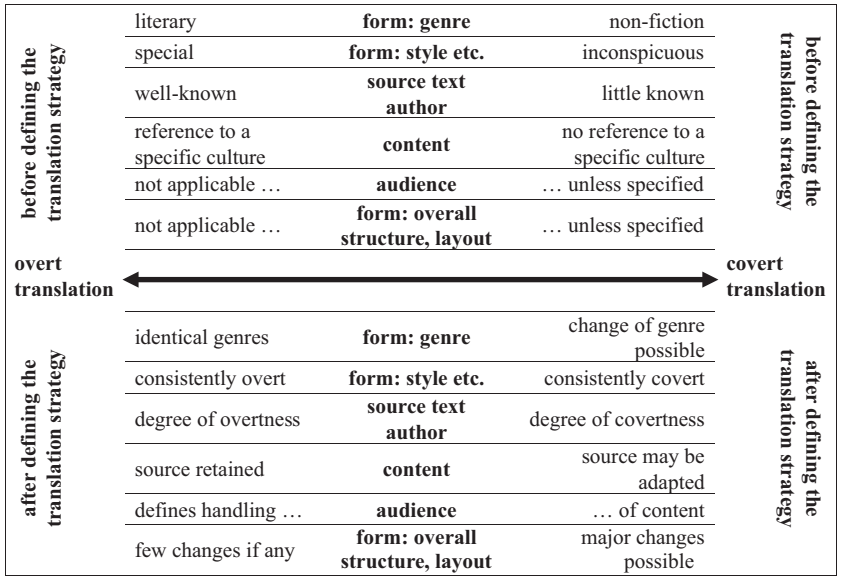

Figure 3.2 Overt–covert overview (specific aspects).

The six criteria – genre, style, source text author, content, audience, and overall text structure and layout – are analysed as to their influence on translation strategy and their consequences for the implementation of a particular strategy. It is clear that before defining the translation strategy, the focus is on the source text, whereas afterwards it is on the target text and its translational opportunities. The question whether a specific overall translation strategy should be termed "overt" or "covert" cannot always be answered definitively, as some aspects may be overt while others are covert. There is no one criterion that overrides all others: overtness or covertness is an issue that has to be decided individually for each of the above criteria. This, however, has to be seen against the backdrop of our initial distinction between the overt–covert principle and the implications of that principle: while the overall translation framework may be clearly definable as overt (because of a target text that is marked as a translation) or covert (because of a target text that is not recognised as a translation), the actual translation mode is often less obvious and may sometimes run counter to the overtness or covertness of the overall framework. Whether the overall framework of a translation is overt or covert depends on the various criteria only inasmuch as these criteria help to specify the function of the text in terms of the primary and secondary level functions described by Juliane House. Any answer to this question will also have to take into account the translation brief and the supposed translational expectations in the target culture.

The Problem of Subjective Evaluation

Translation quality assessment is essentially a human affair. And since human beings are intrinsically fallible, there is no possibility for TQA to eliminate error or, for that matter, judgemental variance. Several evaluators evaluating the same translation will hardly ever produce identical results – neither when identifying any mistakes and weighting them, nor when marking the translator's achievement.[13] While (1) identifying a mistake (or, in a reward system, an exceptionally well-translated passage) is to a large degree determined by the context of the translation, (2) weighting any deviation from an expected standard and (3) marking the target text as a whole seem rather arbitrary. The reason for this is obvious: in the above three-step evaluation process, identifying a deviation requires less input by the evaluator than weighting it or marking the translation as a whole, because any judgement in the first step is more immediately prompted by the translation situation at hand than a judgement in the second or third step. For weighting and marking depend not only on *why* something has been identified as a mistake or as an exceptionally good rendering, but also on *how far* such a deviation affects the usefulness (or any given purpose) of the target text. In order to assess the extent to which a particular mistake detracts from the overall quality of a translation, the evaluator needs an assessment grid, for example, a series of weighted metrics as proposed by Geoffrey Kingscott (cf. Kingscott 2007:322) or the rubric drawn up by Claudia Angelelli (cf. Angelelli 2009:40–41). By way of discussing the involvement of the evaluator in more detail, we will first look at the problem of subjectivity from a philosophical point of view.

The Problem of Subjectivity from a Philosophical Point of View

In his essay "Das Problem der Objektivität in der antiken Philosophie", Olof Gigon writes about subjectivity:

> Subjektiv werden wir eine Äußerung nennen, in der ausschließlich der einzelne Mensch sich selber ausspricht und die den Charakter der Verbindlichkeit weder anstrebt noch zu erreichen vermag; Verbindlichkeit bedeutet hier die Bindung an eine Wirklichkeit, über die in der Weise gesprochen wird, daß das Einverständnis des Adressaten mit dem, was gesprochen wurde, erwartet werden darf.
>
> (Gigon 1976:11)

> We will call an utterance subjective, in which only the individual human being expresses him- or herself and which neither strives, nor is able, to achieve the character of commitment; commitment, here, refers to the process of connecting with a reality which is talked

> about in such a way that the addressee can be expected to agree with what has been said.
>
> [my translation, H. B.]

Here, subjectivity is characterised by the absence of a harmonising link that integrates an utterance and its relation to the world. By implication, objectivity involves general agreement about the meaning of a given utterance or perception (see also Radnitzky 1976:189). It is conceived as the ability to perceive the world as it is in itself, that is, as it is outside the perceiver's point of view (cf. Gigon 1976:11).

Analysing the images prepared for scientific atlases, Lorraine Daston and Peter Galison trace the history of objectivity through the nineteenth and twentieth centuries. From their vantage point,

> [o]bjectivity preserves the artifact or variation that would have been erased in the name of truth; it scruples to filter out the noise that undermines certainty. To be objective is to aspire to knowledge that bears no trace of the knower – knowledge unmarked by prejudice or skill, fantasy or judgment, wishing or striving. Objectivity is blind sight, seeing without interference, interpretation, or intelligence.
>
> (Daston/Galison 2010:17)

Confusingly, in this quotation, objectivity appears to be an obstacle on the way to achieving truth and certainty. However, truth and certainty cannot be found if those seeking them tamper with the results of experiments that, in themselves, conform to the requirements of objectivity. For instance, a photographic image that *resembles* a regular shape must not be reinterpreted into something *equalling* that shape; rather, it must be taken for what it is: an irregular shape. Objectivity is at risk whenever truly human faculties such as judgement or interpretation come into play.

While it is generally agreed that, in a scientific context, the subjective should be eliminated as far as possible to make room for a more objective perspective, the question remains whether this goal can be achieved. Thomas Nagel, in his seminal essay "Subjective and Objective", describes the process that would negotiate subjectivity into objectivity:

> At one end is the point of view of a particular individual, having a specific constitution, situation, and relation to the rest of the world. From here the direction of movement toward greater objectivity involves, first, abstraction from the individual's specific spatial, temporal, and personal position in the world, then from the features that distinguish him from other humans, then gradually from the forms of perception and action characteristic of humans, and away

> from the narrow range of a human *scale* in space, time, and quantity, toward a conception of the world which as far as possible is not the view from anywhere within it. […] The distinction between subjective and objective is relative. A general human point of view is more objective than the view from where you happen to be, but less objective than the viewpoint of physical science.
>
> (Nagel 1992:206)

Although "abstraction from the individual's specific spatial, temporal, and personal position in the world" suggests that subjectivity can be overcome in a limited way if a consensus is reached among different individuals, Nagel is wary of such a solution. He believes that the subjective is, in general, "intersubjectively available" (Nagel 1992:207) and that, therefore, "the transition to a more objective viewpoint is not accomplished merely through intersubjective agreement" (Nagel 1992:208). Rather than trying to reach a consensus, one should strive for "externality or detachment" (ibid.) to achieve objectivity. This is why "scientific measurement interposes between us and the world instruments whose interactions with the world are of a kind that could be detected by a creature not sharing the human senses" (Nagel 1992:209). The question remains: what can be done in those cases where no instrument is available for objective measurement?

Nagel is aware of this predicament. He acknowledges that "the consistent pursuit of greater objectivity runs into trouble […] when it is turned back on the self, as it must be to pursue its comprehensive ambitions" (Nagel 1992:210). There seem to be three solutions, all of which are more or less inadequate (cf. Nagel 1992:210–211): reduction (that is, explaining things in terms of specific criteria), elimination (that is, denying the existence of the subjective), and annexation (inventing a new element of objective reality such as the will, the ego, the soul, or the command of God). Is there no better solution? Nagel explains:

> The only alternative to these unsatisfactory moves is to resist the voracity of the objective appetite, and stop assuming that understanding of the world and our position in it can always be advanced by detaching from that position and subsuming whatever appears from there under a single more comprehensive conception.
>
> (Nagel 1992:211)

In other words, the subjective should be recognised as an irreducible element in the pursuit of knowledge. While "accepting the polarity without allowing either of its terms to swallow the other" is certainly not an easy task to accomplish, it should be at least "a creative one" (Nagel 1992:213).

To sum up the results of our philosophical digression, there is no way to dispense with the subjective altogether. While striving to achieve objectivity is epistemologically desirable, it is certainly no panacea for problems arising from methodological overestimation. As the bias of subjectivity will never be completely eliminated, it is important that its presence be recognised. Subjectivity and objectivity, as we see them, are not two mutually exclusive concepts; they rather constitute the extreme positions on a cline with an infinite number of positions in between. The question is: how much of the objective can be achieved in a given research method? A complete detachment of the matter at hand from the human individual investigating it would be an ideal approximation to objectivity. This can be achieved, for example, in studies based on scientific measurement, where an instrument supplies results that are as objective as they can be under the circumstances defined by the researcher. Such results should, then, also be reproducible by other scientists. However, the more dependent scientific investigation is on input from human beings, the more susceptible it is to subjective influence. In such cases, the objective is best emulated by intersubjective agreement and consensus building. With these insights, we are now in a position to analyse different approaches to TQA and their efforts to overcome the subjective.

The Process of Translation Quality Assessment

As has been briefly mentioned in the introductory paragraph to this section, the process of translation quality assessment can be subdivided into three steps. While the first step is mandatory, the second and third steps may be optional, depending on the purpose of a specific TQA task. Let us look at these steps in more detail. The first step consists in a close reading of the target text and its comparison with the source text (if available) as well as with the translation standard expected by the evaluator. As a result of these comparisons, the evaluator notes deviations from the expected standard, which may be negative (as in the case of errors, mistakes, and substandard solutions) or positive (if a translated passage exceeds expectations). In setting the expected translation standard, the evaluator is guided by several factors,[14] some of which are fairly objective whereas others are less so. Most objective are usually the graphic representations of the target text and the source text. Relative objectivity might also be claimed by factors such as spelling and grammatical rules of source and target languages, any unequivocal specifications of the translation job including a deadline, any obvious political constraints such as censorship, and any clearly established lingual-cultural conventions (ideally supported by empirical

studies). Provided that a given translation situation is fully known in all its aspects, the most subjective factors to be taken into account are the interpretation of textual meaning, and, of course, the translation strategy and process. Yet, these factors are still less subjective than those required in the second and third steps.

Once the quality of a translation has been established in line with the first step, the TQA process may already be finished as the evaluator should now be able to provide useful feedback, thus, helping the translator to improve his or her translation skills. Some TQA procedures, however, call for quantification, for example, the assessment of written exams in translator training, or the screening of translations prepared for government agencies or high-quality language services. Such quantification is furnished in the second and third steps – counting and weighting the findings of the first step, and marking the overall achievement. However, the validity of the results of the second and third steps hinges on the thoroughness with which the first step has been carried out. The more convincing the results of the first step, the more reliable can be the quantifications in the second and third steps. While marking the translation as a whole is possible without counting any deviations and weighting them, completing the second step before tackling the third helps to avoid what some translation theorists frown upon as impressionistic (cf., for instance, Al Qinai 2000:497; Eyckmans et al. 2009:75; Lee-Jahnke 2001:206). The third step is likely to be more subjective than the second, because assigning a specific mark and determining the threshold between pass and failure is more or less arbitrary, whereas weighting a translation error can often be justified by its degree of non-compliance with the intended function of the target text. Figure 3.3 gives an overview of the relative objectivity or subjectivity of the three steps in translation quality assessment.

The question now is: What can be done in each of the three steps to render translation quality assessment as objective as possible? To find an answer to this question, we will first present an overview of how other scholars see the problem of subjectivity and then look at different approaches to TQA, examining their strategies to approximate objectivity.

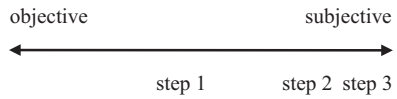

Figure 3.3 Objectivity and subjectivity in TQA.

The Problem of Subjectivity from a Translation Studies Point of View

In their article on ideology in the *Routledge Encyclopedia of Translation Studies*, Peter Fawcett and Jeremy Munday write:

> In the scientific and technological atmosphere of the early and mid-twentieth century, there was for a time a feeling that linguistic theory had provided a 'scientific' basis for grounding translation in a way that should eliminate subjective evaluations of 'accuracy' and transfer of meaning.
>
> (Fawcett/Munday 2009:139)

This feeling has all but disappeared as the inevitability of the subjective in translation quality assessment is generally acknowledged. In 1966, John B. Carroll – whose machine translation study still reflects a more sanguine outlook on translating as an objective science – admits that "[t]he evaluation of the adequacy of a translation must rest ultimately upon subjective judgments, that is, judgments resulting from human cognitions and intuitions" (Carroll 1966:55). Some two decades later, Malcolm Williams finds that "in the eyes of many academics and practitioners, translation quality assessment (TQA) is too subjective or too rigid to yield valid, reliable results" (Williams 1989:13). According to Reiß/Vermeer, some subjectivity is always attached to any value judgement (cf. Reiß/Vermeer 1991:144). Not even the concept of equivalence in translation can claim to be objective, because what is considered equivalent in the source and target texts is subject to the individual translator's or evaluator's discernment. As Jeremy Munday puts it, "the whole question of equivalence inevitably entails subjective judgement from the translator or analyst" (Munday 2001:43).

Most straightforwardly does Vermeer give in to the inevitability of the subjective when he states that no evaluation is objective (cf. Vermeer 2006:403).[15] Yet, while some theorists go for intersubjective agreement as the best solution to the evaluator's dilemma – see, for example, Gerzymisch-Arbogast (1994) and House (1997) – Christina Schäffner asks:

> Is intersubjective agreement possible at all? With each assessor having a specific aim, depending on the factors of the assessment context, and applying different assessment criteria, the answer will have to be 'No'.
>
> (Schäffner 1998:4)

Still, if a translation has to be evaluated, this evaluation should be clear to the translator and to other evaluators. In order to achieve clarity of judgement, Ammann recommends that the necessary subjectivity be met by a procedure based on pre-defined theoretical premises and a specified method – with the premises to be stated for each criticism (cf. Ammann

1990:213). Similarly, Rodríguez Rodríguez (2007) favours a methodical procedure to approximate objectivity:

> The approach must be systematic in order to be objective and avoid the problems which arise in the attempt to balance the theory with the practice of translation. As this suggests, there is no doubt that Translation Criticism requires the implementation of some assessment criteria and of a systematic scheme of analysis of the two texts to reach the evaluation of the target texts; these criteria must be established *a posteriori* in each analysis, for they are closely related to the specific characteristics which the text displays.
>
> (Rodríguez Rodríguez 2007:6)

What is interesting, here, is the notion that, in order to be objective, the criteria should be defined on the basis of the features revealed in the source and target texts. This recalls van den Broeck, who insists that "it is the critic's first duty to acknowledge the translator's norm as objectively as possible before (or while) confronting the reader with his own set of norms" (Broeck, van den 1985:60).

While Ammann focusses on theoretical premises that depend on a methodological argument and Rodríguez Rodríguez stresses the importance of a systematic procedure, Mossop (1989) suggests empiricism as a means to partly offset the subjective in TQA. "'Objective' translation evaluation", he writes, "usually refers to an evaluation system that will let different evaluators arrive at similar conclusions" (Mossop 1989:55). Mossop's idea is that "the criteria for assessment be drawn from the translational norm of the target culture" (Mossop 1989:56); and "[t]o identify the norm, what is really needed is an empirical study" (Mossop 1989:59). Other explicit or implicit advocates of empiricism in translation quality assessment include Hönig (1998:32) ("the speculative element will remain – at least as long as there are no hard and fast empirical data") and Bowker (2001:346) ("A corpus-based approach to translation evaluation […] is empirical and therefore objective").

In addition to a systematic approach and an empirical basis, there is a third, rather unlikely alternative of achieving a more objective TQA result: quantification. Although – as we have argued above – the use of numbers for the assessment of a target text involves human arbitrariness, theorists have pointed out that "[t]he purpose of quantification is to create a more objective, transparent and defensible assessment" (Williams 2001:335) and that "using metrics forces revisers into being objective" (Kingscott 2007:323). The reason is obvious: evaluation techniques such as counting and weighting individual mistakes or exceptional translation solutions demand a balanced comparison of the points at issue both intratextually and intertextually. And this balanced comparison, in turn, helps to assess a translated text more evenhandedly.

How to Curb the Subjective in Translation Quality Assessment

We have now identified three methods that can be said to contribute in some way to a more objective translation quality assessment: a systematic selection and use of TQA criteria, an empirical approach, and quantification of the evaluation results. These methods increase the degree of objectivity in that they interpose a pre-defined scheme between the evaluator and the target text. While any such scheme is intrinsically subjective (having been designed by a human being), its potential to be used repeatedly by different human beings detaches the scheme from the individual, rendering it interindividual and, thus, more objective. For example, the linguistic dimensions employed by Juliane House can easily be adapted to the requirements of different evaluators and evaluations. The concise definition of the scheme ensures that certain important analysis parameters are covered by those who wish to use the scheme; nevertheless, there still remains ample scope for variation as the parameters need to be filled with content by the human evaluator and not all human evaluators would come up with the same solutions as Juliane House in her "model analyses" (House 1997:121). A given evaluation – even if it follows a clear system – just constitutes an offer to the translator, and to any other evaluators, to trace the line of argument proposed in the evaluation and then to either agree or disagree. Any issues that cannot be agreed on are indicative of the residual subjective. A final judgement is suspended *ad infinitum*, because any evaluation is essentially provisional by dint of its inherently subjective nature.

Empirical analyses used in TQA may complement a criterion-referenced evaluation, providing an additional instrument to minimise the subjective. One approach that can be said to be empirical is the CDI method by Eyckmans et al. (2009), a norm-referenced approach which involves the calibration of dichotomous items (see Chapter 2 for a brief outline). Here, empiricism shows in the pretest to establish the dichotomous items and in the agreement required between the evaluators: "for each translated segment it is agreed between graders which alternatives are acceptable and which are not" (Eyckmans et al. 2009:76). While it does considerably reduce the subjective element, the norm-referenced approach falls short of eliminating it completely: for the validity of the common denominator that has to be found among the evaluators does not necessarily extend beyond their number. The important question here is: how convincing are the arguments on which the consensus has been built? Empiricism in TQA usually refers to corpus analysis, which can help the evaluator to justify a translation solution as acceptable or to reject it as unacceptable. What is more, the results of a corpus analysis can serve as crucial evidence in deciding which of two acceptable translation solutions is best.[16] How to set up an evaluation corpus has been described in detail by Bowker (2001). Yet, however insightful the

findings of a corpus-based approach to TQA, it is important to keep in mind that "[a] corpus should not be seen as a replacement for competence and critical judgement on the part of evaluators, but rather as an aid to help them make sound and objective judgements" (Bowker 2001:361). How to identify noteworthy passages in the target text and how to judge them using a corpus analysis tool depends on the evaluator: his or her competence in handling a given TQA task constitutes the irreducible subjective in the evaluation of a translated text.

If a corpus-based analysis comes relatively close to the objective ideal, then a metric approach to translation quality assessment approximates this ideal to a lesser degree as it is more dependent on input from the evaluator. Take, for instance, the weighted grid proposed by Williams (cf. Williams 2009:18): while the definition and application of the parameters for the argument structure and for the various microtextual issues (which are subsumed under the headings of "Other elements of transfer", "Usage/Grammar", and "Typography") requires as much subjective input as any criterion-referenced approach, the weighting process appears to be even more arbitrary. Here, determining the relative weight of each parameter for a specific translation seems to be fairly straightforward compared with the task of assigning a quality value out of ten for the implementation of the parameters in the target text: the general range is obvious, the exact figure less so. Once it is established, the system benefits from the evaluator's intensive engagement with the quality of a particular translation, so that, in the end, quantification leads to a more balanced view of the individual merits and demerits of the target text. A similar effect is produced by Angelelli's draft rubric (cf. Angelelli 2009:40–41), when it comes to matching the quality of a translation with one out of five levels for each rubric element. Here, the target text has to be checked against "Source Text Meaning", "Style and Cohesion", "Situational Appropriateness", "Grammar and Mechanics", and "Translation Skill". The degree to which the translated text meets these general parameters is specified in terms of pre-defined levels, from inability (or a similar expression) to masterful ability (or a similar expression). The rubric provides a framework within which a quality judgement is supported by its relative unfitness for the next higher or lower level. Thus, the subjective effort needed to understand and apply such a framework (or to create another one) helps to achieve more objectivity.

By way of conclusion, here are again the most important findings about the subjective and objective in translation quality assessment. As the human element is necessarily involved in translation and evaluation, and as the individual cannot detach him- or herself from his or her self, the subjective has to be acknowledged as an inevitable ingredient in any TQA recipe. However, the impact of the subjective in the evaluation of a translated text can be reduced by interposing between the evaluator and the translation to be evaluated a clearly defined system of parameters, by making use of empirical studies to substantiate the claim that one

translation solution is better than another, and by using an assessment grid that categorises and quantifies any conspicuous features noticed in the target text. The objective ideal remains unattainable; yet, we may get within sight of it, if we follow a clear approach and are, at the same time, aware of the intrinsic limitations of that approach.

Towards Evaluating the Evaluator

Once we have established our TQA model, we can put it to good use: it can help assess the quality of translations, and it can serve as a tool to analyse the evaluations of commented translations. This book focusses on the latter application. Therefore, the TQA model needs to be complemented by a framework that caters specifically for the different ways in which the evaluation of a commented translation may fulfil its purpose. Such a framework will be outlined in this section.

Some Views on How to Evaluate Translations

In his paper "Goals of a revision course", Mossop (1992) distinguishes between translation and revision skills. Trying to teach students how to revise a translated text, he finds that they need "a concept of themselves as editors" (Mossop 1992:82). If the students start revising with a translator's frame of mind, they "seem to be asking themselves: 'How can I improve the text?' or 'How would *I* have translated this text?'" (ibid.). However, "[t]hese are the wrong questions to ask. Any text *can* be improved; the question is: 'Does it need to be improved?'" (Mossop 1992:83). Students "must overcome the habit of assuming that, of two possible wordings, one must be right and the other wrong, or at any rate one must be better" (ibid.). In this context, the "justification of a change" (Mossop 1992:84) is crucial.

Mossop's remarks are very much to the point: the reviser – or, for that matter, the evaluator – of a translation must be able to abstract from his or her own preferences and assume a perspective that is as objective as possible. In other words, the changes that the reviser deems necessary should be accepted as necessary by other translation experts and, ideally, also by the translator him- or herself. Such acceptance is greatly helped by clear and succinct arguments that underpin the need to change the target text. While Mossop's message is patent, at least one of his statements is not quite correct. Thus, his claim that any text can be improved is illogical as it implies the infinite improvement of an ultimately finite entity (the target text). To improve a text, however, is to make it better, which calls for a qualitative comparison of the versions before and after the improvement. Improving a text makes sense only as long as the improved version is generally accepted as – or unequivocally shown to be – better. Mossop's statement would be unassailable if it ran: any text can be changed.

The notion that, of two alternative translation solutions, one is better than the other reflects the translator's frame of mind since he or she has to choose one alternative and would want to choose the better one. Such a choice, whether it is made in a translation or in a revision context, requires argumentative support: if this support is generally convincing, it can be said to justify the choice.

The above question whether a translated text needs to be improved not just reveals a dichotomy between the perspectives of a translator and a reviser but is also indicative of a juxtaposition between theory and practice or, to be more precise, between an academic and a professional translation environment. Thus, Joanna Drugan writes:

> [Juliane House] sees the fundamental question driving academic work on quality as, 'How do we know when a translation is good?' The equivalent fundamental question for the profession would rather seem to be, 'How do we know when a translation is good *enough*?'.
> (Drugan 2013:41–42)

These questions correspond to Brian Mossop's "How can I improve the text?" and "Does it need to be improved?", respectively. While the first questions ("How do we know when a translation is good?" and "How can I improve the text?") suggest that a translated text needs to be changed to achieve the quality that it can achieve, the second questions ("How do we know when a translation is good *enough*?" and "Does it need to be improved?") point to a strategy whereby a translated text should be accepted as satisfactory if it can be accepted as satisfactory. This distinction is summarised in the following quotation by Jiří Levý:

> Translation theory tends to be normative, to instruct translators on the OPTIMAL solution; actual translation work, however, is pragmatic; the translator resolves for that one of the possible solutions which promises a maximum of effect with a minimum of effort. That is to say, he intuitively resolves for the so-called MINIMAX STRATEGY.
> (Levý 2000/1967:156)

Whether in a professional or in an academic context: both the revisers and the evaluators of translations will have to get their bearings between the conflicting priorities of what is possible and what is necessary. They both need to ensure, however, that their positioning is not random.

For the reviser or evaluator of a translation to position him- or herself with regard to acceptable and unacceptable translation solutions presupposes a clear concept of what a translation should look like in a given translation situation. Yet, what constitutes an error is not always obvious, as Paul Kußmaul demonstrates with a pertinent example from a text that contains a description of the experiences made by

students travelling in Asia. In the sentence "Graduates of many British and American Universities, and from many other parts of the world, are postponing entry into their national work-forces to venture overseas and experience the world at first hand", the final phrase was rendered by a student as "um zunächst einmal die Welt kennenzulernen". This solution resulted in a controversy:

> The two teachers assessing the translation agreed that a more faithful version would have been *um die Welt aus eigener Anschauung kennenzulernen*, but they did not agree on how to grade the error.
>
> Teacher A's verdict was that this was a very serious error. She argued that *at first hand* never had the meaning of the adverb *zunächst* ("first of all"). The notion of physical experience expressed in *at first hand*, she said, was completely lost in the translation. The student in her opinion displayed a serious deficiency in foreign language competence. A knowledge of basic idioms such as "at first hand", she argued, was an indispensable requirement for students before they embarked on a course of professional translation.
>
> Teacher B agreed that *at first hand* does not have the same meaning as "first of all", but he argued that the translation, although incorrect as a literal translation, makes sense within the context and does not distort the meaning of the text. The temporal notion, he said, was indeed supported by the immediately preceding context. As far as the physical experience expressed in the English idiom was concerned, this was rendered [...] by the detailed scenic description of students travelling in Asia. One might even say that the phrase "at first hand" was redundant in the text. In the translation there was thus no loss of information. As a consequence, one should not talk of an error here and the candidate should not be penalized.
>
> (Kußmaul 1995:127–128)

Kußmaul contrasts the foreign language teacher's view, which "is centred on the word or phrase as an isolated unit" (Kußmaul 1995:128), with the professional translator's view, which emphasises "*the communicative function* of the word, phrase or sentence in question" (ibid.), and then concludes: "It may very well be that what is a mistake from a language teaching point of view is no mistake from a communicative point of view" (ibid.).

Yet, where do we draw the dividing line between the two approaches? What are the criteria that define the communicative function in a given translation situation? In the above example, the argument that the phrase "at first hand" is redundant (because the text is about personal experiences rather than experiences made through some medium) leads to the conclusion that no information is lost – which is, here, regarded as the ultimate criterion of translational adequacy. Of course, the requirements of the communicative function would also be met, if "at first hand" was

properly rendered as "aus eigener Anschauung", but this is not the point. The point is that, given the above source text and a corresponding translation brief, there is no need for the translator to translate individual words and phrases as literally as possible – provided that the evaluator assumes the point of view of the professional translator. If the evaluator assumes the point of view of the foreign language teacher (a view that may make sense in a translation exercise as part of a language course or of literary studies), he or she should communicate the corresponding expectations to the student translator in advance.

In the discussion about errors in translation, Anthony Pym introduces an interesting distinction, juxtaposing binary and non-binary errors:

> A binary error opposes a wrong answer to the right answer; non-binarism requires that the target text actually selected be opposed to at least one further target text, which could also have been selected, and then to possible wrong answers. For binarism, there is only right and wrong; for non-binarism there are at least two right answers and then the wrong ones.
>
> (Pym 1992:282)

Spotting a binary error, the evaluator can clearly say, "It's wrong!", whereas in the case of a non-binary error, the evaluator would show a more sophisticated response of the type, "It's correct, but …" (cf. Pym 1992:282). The binary/non-binary distinction harks back to Pym's definition of translation competence as "a process of choosing between viable alternatives" (Pym 2003:491, see also Chapter 4). All truly translational errors are, then, "non-binary by definition" (Pym 1992:283) in that the translator has either not generated enough viable alternatives or not selected the best viable alternative. Typical binary errors, on the other hand, would be spelling mistakes or obvious false friends.

However plausible, the binary/non-binary distinction can only become relevant if the underlying errors are identified on the basis of a sound argument. For the question whether an error is obvious (that is, binary) or less obvious (that is, non-binary) cannot always be answered immediately: what has, on first appearances, been considered a binary error might eventually turn out to be a non-binary error or even no error at all. It all depends on the arguments put forward to defend a translation solution as reasonable or to expose it as an error. What is more, different evaluators will often come up with different arguments (see Paul Kußmaul's example, above), and different arguments will result in different assessments of translation solutions. The distinction between binary and non-binary errors is, therefore, directly related to the argumentative basis on which an evaluator regards a target text unit as right, wrong, or something in between. What one evaluator would call a non-binary error may, thus, be binary to another evaluator. The

dichotomy between non-binary and binary errors is straightforward only from a theoretical perspective; in practice, it should be replaced by a cline that acknowledges the difficulty of categorising some errors as either binary or non-binary. For example, how do we categorise obvious errors that can be corrected in several ways? The error's obviousness would make it binary; the different possibilities of correction would point to a non-binary error.

Different error categories might suggest different repercussions on the usefulness of the translated text. As a binary error is easily recognised as such, its impact would tend to be less strong than that of a non-binary error which, if it goes unnoticed, is more likely to cause a detrimental effect. When grading errors, the guiding question is: "How far-reaching is the error?" (Kußmaul 1995:130). It is complemented by questions such as "Does [the error] distort the sense of a sentence, of a passage or even of the whole text [?]" (ibid.) or "Does it inhibit or even destroy communication?" (ibid.). Binary errors, being non-translational errors, appear to be more easily assessed in terms of their quantitative impact than non-binary errors, because "if we agree that evaluation is a quantitative, non-binary concept […], there is no simple and convenient way of grading" (ibid.). That a binary error, too, can have a very serious effect on the quality of the translation is shown in the following example:

> In a translation test, students had to translate the title and first passage of a book on handwriting. The title ran
>
> The Hidden Language of your Handwriting.
>
> It was translated in one case as
>
> Die verborgene Sprache ihrer Handschrift.
>
> I have no objection to the phrasing of the sentence, but not writing *ihrer* with a capital letter changes its meaning. A back-translation would give us *The hidden language of their handwriting* or *The hidden language of her handwriting*. I asked my students what they would expect of a book with this title, and one of them said it reminded her of titles of novels and another was reminded of titles of detective stories. Obviously, this is not merely an orthographic mistake but an error in sentence meaning if not text meaning and cannot be treated lightly.
>
> (Kußmaul 1995:145)

Kußmaul implies that what counts is the perspective of the reader: in a professional context, the translation should, first and foremost, ensure that the target audience get what they should get – in the above example, they should get a book about handwriting. Raising expectations that the book is a novel or detective story clearly indicates a serious error, although it may be argued that the seriousness of the error depends on the actual situation in which it is encountered. Potential readers of the book in question browsing through the shelf with non-fiction books

on handwriting in a bookshop would immediately recognise the mistake or even overlook it. Without this context, however, the title might easily be misunderstood. Kußmaul's insistence that "this is not merely an orthographic mistake" is true from the reader's perspective; from the perspective of the translator, the error is certainly just a spelling mistake.

That, in translator training, errors should generally be identified on the basis of the professional translator's rather than the foreign language teacher's view does not mean that their grading should necessarily be restricted to the professional perspective. Kußmaul's harsh judgement in the above example that failure to capitalise "ihrer" constitutes "an error in sentence meaning if not text meaning and cannot be treated lightly" (Kußmaul 1995:145) could be challenged on the grounds that students are not yet translators. Hannelore Lee-Jahnke, for one, emphasises that the evaluation of a translation should not only cover the quality of the target text but also help improve the students' translation competence (cf. Lee-Jahnke 2005:128). Similarly, Susanne Hagemann finds that it makes little sense to pretend that translating as a student of translation studies is the same as translating as a professional translator (cf. Hagemann 2007:238). This attitude could be reflected in a more lenient grading – a grading that tries to capture the seriousness of the error by tracing the reasons that might have led to it rather than assessing the negative effect it may have on the reader. After all, the evaluation of a student's translation should provide feedback on how well he or she did and whether he or she has improved. An industry-standard evaluation that distinguishes only between acceptable and unacceptable translations would provide reassurance to the best students and leave the others at a loss.

Another aspect that might help students of translation improve their performance is positive evaluation. The idea is to acknowledge what is good in the target text in order to boost the student's confidence with regard to his or her ability to translate. Hagemann (2007:245) suggests that students should get a reward for creative solutions in that the points awarded for these solutions may partly offset the error count. Creativity in translation is discussed at great length in Kußmaul (2000). It refers to the ability of the translator to deal with translation problems – from phrases or clauses that cannot be rendered literally to source text units that require a highly sophisticated workaround in the target language. Whether creativity in translation can always be unequivocally established and whether a creative solution is always better than an uncreative one: these questions need not concern us, here. The point to be made is that since being creative is an essential characteristic of a good translator such an ability should be recognised in the evaluation of a translated text.

Errors and/or creative solutions can be counted (with penalties either fixed in advance for different types of mistakes or based on the mistakes' effect on the quality of the translation) or they may serve as a vague point of reference for an impressionistic overall assessment of the translation. Waddington (2001, 2004, 2006) has studied the validity and reliability

of these evaluation methods (see Chapter 2 for a brief discussion) and finds that "methods based on error analysis are more reliable than holistic ones" (Waddington 2004:34). There is, however, another aspect that has to be taken into consideration: time. For the task of reading through students' translations and assessing their quality can be very time-consuming, depending on how carefully the evaluator evaluates the translated text. Thus, Kinga Klaudy suggests that time could play a key role in the evaluation of translated texts. He writes: "In my view, the only correct criterion for quality assessment of students' translations is the amount of time required to transform them into print-ready texts. If the revision takes more time than the translation itself, the translation is bad" (Klaudy 1996:202). Of course, such an evaluation method would need to be based on a standardised revision process.

This section has provided an outline of some views on translation evaluation, covering aspects such as binary and non-binary errors and the importance of the evaluator's point of view. In the next section, we will try to bring together the various strands of these aspects in a framework that can be used to analyse the evaluations of commented translations.

The Evaluation of Commented Translations

Before establishing a framework that can be used to analyse the evaluations of commented translations in an academic context, we need to look at the distinctive setting in which these evaluations take place. Students of translation studies in Germany sometimes can write – and choose to write – a so-called commented translation as a thesis towards their translation studies degree. This thesis typically includes an analysis of the source text, the actual translation, and a commentary on selected translation decisions. The student usually gets a detailed translation brief, which may involve additional tasks such as providing a relevant glossary or presenting the target text in a pre-defined layout. Occasionally, the student is supposed to conceive of the specifications him- or herself with the proviso that they be reasonably realistic.

The evaluator of the thesis evaluates not only the actual translation but also the analysis of the source text, the commentary, the bibliography, and formal aspects such as the title page and the table of contents. Since the purpose of this kind of thesis is for the student to demonstrate his or her translation and academic writing skills together with the related linguistic knowledge, the focus of the evaluation can be depicted in a diagram.

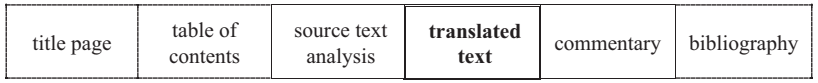

Figure 3.4 Evaluation focus for a commented translation.

Assessing the quality of the translated text is at the centre of the evaluation. The source text analysis and the commentary are interesting, because they ought to be relevant to the translated text in that the former furnishes the basis on which the source text is rendered into the target language, whereas the latter helps to confirm the choices made in the translation. They also reveal the student's ability to write academic papers. The remaining aspects are less important since they are not related to the success of the translation. While the bibliography reflects the student's use of academic resources, the title page and table of contents provide a first glimpse of the student's diligence and carefulness in preparing the thesis.

Ideally, the source text analysis, the translated text, and the commentary should be interrelated: the analysis helps to define the translation strategy, which, in turn, forms the basis of the translation; individual solutions are, then, justified in the commentary with reference to the source text analysis and the resulting translation strategy. This triangular correlation is shown in Figure 3.5.

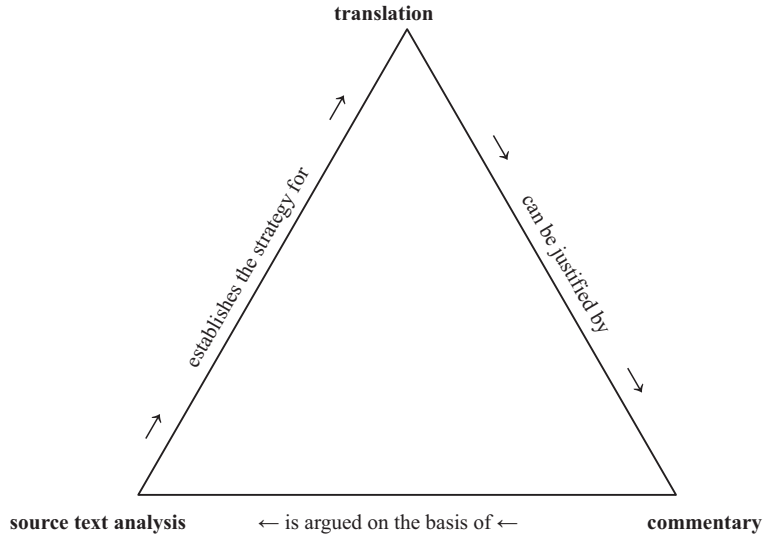

Figure 3.5 Commented translation triangle.

The significance of the commented translation triangle is such that strict adherence to its operations is likely to result in a good translation. A source text analysis that is performed not as an end in itself but to find out how the source text can best be turned into a target text lays the foundation of a successful translation; and a target text solution that is supported by a comment on the grounds of what has been established in the source text analysis cannot easily be rejected as inadequate. Of course, there may also be comments that explain some aspect of the

translation without having recourse to the results of the source text analysis – such comments may be interesting, yet, they will not help to justify the translation. Similarly, any results of the source text analysis that are not relevant to the translation can be regarded as useless, even if they convey an otherwise thought-provoking piece of information.

Inasmuch as the analysis of the source text and the commentary contribute to the outcome of the translation, they are also important to the evaluation of the translated text: they help the evaluator understand the translator's intention – which is absolutely necessary, if one wishes to do justice to the translator's efforts in producing the translation. The evaluation, as Raymond van den Broeck points out, "should take account [...] of the translational method adopted by the translator in view of the specific target audience envisaged, and of the options and policies followed in order to attain his purpose" (Broeck, van den 1985:56). The corresponding information is provided in the analysis of the source text. The evaluator can, then, adopt the translator's standard for the translation at hand, provided that it agrees with the overall translation situation, that is, the translation brief and any translational requirements gleaned from the source text analysis. It may well be that, faced with a perfectly convincing approach by the translator, the evaluator has to readjust his or her own translation standard (cf. also Reiß 1971:12).

When it comes to assessing the quality of the actual translation, the evaluator has quite a few options. For example, he or she may set the source and target texts side by side and compare them sentence by sentence; or the evaluator may content him- or herself with a thorough reading of the target text. In an ideal evaluation, both procedures are applied: while the comparison ensures that the target text is an accurate translation of the source text and complies with the specifications for that particular translation, the perusal of the target text as a text in its own right helps capture its coherence and consistency. Whether to go for the complete evaluation programme or to opt for just one of the two procedures or to combine them in any proportion – the evaluator has to decide this issue in line with the requirements of the evaluation task at hand, any time limits or deadlines to be met, and his or her own preferences. In general, the comparison of source and target would seem to be more important in an overt translation setting, where the reader of the target text expects to catch a glimpse of the source text, and less important in a covert translation setting, where the target text is read as if it were an original text composed independently of any source text. The evaluation process may be cut short, if the quality of the translation becomes obvious already after having read part of the text. It is not to be expected that the evaluator indicates explicitly which of the above options he or she chooses. A comparison of the source and target texts – whether partial or in full – would show implicitly in any examples that juxtapose a source text unit and the corresponding target text unit.

Unless the evaluation report states that the evaluation process has been cut short, there is no way of establishing the facts in this respect.

At the level of the translation solution, the evaluator has to decide on the evaluation method: whether to focus on translation errors or on successful solutions to translation problems or on a combination of the two. Most common seems to be the evaluation on the basis of errors, possibly complemented by the occasional praise for exceptionally good solutions (cf. Hagemann 2007:237). Concerning the evaluation of a commented translation written as a BA thesis, we need to ask to what extent the advantages of an approach that brings out the positive aspects of a translation (namely, boosting the student's confidence) are applicable. The answer to this question hinges on whether the student actually reads the report written by the evaluator. While constructive feedback is probably most effective in the evaluation of translation exercises performed in class during the study programme, any feedback given in the evaluation of the final thesis will reach only those few students who ask for such feedback.

Regarding the treatment of errors, the evaluator again has several options. One is the choice between counting errors and judging their frequency in a wholesale fashion. The first alternative is mandatory in the evaluation of a written exam in which several students translate the same text. Here, the sameness of the task for each student makes the resulting translations comparable. The situation is different for a commented translation submitted as a thesis at the end of a bachelor's degree course: here, the individual source text has specific characteristics that determine how difficult it is to translate. Since the level of difficulty varies with each source text, it makes little sense to compare the number of errors for one translation with that of another (even if the number is calculated in relation to the total number of words or characters).

An evaluator who counts the errors in the translated text should also weight them, because different errors have different effects on the quality of the translation, depending on the type of error and the context in which it occurs. Hannelore Lee-Jahnke suggests a tripartite classification, distinguishing between quality, creativity, and skopos as general evaluation categories. In the first category (quality), the evaluator looks at spelling, grammar, content etc.; the second category (creativity) is about acknowledging positive aspects such as the fortuitous translation of culture-specific references, and the successful rendering of register, metaphors, puns, and similar translation problems that require some creative thinking on the part of the translator; in the third category (skopos), the evaluator checks whether the target text achieves its purpose and complies with the norms and conventions of the target language (cf. Lee-Jahnke 2005:128). It can be assumed that third-category errors are most likely to affect the proper understanding of the target text as a whole, whereas the impact of first-category errors is usually confined

to smaller text units and second-category errors merely detract from a smooth reading of the target text.

In addition to such a general categorisation, errors have to be weighted individually. As the above discussion of Paul Kußmaul's evaluation concept with the "guiding question, how far-reaching is the error?" (Kußmaul 1995:153), has shown, the impact of an error on the understanding or readability of the translated text is not always obvious. One aspect that comes into play, here, is the perspective assumed by the evaluator: does he or she look at the translation from the point of view of a professional reviser or through the eyes of the student translator? The first perspective would focus on the question whether the target text meets the requirements of the reader, whereas the second perspective would put more emphasis on figuring out why the translator translated as he or she did. Which of the two perspectives an evaluator adopts will have an impact on the weighting of the errors and, thus, on the grading of the translation. Ideally, the evaluator should provide a description of his or her error weighting system.

An interesting decision to be made by the evaluator concerns the question whether he or she should actually improve on those solutions in the student's translation that are regarded as errors. Here, we are talking about non-binary errors. The possible argument that the student should do the correction him- or herself in order to benefit from the increased effort is, however, not particularly convincing. First of all, non-binary errors are often difficult to pinpoint so that, in some cases, the student would be at a loss to find a better solution, even if the evaluator indicated why he or she finds fault with the translation; the student might doubt whether there really is a better solution. Second, in the context of a BA thesis, the evaluation report of the commented translation constitutes a final assessment of the student's ability to translate. This assessment needs to be supported by sufficient evidence for the student to accept the final mark. Leaving the student to find out for him- or herself how a particular error could be corrected might be useful for translations that have to be prepared in class; it is rather impracticable for a commented translation written as a BA thesis.

Figure 3.6 gives a rough outline of the various aspects an evaluator might or should consider when writing his or her report on the quality of a commented translation prepared as a BA thesis. In the diagram, a triple arrow is used for those evaluation aspects that bear directly on the quality of the translated text. Double and single arrows show that the overall result is also determined by the student's academic writing skills and linguistic knowledge as well as by his or her diligence and carefulness in preparing the thesis. The number of arrows is supposed to reflect the importance of the respective evaluation aspects on the final result: here, translation aspects come first, followed by aspects that indicate academic skills and formal issues. While this seems to us the most plausible order, other rankings (for instance, putting academic

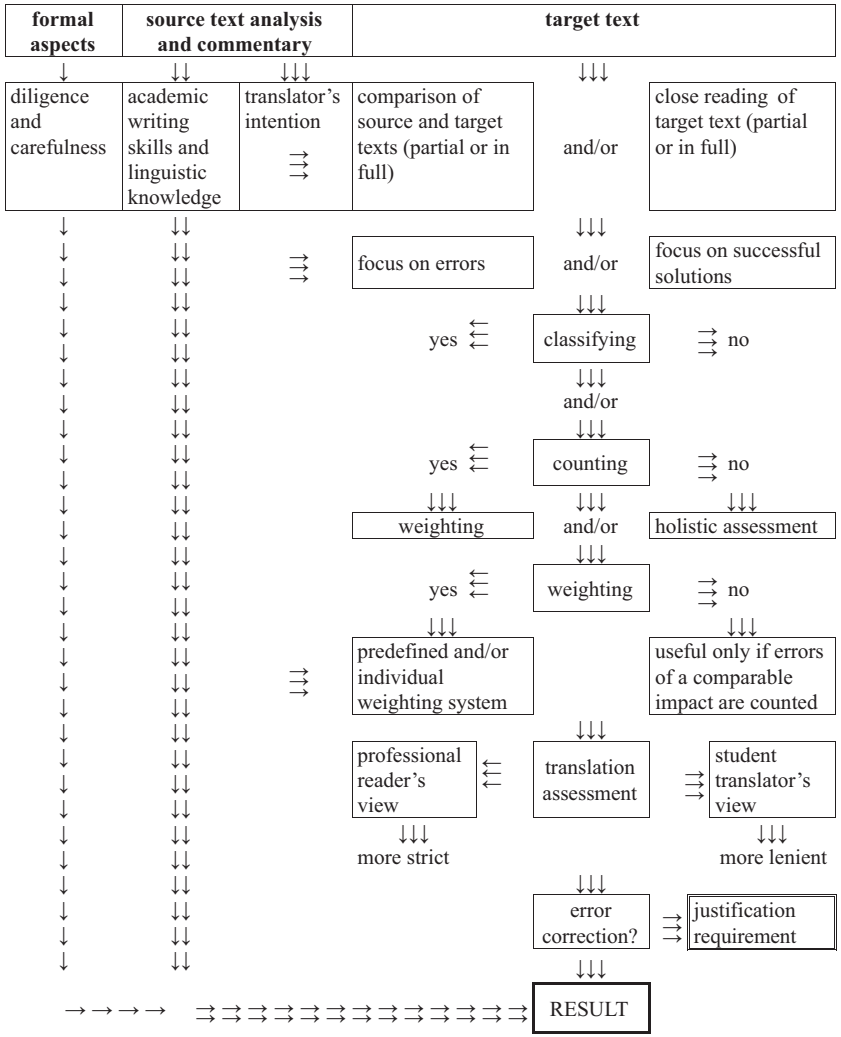

Figure 3.6 Evaluating the quality of a commented translation written as a BA thesis.

skills on a par with translation quality) are not inconceivable and may be favoured by the evaluator or imposed by the relevant section in the exam regulations. Regarding the question whether errors should be corrected the answer is "yes", because any translation criticism ought to be justified. And what justification could be better than a more convincing translation solution? Harking back to the demands of various translation scholars, the problem of justifying one's translation criticism – and, indeed, any translation solution – will be tackled in Chapter 5.

This chapter has prepared the ground for our theory of translation quality assessment and its application to the evaluations of commented translations. We have come to terms with the following four aspects:

1 The key concepts – translation quality and translation quality assessment – have been discussed and defined. These definitions are specifically designed to suit the purpose of the theory to be developed in Chapters 4 and 5.
2 We have set up a framework (based on Juliane House's distinction between overt and covert translation) that provides guidance to the translator and the evaluator with regard to building a translation strategy. Such a strategy serves as one normative cornerstone in the assessment of a translated text.
3 The common objection that the evaluation of translation must necessarily contain a subjective element has been put into perspective by philosophical and translational considerations. The discussion has shown that there is need for a theory of translation quality assessment that can cope with the irreducible subjective.
4 Since our theory of translation quality assessment will be used to analyse evaluation reports written for commented translations in the context of a BA thesis, we have – in the fourth section – provided a framework that outlines the various options of the evaluator of a commented translation. This framework paves the way for our analysis of evaluation reports in Chapter 6.

With this, we can now move on to analyse the factors that can play a role when it comes to evaluating translation quality.

Notes

1 As Jamal Al Qinai puts it, "the reception of [the target text] is the ultimate assessment of quality" (Al Qinai 2000:517). María Pinto even sees a development: "The early notions of the concept of quality were centered on the fulfilment of certain specifications; this conception gave way to the philosophy of suiting individual needs, to end up with user satisfaction as the basic principle" (Pinto 2001:290).
2 Lauscher (2006:60) gives an interesting account of what it means to assign a value to the quality of a translation.
3 This is what Nancy Matis refers to as "[t]echnical QA" (Matis 2011:147), that is, technical quality assurance.
4 For a rendering that does aspire to Parnassian heights, cf. Bittner (2010).
5 Cf. also Bittner (2011:78).
6 That Juliane House does not distinguish between an overt–covert principle, on the one hand, and any conclusions to be drawn for the translation strategy, on the other, is patent also from the following quotation:

> The choice of an overt or a covert translation depends not only on the translator or on the text to be translated, or on her subjective interpretation of the text, but also on the reasons for the translation, the implied

> readers and on publishing and marketing policies, i.e. factors which have nothing to do with translation as a linguistic procedure.
>
> (House 2015:142, similarly also House 2014:260)

Here, overt translation is equated with source orientation, whereas covert translation is equated with target orientation.

7 This recalls Gideon Toury's idea of translation as being determined by the culture in which it takes place. "Thus, when a text is offered as a translation, it is quite readily accepted bona fide as one" (Toury 1995:26). This issue is discussed in more detail in Chapter 5.

8 What we refer to, here, as "overall strategy" is not unlike Gideon Toury's "initial norm" (see Chapter 4): only that the initial norm is defined by a given translation culture, whereas the overall strategy is defined by the translator for a particular translation. The overall translation strategy will differ from the initial norm, if the translator – for whatever reasons – fails to stick to the initial norm prevalent in the relevant translation culture.

9 Juliane House defines "genre" as follows: "genre is a socially established category characterized in terms of occurrence of use, source and a communicative purpose or any combination of these" (House 1997:107). This definition is also suitable for our use of the term. We take it to be synonymous with "text type" in its narrower sense (see also Chapter 4).

10 Although she admits that the overt–covert distinction "goes some way towards getting out of the double-bind in that a relative leaning towards original or translation is implicit in the distinction" (House 1997:30), Juliane House's critical discussion of skopos theory and related approaches (cf. House 1997:11–16) clearly shows that, to her, "translation is a double-bind operation" (House 1997:77) in which both source and target play an important role. Note that the concept of the double bind as presented by Juliane House differs from the double bind referred to by Jaques Derrida, who conceives of it as the simultaneous need for, and impossibility of, translation (cf. Derrida 1985:184).

11 Juliane House also acknowledges the potential impact of the author, when she writes: "to achieve in translation a second original, hiding its source […] can be done relatively easily with authorless texts or texts that have dispensable authors […]" (House 1997:163). In other words, significant authors should be translated overtly.

12 For a concise description of the "cultural filter" concept, cf. House (2001:251–252). Note that our use of "cultural filter" is less restrictive, since we do not distinguish between a translation and a version.

13 In this context, criticism of literary translations can be very illuminating, as has been shown by Hönig in his analysis of Marcel Reich-Ranicki's Der Dolchstoß des Übersetzers – Saul Bellows Roman „Der Dezember des Dekans" und seine deutsche Fassung, Frankfurter Allgemeine Zeitung of 4 December 1982 (cf. Hönig 1995:75–76) and by Gerzymisch-Arbogast (1994:18–21), who writes about the controversy caused by Hanswilhelm Haefs' German translation of Lawrence Norfolk's novel Lemprière's Dictionary. On a more scientific note, Huang has analysed the marks given by 60 markers for a sentence with an artificial mistake and finds that "[t]he difference in inaccuracy tolerance rates among markers who may have the authority to accept or reject a translation is unacceptable" (Huang 2007:290). Yet, for a study that examines the effects of serial translation evaluation such as the one by Muñoz Martín/Conde Ruano (2007), differences in evaluation are absolutely essential (or else there would be no need for such a study).

14 See Chapter 4 for an elaborate analysis of the elements affecting the assessment of translation quality.
15 Similarly unequivocal is the statement by Ilse Depraetere, who writes: "It is an obvious point that the evaluation of a translation is subjective" (Depraetere 2011b:107). And Radegundis Stolze, who emphasises the central role played by the translator, insists: "An inherent characteristic of all individual action is subjectivity. Any external, quasi 'objective' factors cannot fully account for the result of an individual act which also includes social motivation and personal experience" (Stolze 2011:138).
16 Cf. Gledhill (2011) for a convincing demonstration of how corpus analysis helps to answer the question, "between two potentially equivalent translations, […] which one is best?" (Gledhill 2011:71).

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4 Quality Factors of Translation

The translator's task is not as straightforward as it is commonly taken to be. Translating a source text into a target text involves countless decisions at macro- and microtextual levels – decisions which, in turn, are influenced by an indefinite number of factors.[1] That is why two translations done by different human translators will hardly ever be the same: even if the translators are given the same information about the source text and how to translate it, they will handle that information differently in line with their respective ontogenetic backgrounds. What factors become relevant to the translation of a particular source text depends, then, not only on the input the translator gets but also, and perhaps to a greater degree, on his or her ability to put such information to good use. This chapter will reveal how the various factors may affect the task of the translator and it will pave the way for an argumentative framework of translation quality assessment. On this basis, we can then analyse the evaluation reports of commented translations.

The "Translator's Daffodil"

In her theory of translational action, Justa Holz-Mänttäri (1984) analyses the elements of the translation process from an action point of view. Here, the translator assumes a key role in the overall translation process as the producer of the translation. He or she is an agent who co-operates with other agents to achieve a common goal by means of communicating a message. The message is conceived of as a mental concept geared towards the common goal (cf. Holz-Mänttäri 1984:58); its vehicle is the message carrier, that is, the translation. Holz-Mänttäri points out that the producer of the message carrier, when conceiving the message carrier, has to capture and consider all relevant influencing factors and weigh them against each other so as to find suitable compromises (cf. Holz-Mänttäri 1984:72). An equally complex translation framework is provided by Hanna Risku: she looks at the cognitive foundations of translation and comes up with a model by which the translation process can be represented as a problem-solving process. This model is used to establish a competence profile of the translator (cf. Risku 1998:131).

Both Holz-Mänttäri and Risku try to account not only for the large number of elements constituting, and operating on, the translation situation in its most inclusive sense, but also for the fact that these elements, rather than being static, are intrinsically dynamic (cf. Holz-Mänttäri 1984:38, Risku 1998:131, 2004:33). The translator, though situated at the centre of a multitude of changing environmental factors, is subject to the dynamism of these factors and has to develop his or her translation competences accordingly. However, the translator's environment must not be reduced to a source of information and a problem space: rather, it is part of the problem's solution (cf. Risku 2004:72).

The central position of the "situated translator" (House 2014:117) is also a major characteristic of Ralph Krüger's cognitive perspective on specialised translation. Krüger first provides an overview of the development of translation theory, outlining "the three cognitive scientific paradigms of symbol manipulation, connectionism and situated cognition" (Krüger 2015:273). These paradigms are aptly depicted in terms of a computer metaphor, a brain metaphor, and an ecosystem metaphor, respectively. Krüger then presents his "Cologne Model of the Situated LSP Translator" (ibid.), in which he distinguishes, and specifically accounts for

- the translator as the central agent of the system,
- the co-operation partners,
- the working world and professional status as social factors,
- explicit governing instruments,
- computer-aided translation (CAT) tools,
- electronic data processing in general,
- general work-related tools and aids,
- physical and psychological factors.

While clearly embracing the ecosystem approach and acknowledging the ground-breaking work of scholars like Justa Holz-Mänttäri and Hanna Risku among others, Krüger criticises that theories of situated translation (1) emphasise the necessity to permanently reconstruct knowledge, thereby ignoring the benefits of the connectionist paradigm, notably, the explanatory power of the frames-concept; and that they (2) neglect the role of the actual text work to be done by the translator (cf. Krüger 2015:288–289). Such neglect would be wholly inappropriate in a context that deals with the evaluation of translation as a product. Thus, our own approach in this chapter combines a clear focus on translation quality assessment with a comprehensive view of the overall translation situation. It is depicted in a diagram dubbed the "translator's daffodil", whose open-ended categories are designed to cover all those aspects of translation that are also covered by any theories of translational action or situated translation.

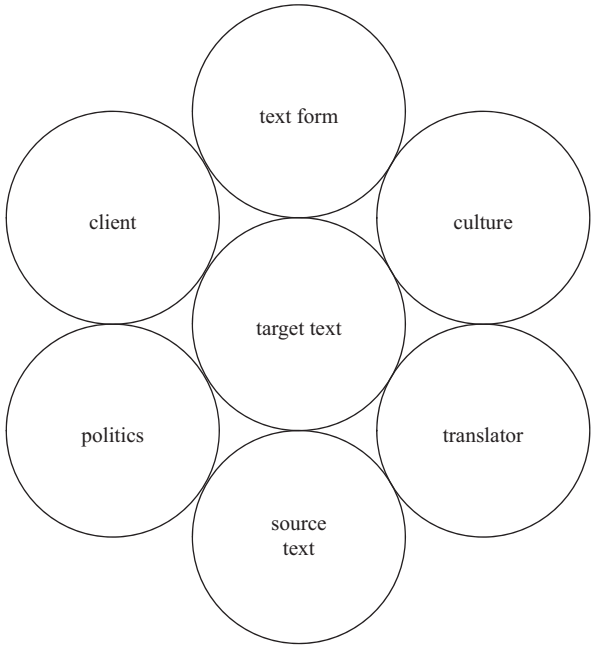

Figure 4.1 The "translator's daffodil".

The concept of the "translator's daffodil" was first introduced in an essay discussing the quality of translation in subtitling (cf. Bittner 2011). Here, the target text is at the centre of the translation process, with six groups of factors influencing it. The resulting diagram looks like a flower with six petals, hence the name.

The "translator's daffodil" signifies

> what the translator should be aware of when translating a text. Unlike those diagrams that, in trying to describe the translation process, reveal a dichotomy between the source and target texts and their respective cultures with translation coming in between (for two examples, see Nord 2005:38–39), the "translator's daffodil" reflects the translator's focus on the target text. [….] The reason why any assessment of quality in translation should focus on the target text is obvious: it is here that the quality of a translation becomes manifest.
>
> (Bittner 2011:77)

The grouping of factors surrounding the target text is more or less arbitrary. There is not necessarily a clear assignment of individual factors to specific groups: for example, the role of the target text reader as a factor

influencing the translation process may be explicitly defined by the client in the translation brief, or it may have to be inferred from the source text (as will often be the case in literary translation). What is more, the various factors also influence one another, thereby weakening or reinforcing their combined impact on the target text. The translator and the evaluator in their respective assessment of the quality of a translation will try to take in as many factors as possible.[2] The more factors they account for, the more solid can be the qualitative foundation on which the target text rests.

Underlying Assumptions

The evaluator's task is to emulate the translator: to look at the translation from a perspective that follows the translator's point of view (cf. Albrecht 2009:32). This emulation, however, implies difference rather than sameness in that the evaluator's perspective constitutes a position *above* the translator's frame of reference. While the translator has to *actually* translate a source text (from scratch, as it were), the evaluator takes the translator's solutions as a starting point. This is the kind of vantage point from which the evaluator judges the decisions made by the translator. Ideally, the evaluator should be highly aware of the various factors involved in a particular translation, thus, having at his or her disposal at least as much relevant information as the translator.[3] Moreover, he or she ought to be as skilled a translator as the translator him- or herself. The distinction between the roles of evaluator and translator is not as clear-cut as it might seem at first, if we consider that the translator also usually evaluates his or her own translation. Thus, our system of factors affecting translation is as much an *evaluator's* daffodil as it is a *translator's* daffodil.

When trying to trace the six-petalled pattern of the "translator's daffodil", looking at each group of factors in detail, we will be constantly aware that any point made or fact stated must necessarily be of a highly tentative nature. This is because, in their effect on the quality of a translation, the vast majority of factors cannot be reduced to any hard-and-fast rules or definitions. As Hans Vermeer writes, there are no invariants in translation. The principle to which he subscribes is that of a relative relativism that extends also to theories and models of translation (and beyond) and leaves no room for fixtures. Any convictions and actions are based on assumptions, any interaction constitutes a non-binding offer – one that can be accepted or rejected depending on the assumptions of the recipient (cf. Vermeer 2007:174). While, in principle, we agree with Vermeer's position, at the same time, we also go along with Juliane House's more pragmatic view of translation. She finds fault particularly with Vermeer's concept of the text as existing only in the various readings of individual readers: "Such a relativistic view […] is anathema to anybody – including myself – hypothesizing

that a text embodies some autonomous meaning, and that this meaning cannot exclusively be seen as emanating from the mind of the individual reader" (House 1997:14–15). From our point of view, the idea of a text's "autonomous meaning" is not incompatible with the notion of a relativism in which there are no invariants.

If we regard both positions as the extreme ends of a continuum that reflects the variable interplay between a text and its recipient, we can easily see how Vermeer's subjective relativism as well as House's objective textual meaning can be justified. Poetic texts, for example, where language is often used as an end in itself, would tend to be subject to interpretation by the individual reader, thereby eliciting different responses, whereas texts that fulfil a referential function are likely to be written in such a way that their meaning is clear to whoever reads them. More towards the middle of the continuum, there are those texts that can be misunderstood to a greater or lesser degree – whether due to an incompetent writer or an incompetent reader or because of deliberate ambiguity. When it comes to evaluating the quality of a translation, the target text would, of course, find its place on the continuum just as any other text. Thus, the reception of the text by the evaluator as reader would reflect as much idiosyncratic subjectivity or general objectivity as the text would seem to suggest. The actual process of evaluation, then, is rendered more difficult in that the target text should be assessed in the context of its own formation. The sheer impossibility of equally and adequately accounting for all factors involved will tilt the balance towards a more relativistic rather than objective undertaking. Therefore, our discussion, in this chapter, of individual factors within the various groups of factors cannot be exhaustive; its aim is merely to provide a map that will help the evaluator to get his or her bearings.

Factor Categories

The set of factors relevant to translation quality contains a subset of factors relevant to the *assessment* or *evaluation* of translation quality, because relevance to the quality of a translation does not necessarily imply relevance to the *evaluation* of that translation's quality. This reasoning may not be immediately obvious: for, after all, any factor that bears upon translation quality will change that quality and, thus, have an effect on our judgement of a particular translation's quality. However, in evaluating a target text, we consider any factors that directly affect the usability of that target text in the target culture; we do not consider any factors that are irrelevant to the usability of the translation. The following examples will make this clear:

1 A poorly paid translator produces a translation which is in some respects unacceptable. We may conclude that the poor payment of the

translator affects the quality of the translation, since the translator has to take on more translation jobs to earn his or her living and, therefore, cannot spend as much time on one translation (and on the quality assurance of that translation) as he or she would like to. Nevertheless, when we assess the quality of that translation, poor payment does not affect our assessment, as it is not a quality criterion. If it were, we would have to view the translator's poor payment in terms of "mitigating circumstances" and judge the translation more leniently.[4]

2 A translator who has to work against a tight deadline may have to go without some of the usual quality assurance measures in order to deliver his or her translation on time. The result will be a translation that is not as good as it would have been, if the translator had had enough time to check the quality of the target text. As in the first example, one would argue that, here, a tight deadline affects the quality of a translation but not the *evaluation* of that quality.

3 Regarding the same situation as in the second example: if timely delivery of the translation is crucial to the use of that translation, then meeting the deadline with an imperfect target text is better than coming up with a perfect one after the deadline has expired (cf. also Ahrend 2006:34). In this case, delivering the translation on time is not only a quality but also a quality *assessment* criterion – one that overrides all other criteria provided that the target text can be used despite the errors and mistakes it contains.

On the basis of the above considerations, we define: *A factor is relevant to the assessment of translation quality if it is directly related to the usability of the translation in its textual dimension*. Any factors that constitute obstacles which the translator should overcome when translating a particular source text (and which are not directly related to the usability of the translation in its textual dimension) merely affect the quality of a translation but not its assessment. The above definition is tentative in the sense that there may well be cases in which it is not clear whether or not a particular factor is relevant to the evaluation of a given translation. However, any such cases do not detract from the general validity of the definition.

Another distinction with regard to the quality factors concerns the evaluator of a translation: there are those factors that are known to the evaluator, and there are other factors that remain unknown to the evaluator. Most obvious are the factors relating to the target text, factors that are either directly visible in the target text (for instance, spelling and grammar) or that can be inferred from the target text (such as the cultural context). As regards the unknown factors, these are not easily pinpointed in a general way. They will usually extend to those factors that guide the translator's actions without clearly manifesting themselves in the target text or that are also unknown to the translator (for example,

specific background knowledge about the source text – invaluable in poetry translation but not always available). It is clear that the distinction between factors known to the evaluator and factors unknown to the evaluator also applies to the translator as evaluator; only that, in general, the number of factors known to the translator is higher than the number of factors known to an external evaluator, because the translator is more immediately involved in the translation process than the evaluator. For instance, an external evaluator is usually not aware of all those factors that concern the translator and his or her personal situation during the production of the translation to be evaluated. Yet, while any such factors may significantly affect the quality of the translation, they are not relevant when it comes to *evaluating* that translation.

The juxtaposition of (1) translation quality factors that are relevant to quality assessment and translation quality factors that are not relevant to quality assessment and (2) translation quality factors that are known to the evaluator and translation quality factors that are not known to the evaluator is illustrated in Figure 4.2.[5] Here, the only obvious value is the target text in its graphic and linguistic dimension as a factor that is both known to the evaluator and relevant to the evaluation of the translation quality. The other three values given in square brackets are possible examples of translation quality factors that are relevant to evaluation and unknown to the evaluator, irrelevant to evaluation and unknown to the evaluator, as well as irrelevant to evaluation and known to the evaluator. These examples are based on the assumption of a particular translation situation. For instance, that the source text is not available to the evaluator may sometimes be a problem of literary translation assessment (cf. Granzin 2010);

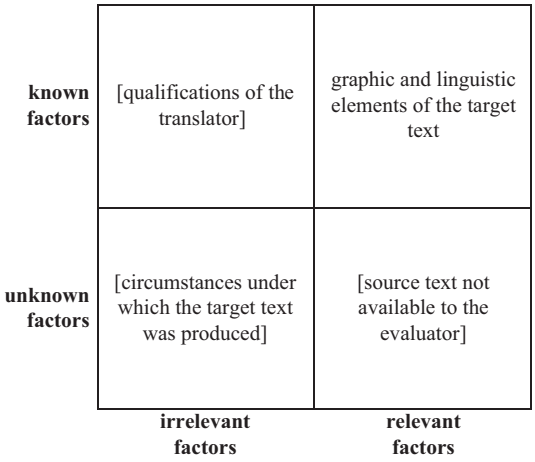

Figure 4.2 Factor matrix.

the circumstances under which a target text was produced are usually neither relevant to the evaluation nor known to the evaluator (although they do affect the quality of the target text); the translator's qualifications may well be known to the evaluator, yet they should not interfere with the evaluator's judgement of the quality of the translation. On the basis of the above factor matrix we can now analyse the various groups of factors in more detail.

Source Text

A translated text, by definition, is always based on a source text (or, in special cases, on several source texts).[6] This fact entails a very specific relationship between the two texts, a relationship that is often described in terms of equivalence.[7] Yet, equivalence is a rather vague and often shifting criterion for the relative success of a translation, because both the equivalence unit and the equivalence level can vary considerably. Still, since there is no translation without a source text, the quality of a target text depends – to a large degree – on the way in which the translation has been created from the source text. Both source and target texts are at the very centre of the process of translation. Most importantly, the source text furnishes the language from which the translator is to translate. Other factors that affect the relationship between the source text and the target text may include the intended – or implied – readers of the source text as well as the circumstances that gave rise to the composition of the source text. In this section, we will look at the various source text-related factors and specify for each of these factors, whether or not they are relevant to the evaluation of translation quality and whether or not they are known to the evaluator.

Language Pairs in Translation and Source Text Analysis (Nord)

The quality of a translation has to be assessed against the background of the languages involved. Usually, there is a source language, and a target language that is different from the source language.[8] The difference between the source language and the target language is one of many factors that affect the degree of difficulty for the translator in performing a particular translation. Translating a text into an unrelated language would seem to be more difficult than translating the same text into a closely related language, because in the first case the translator has to bridge a larger gap between the respective grammatical systems of the source and target languages than in the second case (cf. Carbonell 1996:83; Mälzer 2013:263). While this argument may be perfectly logical as far as it goes, there may be numerous exceptions in which the translation into a related language turns out to be more difficult than the translation into

an unrelated language. This is due to the fact that translation does not consist in a code shift from one language to another (as some advocates of a linguistic approach to translation seem to suggest, for example, Kade 1968 or Freigang 1978) but generally involves a change from one cultural system to another. Thus, while the language pair defined by the source and target texts does certainly have an impact on the translation process and, thereby, on the outcome of that process – or else, there would be no use for language pair-related translation guides such as Wolf Friederich's *Technik des Übersetzens* (Friederich 1969) – this impact manifests itself mostly in false friends and other encroachments of the source language on the target text, errors which are more likely to occur when the source and target languages are closely related or when the target language contains many borrowings from the source language. In this way, the language pair has a potential effect on the quality of a translation, though without being relevant to the *assessment* of that quality.

The source text exists prior to the target text.[9] Anything related to the source text may affect that source text and thereby change the ground on which the target text is produced. This recalls Christiane Nord's *Text Analysis in Translation* (Nord 2005) with its detailed discussion of extratextual and intratextual factors. The extratextual factors, which are relevant to our discussion in this section, include the sender and/or text producer, the sender's intention, the audience, the medium or channel, the place of communication, the time of communication, the motive for communication, and the text function. The intratextual factors, which will be dealt with in the section on text form, include: the subject matter, the content, any presuppositions, the composition of the text, non-verbal elements, lexis, sentence structure, and suprasegmental features. Though not all of these factors will be relevant to all translations, Nord's theory caters for almost any kind of text and any kind of translation, making sure that basically all texts to be translated – whether print texts, manuscripts, comic strips, audiovisual texts, etc. – can be thoroughly analysed in order to achieve the best translation results.

While Nord's text analysis is certainly very detailed, it is also partly redundant in the sense that relevance of some extratextual factors to translation is often established in combination with intratextual factors or in comparison with the target text. For example, if a sender is important because he or she is known for a peculiar style of writing, then this peculiarity will probably also show in the intratextual features of lexis and/or syntax. Or the choice of a medium for the source text is relevant to translation because that medium needs to be compared with the medium specified for the target text: unless there is a complete change of medium (say, from an audiovisual to a print medium), the medium will be relevant only because it is associated with a different audience or a different style of expression. In many such cases, then, relevance to translation is only indirect.

Sender and Sender's Intention

The following examples taken from Nord (2005) will demonstrate the extent to which the extratextual factors can affect translation quality. The first example relates to the role of the sender:

> If ex-Prime Minister Edward Heath writes an editorial in a British newspaper, British readers will immediately know what political party the author belongs to. If the text is translated and published in the German weekly paper DIE ZEIT, many German readers may not be able to "classify" the author as easily. If, however, the classification is relevant for the comprehension and/or interpretation of the article, the information has to be supplied in a few introductory lines or even in the text itself, if possible.
>
> (Nord 2005:51)

Omission of the information that Sir Edward Heath was a conservative Prime Minister of the United Kingdom might, then, detract from a proper understanding of the target text. Therefore, such an omission would not only have a negative impact on the quality of the translation; it would also be relevant to the assessment of that quality because it reduces the usability of the translation. However, it should be noted that supplying additional information relates to what Nord calls presuppositions: they "comprise all the information that the sender expects (= presupposes) to be part of the receiver's horizon" (Nord 2005:106). The information about the sender is, thus, pertinent to translation quality assessment only as a situational presupposition. It is usually known to the evaluator.

By contrast, the intention of the sender is usually not evident but has to be gleaned from information supplied by the source text or the translation situation. Furthermore, the sender's intention is not a factor that impacts the quality of the target text on a stand-alone basis, as the following example shows:

> If a text is published in a newspaper on the pages specially devoted to political commentaries (which in quality papers is often separate from news and reports), this medium of publication can be taken as a clear hint that the sender's intention was that of "commenting" on recent political events or tendencies.
>
> (Nord 2005:56)

Given a corresponding translation brief, the target text would also be a commentary. What matters, here, in terms of translation quality is the way in which the sender's intention is captured in the target text, provided that the source text function reflects the sender's intention. If the

source text function does not reflect the sender's intention, the translator will have to decide whether to stick to the function of the source text and neglect the apparently different intention of the sender, or whether to modify the original presentation of the message in the target text so as to render the translated text compatible with the sender's intention. Such change will be particularly appropriate whenever the quality of the source text is unacceptable. A company homepage, for instance, which is obviously intended as an invitation to potential customers to do business with that company, clearly needs to be translated in a way that reflects this intention – whether or not that intention comes across in the source text. It is in such specific cases that the sender's intention plays a role for the evaluation of a translation, albeit in conjunction with the actual text function and other intratextual factors.

Audience and Medium

"Audience" is the next item on Nord's list of extratextual factors. Usually, it is more or less known to the evaluator, concluded from information provided by the source text or the translation brief. As "readers", the audience features already in the above Edward Heath example of the role played by the sender in the translation process; and it even comes up twice: as British source text readers and as German target text readers. Ultimately, the difference between the source and target text audiences is indicative of the difference between the source and target text cultures – an aspect that will be discussed in the section on culture, below. Nevertheless, we will quote one example from Nord in which the relevance of the audience or reader becomes particularly obvious:

> In his article "Translation as a Decision Process" […] Jiři Levý refers to his book *Umění překladu*. In the German version of this article, the book is cited under the same title, although there is a German translation available […], which would probably be of greater interest to the average German reader than the Czech original.
>
> (Nord 2005:57)

Here, it is the different language (rather than the different culture) of the target text audience compared to the source text audience which is crucial to an analysis of the example. While Nord's argument is certainly valid in its own right, it does presuppose a translation strategy in which ease of comprehension is paramount, whereas loyalty to the source text plays a subordinate role. After all, the English source text – like the German target text – provides its readers only with the title of the Czech original! A translation that tries to preserve the source as a historically important text might give the title of the German book together with further details in a footnote. It is clear that, in this case, consideration of the audience is relevant not

only to translation quality but also to translation quality assessment. Yet, whether the solution described in the above example would be regarded as good or bad depends on the strategy chosen by the translator.

The medium or channel of the source text has only an indirect impact on translation quality, that is to say, as an element that reinforces or weakens the effect of other factors relevant to translation. Christiane Nord writes:

> The dimension or medium is relevant because it provides some clues as to the size and identity of the addressed audience.
>
> (Nord 2005:64)

> In addition, the specification of the medium may give some clue as to the sender's intention (e.g. in the case of a poster or a picture postcard) and to the motive for the communication (e.g. in the case of a death announcement in a newspaper).
>
> (ibid.)

> For the translator it is important [...] to take into account the fact that the "same" media may have quite different functions in another culture.
>
> (ibid.)

> As a general rule [...] the medium determines the receiver's expectations as to text function.
>
> (Nord 2005:65)

These quotations implicitly confirm what we have mentioned above about the relevance of the medium to translation quality assessment: namely, that a source text medium will be relevant to the evaluation of a specific target text, if it is different from the target text medium, either in kind or in function. Yet, this relevance will be only indirect, with the medium having repercussions on other, more immediate factors. The evaluator generally knows the medium of the source text as well as that of the target text.

Place and Time of Communication

As for the place of communication, its effect on translation quality likewise hinges on the difference between source and target as the following examples show:

> The distance between London and Liverpool is much "shorter" as perceived by a Texan than by an Englishman.
>
> (Nord 2005:68)

> In the case of newspaper articles, the place where the paper is published is normally taken to be the place of text production as well. Therefore, readers of the Sunday Times can assume that the information "Mortgage cut in sight" refers to Great Britain […]. If correspondents send their reports from somewhere else, the place of text production is usually specified […].
>
> (Nord 2005:69)

The first quotation is an example of what Nord calls "relative geography" (Nord 2005:68), which refers to the fact that, in the target culture, the sense of place and place-related quantities may be different from that of the source culture. This would have to be taken into account in a translation geared towards the target culture. Note that, here, the effect of the place of communication on translation quality is inextricably intertwined with the expectations of the reader in his or her cultural setting. Regarding Nord's second example, certain implicit assumptions about the geographical scope of a report may have to be referred to explicitly in the target text in order to avoid misunderstanding. Failure to do so would be detrimental to the quality of the translated text. Thus, the place of communication for the source and target texts can certainly be a factor relevant to the assessment of a translation. However, it may not always be obvious to the evaluator.

Like the place of communication, the *time* of communication cannot always be clearly established. Where it can be established, it sometimes turns out to be crucial to certain translation decisions. Most important in this connection is the relation between the time of publication of the source text and any temporal references in that text. In an instrumental translation (as opposed to a documentary translation) (cf. Nord 2005:80), temporal specifications that are relative to the time of publication of the source text may have to be changed so as to fit the time of publication of the target text. In the following example, translation quality and the evaluation of that quality are immediately affected as the usability of the target text depends on a readjusted rendering of time: an article in a German local newspaper published towards the end of April announces a specific event as happening "at the last weekend of next month". This article is translated into Turkish for a monthly magazine issued at the beginning of the month in which the event referred to in the newspaper article is to take place. It is obvious that the specification "at the last weekend of next month" would have to be changed to "at the last weekend of this month" (or another unequivocal specification). Other cases in which the time of communication plays a role seem to affect translation quality less severely. Christiane Nord refers to "the problems involved in translating or re-translating old texts" (Nord 2005:72). She points out that different approaches are possible, depending on "the prevailing translation tradition or concept" (ibid.). Here, an evaluator would be expected to check the consistency of the translator's approach.

Motive for Communication and Text Function

Closely related to the time of communication and to the overall translation situation is the motive for communication: why – or for what occasion – has the source text been written? Nord acknowledges that finding out which event has motivated a certain text is not always easy and, therefore, "not always relevant to translation" (Nord 2005:76). Still, she comes up with an interesting example:

> On March 12th, 1984, the Spanish daily paper *El País* published a commentary under the title "El Día de la Mujer" (International Women's Day). It is the motive for text production this title alludes to and not the subject matter, because the text deals with the situation of working women in Spain in 1984. The newspaper reader was expected to be familiar with the occasion, International Women's Day, since it had been commented on quite frequently at the time. If the text is to be translated, it is the motive for translation (as well as the dimensions of time and place) that has to be taken into account. Only a few days later the date will have been pushed into the background by other events, and a title like "International Women's Day" will arouse specific expectations about the subject matter, which the text cannot meet.
>
> (Nord 2005:76)

Here, the motive of communication is relevant to the quality of translation and to its assessment, yet, only in combination with other source and target text factors such as the time of communication and the content.

Nord's final extratextual factor, text function, is derived from information supplied by the "pragmatic relationships between sender, receiver, medium, and motive" (Nord 2005:82). The evaluator is usually aware of the main text function and any subordinate functions, as they are primarily deduced from the source text itself. Yet, they are also supported by any information about the sender, the sender's intention, the medium, the place and time of communication, and the motive for communication. Because of the interrelatedness of text function and other extratextual factors, it is difficult to imagine a translation whose quality depends on the proper rendering of text function alone. A good example has already been given in the discussion of the sender's intention: a company homepage whose function should be to attract potential customers but which fails to properly fulfil that function would have to be adapted in translation to meet that requirement. Here, the intratextual factors relating to textual style do not produce the desired effect: they need to be optimised in the target text in order to achieve the intended conative text function.

Source Text Defects

A rather common cause of a defective target text is a defective source text. The defects of a source text will most likely affect translators who conceive of translation as a code-switching exercise and, thus, produce a target text that is as literal as possible and as free as necessary.[10] By source text defects, we refer not so much to grammatical errors or spelling mistakes (as long as they do not detract from meaning), but to factual, terminological, and stylistic errors. In most translation situations, the translator would be required to come up with a target text that works for the target text reader. That is to say, if the source text fails to meet the reader's expectations, this does not mean that the target text should also fail to meet the expectations of the reader. Particularly, in a covert setting, the quality of the target text should be at least as good as that of the source text – in the case of a defective source text, it should be better.

Examples of source text defects are: a wrong date given for an event that took place at some time in the past, a wrong term used to refer to a specific machine part, a style that fails to address the intended audience. The translator would be required to provide the right date, use the correct term, and adjust the style of the target text so as to address the intended audience. These examples show that a defective source text can have a serious impact on the quality of the translation and, thus, is very relevant to translation quality assessment. An evaluator who can compare source and target should be aware of any source text defects: he or she would be expected to know enough about the source text to tell whether it contains any errors – which might require doing some research.

Summary of Source Text Factors

To conclude our discussion of source text factors, we can say that, generally, they become relevant to TQA only in connection with the corresponding factors of the target text. Under certain circumstances, they may have an immediate influence on the usability of the translation and therefore affect the judgement of an evaluator more or less directly. Often, though, they play only a minor, contributory role in translation assessment, with factors such as lexis or syntax being to the fore. In very special translation contexts, the source text may even be almost completely irrelevant to an assessment of the target text. Thus, Ira Torresi writes about advertising:

> Another factor which makes it conceptually difficult for translation scholars to engage in a systematic analysis of advertising material is the current practice, adopted by several multinational companies, of developing local campaigns simultaneously from a brief that avoids

Table 4.1 Summary of source text factors

Factor	*Is the factor relevant to the evaluation of translation quality?*	*Is the factor known to the evaluator?*
Languages involved	No. Different languages, it is true, will have different quality criteria, but whether we translate an English text into German or Chinese does not affect the usability of the translation in its textual dimension.	Yes.
Sender	Only under certain circumstances and usually in combination with other factors: for example, if additional information about the sender is crucial to a proper understanding of the target text.	Ideally, yes. Of course, there will also be many cases in which the sender or producer of the source text is not known to the translator, let alone to the evaluator.
Sender's intention	Only in very specific cases and in combination with other factors: for example, if the sender's intention as deduced from the context has not been implemented in the actual text function.	Usually, yes. In many cases, the sender's intention can be inferred from other textual and contextual factors.
Audience	Yes, but only in combination with other factors such as presuppositions.	Usually, yes. The audience can be identified on the basis of other factors. The definition of a text's readership can range from a very specific readership to a very general one.
Medium	Only in combination with other factors and if the target text medium is different from the source text medium.	Yes.
Place of communication	Only under certain circumstances and usually in combination with other factors: for example, if an implicit place of communication needs to be made explicit in the target text.	It depends. Often, the place of communication is not known to the evaluator.
Time of communication	Yes, depending on time differences between the publication of the source and target texts, and on temporal references made in the source text.	It depends. Often, the time of communication is not known to the evaluator.
Motive for communication	Only in very specific cases and in combination with other factors: for example, if the motive for communicating the message of the source text is different from the motive for communicating the target text.	Only in specific cases.
Text function	Yes, but in combination with other factors that constitute the function of the source text.	Usually, yes. In many cases, the text function can be inferred from other textual and contextual factors.
Source text defects	Yes.	Yes, provided the evaluator has access to the source text.

> culture-specificity as much as possible. In this process […] there is no single advertisement or campaign that can be easily recognised as a 'source' text.
>
> (Torresi 2009:7)

And with respect to news gathering and dissemination, Jerry Palmer points out that "an act of news translation undertaken at the editing stage is frequently – if not usually – based upon more than one 'original' text, with these texts commonly summarized and amalgamated in the same process as translation" (Palmer 2009:188). However, these cases of translation in advertising and in news gathering and dissemination are special and should not detract from the importance of the above source text factors, since the latter mostly furnish the basis on which microtext decisions are taken.

Keeping in mind that any categorisation of individual source text factors is subject to certain assumptions about the overall translation situation (assumptions that may turn out to be wrong), we will summarise the findings of this section in a table.

Text Form

Under "text form", we subsume all those criteria that concern the textual features affected by the process of rendering a source text into a target text. These criteria range from the text type or genre via Nord's intratextual factors (subject matter, content, presuppositions, composition of the text, non-verbal elements, lexis, sentence structure, suprasegmental features) to the smallest elements of language such as syllables, phonemes, morphemes, and letters. In short, text form covers what constitutes both the source text and the target text as texts. And while the elements of text form are evident to the evaluator (as they should be, at least in the translated text), most of them also have a direct impact on translation quality and play a crucial role in translation quality assessment.

Before discussing individual text form factors, we should shed some light on the connection between a text typology and the dichotomy of fictional and non-fictional texts, as both distinctions – that between different text types and that between fiction and non-fiction – may have a decisive effect on the way texts are translated. A text typology such as that by Katharina Reiß (1971) – juxtaposing texts characterised by content, texts characterised by form, and texts characterised by an appellative function (plus audio media texts) – would count literature under texts characterised by form. While this is generally appropriate, the typological system fails to do justice to the essential distinction between fictional and non-fictional texts. This has been pointed out by Greiner (2004:12, 21–22), who emphasises that the language of fiction is a non-referential language: the question whether a statement is true or

false does not arise in a fictional text. Thus, when we translate fiction, certain aspects of translation such as the translation brief, the target audience, or the function of the translated text are of little or no consequence to the process of translation (if we discount special cases such as novels adapted for children): the target text, like the source text, will be a piece of fiction, of literature aspiring to aesthetic perfection. What is important is the overall form of the source and/or target text, its expressive force generated by the interplay of all those factors that hold the text together and give it the potential for aesthetic effect. While these factors are, of course, also relevant to non-fiction, here, they unfold their intrinsic power only as part of the fictional world created in the text. The real-world expressive or aesthetic function of a fictional text is, thus, realised in the text's non-referential representations as devised by the writer or translator.

The term "text type" is slightly ambivalent: it may refer to the individual categories of texts in text typologies (such as the one by Katharina Reiß, mentioned above) or to the types of text found in an empirical context. In German, the former are usually called "Texttyp", the latter "Textsorte". Christiane Nord aptly remarks:

> [T]ext can be classified on various levels of generalization. It is therefore not surprising that some authors specify text types as "newspaper reports", "sermons", or "resolutions", while others prefer a more general categorisation into "informative", "expressive", or "operative" texts (cf. Reiß 1971).
>
> (Nord 2005:78)

Which kind of "text type" we refer to will have to be concluded from the context in which the term is used. For the purpose of discussing text types as factors of text form, however, we will take the term with its more specific meaning. Our discussion will first focus on Christiane Nord's intratextual factors, before turning to some text type examples. For each of the text form factors, we will specify if they are relevant or irrelevant to the evaluation of translation quality; we will not specify if they are known to the evaluator, because that depends on whether the evaluator has access not only to the target but also to the source text.

Intratextual Factors

Christiane Nord's intratextual factors of source text analysis are interdependent in the sense that no factor can be discussed without at least implying the influence of other factors. With such a proviso in mind, we will now conceive of examples in which one specific intratextual factor plays a dominant role in a given translation situation.

Subject Matter and Content

The first factor is that of subject matter, which is usually inferred from the text content. Here, the relationship between the title and content of a text is of particular interest. While, in many cases, a straightforward rendering of the title is most appropriate, some titles are too idiosyncratically suited to the source language and/or culture to be translated into a near-literal title. In English, journalistic reports, for instance, may sometimes feature titles that are grammatically complete sentences. In German, a more succinct title is generally preferred in such a case.

When it comes to translating the titles of literary works or films, we often find that the translation has nothing, or very little, to do with the original. For example, how should the title of Heinrich Böll's short story "Anekdote zur Senkung der Arbeitsmoral" be translated into English? The relevant criteria can be outlined as follows:

1 As the short story can be regarded as a literary classic, the overall translation strategy should be overt, that is, the target text reader would expect the translation to afford him or her a glimpse of the original.
2 The level of equivalence between the target and the source text would be that of aesthetic and stylistic achievement.
3 The translator may, therefore, have to forego a literal translation, if such a translation fails to do justice to the aesthetic or stylistic merits of the original.
4 What clearly needs to be preserved in the target text is the semantic link between the title and the subject matter or content of the short story.
5 Stylistically, the title of Böll's short story is typically German, characterised as it is by the combination of a noun and a prepositional phrase, whose regular sequence of unstressed and stressed syllables makes for pleasant reading.

The central question, here, is whether the translator should present the target text reader with a translation that merely imitates the grammatical patterns of the German original or with a translation that tries to capture the German reading experience.

Leila Vennewitz opts for an almost literal rendering, "Anecdote Concerning the Lowering of Productivity" (Böll 1986:628). This is a rather clumsy title as opposed to the smooth nominal style and regular lilt of the German original. My own suggestion would be a translation that captures the semantic essence of the story, preserves the rhythmicity of the original title, and adds a typically English flavour: "To Work or Not to Work" (Bittner 1997a:91). Thus, for the translated title to comply with the requirements of the target language, the translator has to ensure

that the title relates to the subject matter of the text; if it fails to do so, then this will have a negative impact on the quality of the target text and directly affect the assessment of the translation.

Content is an important analysis factor, because it is here that the reader (that is, the translator) comprehends the text at the global level not only with its denotative but also with its connotative meanings. Failure to fully understand these meanings may result in a translation that is not as good as it might be. At this point, content is inextricably linked with another factor, presuppositions, since comprehension is dependent on the reader's horizon. Christiane Nord illustrates this with an example:

> Meisl comes to Vienna on business for the first time in his life, and in the evening he wants to go to see a play at the famous Burg Theatre. So he asks the lady in the booking office: "What is on tonight?" And she answers: *Twelfth Night or What You Will*. "Oh well," says Meisl, "I would prefer *The Blue Danube*."
>
> (Nord 2005:97)

The effect of this joke hinges on a triple misunderstanding: (1) Meisl obviously does not know "that *Twelfth Night or What You Will* is the title of a Shakespeare play" (Nord 2005:97); (2) he is also not aware "that it is not usually the theatre audience that decides on which play is going to be performed" (ibid.); and (3) he fails to realise "that the Burg Theatre is not a theatre where operettas are performed" (ibid.). Crucial to a proper understanding of the joke is the knowledge that "*What You Will*" is not to be taken literally. Thus, in the text, Meisl must remain ignorant of the fact that *What You Will* is a play by Shakespeare; in other words, a translator who fears that the target audience may not understand the punchline cannot simply add the required information. Even if such information were marked as extraneous, it would spoil the joke. The only possible solution is an explanation given in a footnote. This shows that the translator and the evaluator have to consider not only the assumed understanding of the target text reader but also the wider translation situation for them to be able to decide whether additional information should be provided at all, and if so, *how* this should be done. While adding explanatory information is usually not a problem in journalistic texts, for example, such a procedure would generally be frowned upon in literary translation. The potential mistakes a translator can make in relation to presuppositions are, then, of two kinds: either failing to supply information that is necessary for the target audience to properly understand the meaning of the text, or giving an additional explanation in the text where such a procedure is not warranted. In this way, content and presuppositions directly affect translation quality and translation quality assessment.

Text Composition and Non-Verbal Elements

The next factor among Christiane Nord's intratextual factors is text composition. How a text is composed is relevant to translation quality particularly in those cases in which the macrostructure of the source text would have to be modified in the target text because of culture-specific conventions. For example, the position of any warnings to be included in a German user manual must comply with the requirements specified in the relevant standard – whatever their position in the source text. Text composition is also important when several translators translate different parts of one and the same source text.

> The German version of the textbook on linguistics edited by André Martinet [...] was produced by two translators: Chapters 1 to 25 were translated by I. Rehbein, and Chapters 26 to 51 by S. Stelzer. Each of the chapters is an independent text and, at the same time, part of a larger unit, whose characteristics have to be taken into account by both translators.
>
> (Nord 2005:111)

In translation projects in which two or more translators are involved in the translation of a larger text, translation quality may be detrimentally affected if the translators fail to co-ordinate their terminology choices. Here, text composition is complemented by lexis as the most immediate criterion for translation quality assessment.

Non-verbal elements are defined as "[s]igns taken from other, non-linguistic, codes, which are used to supplement, illustrate, disambiguate, or intensify the message of the text" (Nord 2005:118). They include "photos, illustrations, logos, special types of print, etc." (ibid.). Whenever such elements are subject to different representations in the source and target cultures, the translator may have to make the corresponding changes – at least in a covert translation setting. Types of print, for example, which are medium-specific rather than culture-specific, would be adapted according to the requirements of the target medium. In this case, one might argue, though, that selecting the right font and font characteristics for the target text is not necessarily the task of the translator but should be done by the editor. Non-verbal elements, thus, have only a limited impact on translation quality and may often be neglected in the evaluation of a translated text. However, they are absolutely essential to the translation of comic strips or audiovisual material, which will be discussed below.

Lexis, Syntax, and Suprasegmental Features

The most obvious factor relevant to translation quality and translation quality assessment is lexis. A word from the source text may easily be rendered in a way that is not quite adequate. This could be a matter of

meaning, of register, or of carelessness: the translator might misunderstand a particular expression in the source text, might fail to observe the intended register or simply overlook an important word or get the spelling in the target text wrong. One particular aspect of lexis, terminology, assumes utmost significance in specialised translations. This involves not just finding the right signifier for the right signified but also several other issues. What criteria determine the selection of a particular term, if there is more than one option to choose from? The following possible factors instantly spring to one's mind: register – one option is colloquial, another option is formal; corporate language – even if one's own solution appears to be terminologically better than the alternative expression used in the company, the latter may have to be selected for the sake of uniformity; consistency – the question when a varied use of words is preferable to a consistent use of words may not only depend on text type and word class but on the individual translation context. What is more, typical collocations should also be observed, particularly, in specialised translations. This concerns set phrases as well as those collocations in which one component can be replaced by another without rendering the expression as a whole unintelligible.[11]

Compared with lexis, the sentence structure of the source text is a factor whose relevance to translation quality is less pronounced, if we leave out obvious mistakes. This is due to the fact that the syntax of the source text can sometimes be translated into different sentence structures without conceding an immediately recognisable loss of quality. Still, the translation of sentence structures requires sophisticated considerations. Does a particular sentence structure in the target language have the same effect as the corresponding sentence structure in the source language? Should an ambiguous syntax be rendered in a way that reflects this ambiguity, or should it be disambiguated? What about theme-rheme structures and figures of speech – how important is their retention in translation? It is clear that in order to find answers to these and other syntax-related questions, the translator and the evaluator will have to check the overall translation context for relevant quality criteria.

Like syntax, which can be used as a means to foreground almost any information in what is known as cleft sentences, the suprasegmental features help to highlight certain aspects of a text, "framing [its] phonological 'gestalt' or specific 'tone'" (Nord 2005:132). Prosody and intonation are not just applicable to spoken language but may play a role also in written text; they are not limited to poetry. Among the devices by which texts indicate prosodic or intonational emphasis (that is, deviations from the norm), Christiane Nord includes syntax, punctuation, inverted commas, italics, phonetic spelling, and even sound patterns such as onomatopoeia, alliteration, and assonance (cf. Nord 2005:133–138). While intonation is certainly present in all texts, it is relevant to translation only in those cases in which a particular pattern of intonation stands out

as unusual. Here, the translator has to carefully assess the necessity and possibility of producing an equivalent pattern in the target language. In a source text featuring a predominantly informative function, the occasional occurrence of alliteration or assonance may be altogether fortuitous, with no particular effect intended. To try to reproduce the same or a similar sound pattern in the target text would then be not only an unnecessary effort, but might even result in a less satisfactory solution. If the suprasegmental features of a source text are conspicuous in any meaningful way, they are relevant to translation, to translation quality, and to translation quality assessment.

Selected Text Types

As has been pointed out in Chapter 3, the genre or text type is often key to a translator's decision about his or her translation strategy. This is because there are cultural norms and conventions that govern how we translate a specific text type. In Germany, for example, a novel – at least one of acknowledged literary excellence – would be translated with particular attention paid to the style of the source text. Thus, the fact that the text to be translated is a classic novel predefines the translator's options of a translation strategy. On the basis of the source text genre and against the background of any relevant translation conventions, an evaluator may, then, dismiss as inappropriate a translation that obviously ignores such conventions for the genre to be translated. In another example, an English document (of whatever kind) which needs to be produced in court in Germany and, therefore, counts as a legal document has to be translated into German in such a way that the judge gets a precise idea of what the original is like, both in form and in content. Here, the text type (legal document) combines with the translation purpose (production in court) and the pertinent conventions to implicitly outline the overall approach for the translator. If the assessment of the translation reveals that the translator has not followed the required path of translation, the target text is possibly useless for the purpose for which it was made. In both examples – novel and legal document – text type as such is not a factor that bears on translation quality directly. However, if we include a wider context in which the text type is regarded in conjunction with both the source text and the target text, and in which any translation conventions function as a yardstick against which to gauge the actual translation in its textual form, then, the genre or text type can be counted among the factors relevant to translation quality assessment.

Poetry, Drama, and Comics

One text type in which prosody and intonation assume a key role is poetry. Here, even the smallest constitutive elements of language are

important: syllables, morphemes, phonemes, and sometimes even letters. Their individual attributes help to produce rhyme, assonance, rhythm, and metre.[12] Poetry whose visual image of clauses, phrases, words, and letters is laid out on a page to create meaning is usually referred to as concrete poetry. What makes any kind of poetry difficult to translate – and even more difficult to assess in translation – is the dominance of the poetic function.[13] The implicit aspiration of the poet to some remote aesthetic ideal makes the analysis of poetry and its translation an extremely complicated undertaking.[14] The translator's task is to try and capture that undefinable something which constitutes the poetic quality of the poem – a task that can be compared to the futility of trying to catch the colours of a rainbow: clearly determining the elements that make up the overall aesthetic impression is impossible, as the poem will always be more than the sum of its parts.[15] This insurmountable obstacle notwithstanding, the translator still has to analyse what he or she can find in the poem in terms of linguistic and poetic features and also in terms of meaning.

A translator who tries to account for as many of these features as is practically possible hopes to create in the target language an approximate reflection of the poetic ideal expressed in the original. If successful, this kind of translation will also have some aesthetic value in its own right.[16] However, being aware of the above dilemma that the source text ideal cannot be achieved by a target text that tries to reproduce the features of the original, the translator can also opt for a different strategy: he or she may regard the translation of the poem as the recreation in the target language of the original's overall aesthetic impression. How this overall aesthetic impression is to be recreated is up to the translator as a poet: any rhyme and metre may be changed or discarded altogether, other poetic features may be introduced, and the meaning may be modified. It is clear that such a translation (and, here, our definition of translation has to be stretched to infinity) can no longer be judged on the basis of a comparison with the source text, but has to be accepted and assessed as an independent poem. The fact that another poem in another language gave rise to the creation of the poem in the target language is no longer relevant to the assessment of that poem's quality. The evaluation of any poetry that has been translated in such a way is as subjective as the evaluation of any original poetry. Only a target poem that acknowledges its origin by retaining at least some formal features of the original can be assessed on the basis of those criteria by which the translator intended to translate the source poem. In general, these criteria will always include the formal aspects of poetic design and the rendering of meaning. What counts in the end is the extent to which the translator succeeds in merging form and meaning into a satisfactory whole.

The language elements to be accounted for in poetry translation may have to be complemented by theatrical components, when a play written

in verse is to be translated. The situation is similar for a play composed in prose: here, the aspects typical of the theatre may add to the difficulty of translating a piece of literature. In principle, there are two possibilities, as Anderman points out:

> Unlike the translation of a novel, or a poem, the duality inherent in the art of the theatre requires language to combine with spectacle, manifested through visual as well as acoustic images. The translator is therefore faced with the choice of either viewing drama as literature or as an integral part of a theatrical production.
>
> (Anderman 2009:92)

If viewed as literature, the play in the target language will be translated as any other piece of literary prose or verse. However, if the play should be translated for the stage, possibly for a particular performance, the factors relevant to the translation process and, thus, to the quality of the translation will have to cover all the opportunities and limitations arising from the speeches of the characters (the primary text consisting of dialogues and monologues) as well as from stage directions and the stage setting (specified in the secondary text or by the stage director). This additional set of stage-related factors complicates the task of the translator, but it does not necessarily make it more difficult: what the audience can *see* on stage may not have to be referred to in what the audience can *hear*. What counts in the end is the performability and comprehensibility of the translated play. Its ultimate success may, in some cases, be determined by the response of the audience, which can, thus, become an indicator of translation quality.[17] The evaluator of a play translated for the stage would definitely have to watch the performance in order to be able to make a sound judgement and come up with a well-argued review.

Like the translation of a play for the stage, the translation of comics involves additional visual elements.[18] Far from being a mere extra, these elements – the panels – constitute the essence of the comic strip (cf. Reinart 2014:248). They are an integral part of the story told – and, in general, they must not be changed. If the source text is displayed in speech bubbles of a given size, the target text usually has to fit in the same speech bubbles. Whether this space is sufficient depends on a variety of factors: the grammatical requirements of the target language compared with the source language, the font and font characteristics stipulated for the target text in relation to those given in the source text, and last but not least the semantic opportunities afforded the translator by the interplay of panel picture and text. These semantic opportunities are rivalled by semantic restrictions: on the one hand, what is depicted in the panel need not be mentioned in the text; on the other hand, whenever the source text makes an essential reference to the scene in the picture,

there is little scope, if any, for the translator to replace a source-culture specific by the corresponding, yet, different specific of the target culture. For example, a panel showing a bull in a china shop and a source text using the idiom "like a bull in a china shop" could not easily be translated into German, as the German equivalent features an *elephant* in the china shop. In the translation of comics, the translator always has to compare the information given in the pictures with the information given in the texts and, on the basis of that comparison, establish the story of the comic strip, before trying to recreate the same story in the target language for the target culture by refilling the speech bubbles or any other dedicated text spaces. An evaluator will have to consider the space limits of comic translation when judging the quality of the target text.

Audiovisual Translation

Audiovisual translation comprises a variety of translation forms including subtitling, audio description, dubbing, voice-over, and their varied applications.[19] They all have in common a medium that transports a combination of audio and visual elements.[20] It is this combination that the translator has to analyse before he or she can begin to translate: because the elements that need to be translated are always embedded in a context of other elements that are not translated. Therefore, the translation has to be done in such a way that the relation between the translated elements and those that remain untranslated is left intact. While audiovisual translation is relevant to several different media such as film (including feature films, documentaries, and live broadcasts), the theatre, the opera, dance performances, and museum exhibitions, we will focus on interlingual and intralingual subtitling as well as audiodescription in a film context.

The analysis and evaluation of any of these types of audiovisual translation has to take as a point of departure the polysemiotic environment of the film medium: it comprises audio elements that are verbal or non-verbal as well as visual elements that are verbal or non-verbal.[21] This can be depicted in an overview:

- audio + verbal (language A) → for example, dialogue, voices, and songs
- audio + non-verbal → for example, sound effects and music
- visual + verbal (language A) → for example, captions, banners, and other text displays
- visual + non-verbal → that is, the moving image of the film

In film translation, we distinguish three different target groups: (1) people who do not understand the language of the film, (2) people who cannot hear the audio elements of the film, and (3) people who cannot see

the visual elements of the film. Interlingual subtitling, intralingual subtitling, and audio description, respectively, help to satisfy the different translation needs of these target groups. Thus, in interlingual subtitling, all verbal elements of the film – whether audio or visual – are translated from the language of the film (language A) to a language understood by the target audience (language B):

- audio + verbal (language A) → visual + verbal (language B)
- visual + verbal (language A) → visual + verbal (language B)

Since most of what needs to be squeezed into the limited space of the subtitles is the content of the spoken dialogue of the film and since the reception of spoken language generally takes less time than the reception of written language, the translator and subtitler usually has to condense the source material in the translation process. This is also true of intralingual subtitling. Here, the translation renders audio code as visual code:

- audio + verbal (language A) → visual + verbal (language A)
- audio + non-verbal → visual + verbal (language A)

The translation process of intralingual subtitling is, in a sense, reversed in audio description, where the visual is rendered audible:

- visual + non-verbal → audio + verbal (language A)
- visual + verbal (language A) → audio + verbal (language A)

While audio description consists mainly in describing the moving image of the film between dialogues, any text that appears in the film will also have to be described. After this brief overview, we will now look more closely at the various factors that have an effect on quality and/or the evaluation of quality in interlingual subtitling, intralingual subtitling, and audio description.

As has been demonstrated in Bittner (2011), the quality of interlingual subtitles is as much subject to the whole gamut of quality factors as any other translation. Only that the relevance of these factors is qualified by the presence of several technical issues that must not be ignored by the translator. These issues include all those aspects of subtitling to do with the timing, placement, size, format, and sequence of the subtitles. A subtitler who fails to pay attention to the technical issues is likely to produce a negative response from those who are supposed to read the subtitles. *Table 4.2* provides a summary of the technical issues relevant to subtitling and of what may happen if they are ignored.

Many technical parameters will be pre-set in the subtitling software, so that the subtitler can focus on the linguistic side of subtitling.

Table 4.2 Technical issues relevant to subtitling

Technical issue relevant to subtitling	*Possible effects if the issue is disregarded*
The subtitle should appear with the onset of the subtitled dialogue.	If the subtitle appears significantly before the onset of the subtitled dialogue, the audience may be irritated as the subtitle spoils a dialogue-free sequence of the film. If the subtitle appears significantly after the onset of the subtitled dialogue, the audience may be wondering if the first part of the dialogue is actually covered by the subtitle.
The subtitle should be displayed long enough for the audience to be able to read it completely (minimum: about 1.5 seconds, maximum for a two-line subtitle: about 6 seconds).	The audience might miss out on important information, if they cannot read the whole subtitle. Subtitles that stay on the screen for more than six or seven seconds may be perceived as disturbing the enjoyment of the film (cf. Reinart 2014:269).
Ideally, subtitles should not go over shot changes, or, if they have to, they should remain visible for a certain time after the shot change (for example, one second or half a second).	Any overlapping of subtitles and shot changes (particularly, if it lasts only for a fraction of a second) may be confusing to the audience, making it more difficult for them to follow the information provided in the subtitles.
Subtitles are usually restricted to a maximum of two lines with 37–40 keystrokes each, depending on the size of the screen and the font size.	Subtitles taking up much space diminish the pleasure derived from the visual image of the film.
Subtitles should be placed on the screen in such a way that they impinge as little as possible on the picture of the film. In most cases, the subtitle is, therefore, placed at the bottom of the screen with the shorter of two lines above the longer one.	Subtitles violating this placement rule diminish the pleasure derived from the visual image of the film.
The layout of subtitles should be such that a dialogue within one subtitle is immediately recognised. This can be done by centre alignment in combination with horizontal strokes at the beginning of each line.	Failure to mark a dialogue that occurs within a subtitle will render comprehension of that subtitle more difficult.
The subtitles have to be presented in such a way that they can be read without difficulty, a central question being whether the letters stand out from the background of the picture on the screen.	Letters displayed without an outline or a box as background may be very difficult to read whenever the screen picture underneath the subtitles assumes a colour similar to that of the subtitle letters.
There should be a certain minimum distance (for example, of four frames) between two subsequent subtitles.	If one subtitle follows another without an interval in between, the viewer's eye may fail to "register the appearance of a new subtitle" (Ivarsson/Carroll 1998).

Yet, the restrictive environment calls for a number of additional criteria that need to be observed. They are summarised below:

- Ideally, the sequence of subtitles should account for the viewer's reading rhythm and the rhythm of the film.
- Subtitles should be grammatically correct.
- The syntax should be easy to follow; higher syntactic boundaries should coincide with the end of a subtitle or subtitle line.
- There should be a close correlation between the film dialogue and the subtitle, as the audience may also have some knowledge of the source language.
- Basically all spoken language is subtitled, even if it contains redundant information.
- Written language in a film (posters, banners, signs, etc.) should also be subtitled.

(For most of the above criteria, cf. Ivarsson/Carroll 1998.)

It is clear that non-compliance with these rules either increases the difficulty of reading the subtitle or leaves the audience at a disadvantage as to the content of the film. The subtitler, in addition to condensing the spoken dialogue into written language, will have to make some compromises when attempting to reconcile all of the above rules plus any general translation criteria. The evaluator's task is to understand the subtitler's implicit preferences and to judge the subtitles on a broad basis, weighing any substandard translation against at least one other well-argued alternative.

The quality factors relevant to *inter*lingual subtitles are also relevant to *intra*lingual subtitles, that is, subtitles for the deaf and hard of hearing.[22] Nevertheless, subtitling for the deaf and hard of hearing is subject to additional restrictions. First of all, one major problem arises from the fact that the target group of intralingual subtitles is inhomogeneous. Those who are deaf from birth often learn sign language as their mother tongue; their reading skills may be limited. Those who become deaf or hard of hearing later in life still remember the language they have grown up with; as a result, their reading and lip-reading skills are often better than those of the first group. In order to accommodate both target groups, subtitlers have to make compromises that balance the different needs.[23] The common ground, here, comprises the subtitling of sounds and noises that cannot be seen and sometimes marking long stretches of film that are without any sound or dialogue. In some cases, the subtitles or subtitle lines indicate the respective speaker through different colours or shifting, that is, with the subtitle placed under the character to be identified.[24] Yet, other measures to improve the comprehension of films for the hearing-impaired are less unequivocal. For example, while replacing difficult expressions with simpler synonyms might seem a good

idea for deaf people with lower reading skills, this technique may be slightly annoying to people who depend on lip-reading or who can still hear the occasional fragment of what is being said by the protagonists on the screen. The translator and the evaluator have to be aware that subtitling for the deaf and hard of hearing may sometimes mean coping with the impossibility of serving two masters. Ideally, the evaluator should watch the subtitled film as a deaf or hearing-impaired viewer would watch the film: unless the evaluator is hearing-impaired, he or she might switch off the film's audio component.

Audio description is about as difficult to evaluate as subtitles for the deaf and hard of hearing. In this intersemiotic form of translation, the audio describer is expected to follow a variety of different rules telling him or her *what* to describe and *how* to describe it. However, these rules may vary to some extent depending on who issues the corresponding guidelines.[25] The following criteria are, therefore, to be applied with a good deal of common sense, based on the actual film sequence to be described:

- The description of the visual elements in a film should cover what is necessary for a proper understanding of the story; however, the description should not encroach upon the film's atmosphere.
- In principle, the film should be described between dialogues.
- The audio describer is supposed to describe from a neutral, third-person point of view. There should be no explicit narrative perspective, for example, through expressions such as "we see".[26]
- The text of the audio description should be spoken in an unemotional voice to keep the audio narrator in the background: the film's narration should unfold unimpaired by the audio description.
- The description itself has to be factual, with as little interpretation as possible.
- The individual words chosen for the description should be specific and to the point. Vague, general expressions are to be avoided.
- A simple sentence structure is preferable to a complex sentence structure and the tense to be used is usually the present tense.
- Colours should feature in the description since, by association, blind or visually impaired people do have a sense of what the colours mean.
- In general, information should be given only when it appears on the screen, not beforehand. This is particularly important in cases, when such information would give away the plot.
- Filmic expressions (such as those relating to camera perspective) should be used with care or avoided altogether.

Obviously, some of the above criteria cannot easily be assessed objectively. Especially, the first criterion refers – rather vaguely – to the actual

art of audio description, which consists in capturing the elements of a film scene in such a way that the gist of that scene is conveyed without omitting any essential elements or confusing the audience by providing too detailed information. The main task of the evaluator is to judge whether any deviation from the rules is justified by the situation in the film, and whether the effect thus produced is better than that of the rule-abiding alternative. To assess the audio description of a film (or, indeed, any other audio description), the evaluator should be able to assume the perspective of a visually impaired listener, or at least be very familiar with that perspective.

Summary of Text Form Factors

Before summarising the results of this section on text form, we will take a cursory glance at one vast area of translation-related activity that has hitherto been altogether excluded from our discussion. The area we are referring to is that of localisation, defined by Anthony Pym very broadly as "the adaptation and translation of a text (like a software program) to suit a particular reception situation" (Pym 2004:1). The question is whether, as Pym argues, translation is part of the concept of localisation, or whether the two exist side by side with the occasional overlap:

> For us, the concept of localization includes translation. This could be a contentious issue, since it can equally be argued that translation is a set of practices that only occasionally intersects with localization processes (software is often localized but not entirely translated), and straight one-on-one translation processes can often be found without any visible context of localization (as in the translation of a novel).[27]
>
> (Pym 2004:3)

We would agree with Pym's second proposition rather than going along with the somewhat revolutionary idea (resulting from the unconditional subordination of all translation to the concept of localisation) that translation theory may as well be "re-baptized as localization theory" (Pym 2004:57). From our point of view, localisation usually involves translation, and that translation can be, and should be, evaluated as one requirement of many localisation requirements (cf. also Schubert 2007:113). The language side of the translation has to be analysed in the context of the ever moving distribution process in localisation. Here, "[a] localized text is not called on to represent any previous text; it is instead part of *one and the same process of constant material distribution*, which starts in one culture and may continue in many others" (Pym 2004:5). Economic factors, technical issues, and project management needs may often dominate the overall quality assurance process,

assigning to translation the subservient role of an accessory whose claims to qualitative excellence are dwarfed by comparison. Yet, marginalisation within the localisation process need not imply disregard for quality issues from a theoretical perspective. The translation part of localisation would have to be assessed within the framework of all criteria – whether linguistic, economic, or otherwise – that affect the actual target text. The intricacies of translation as part of localisation lie, however, beyond the scope of this chapter.

Our summary of text form factors does not include a table in which each factor is listed with an explanation as to whether or not it is relevant to the evaluation of translation quality and whether or not it is known by the evaluator. This is, because all text form factors are, or can be, relevant to the evaluation of translation quality – albeit often in combination with other factors. Since text form factors, by definition, are manifest in – and, to some extent, constitutive of – both the source and target texts, they play a decisive role in the assessment of a target text's quality. The text form factors of the target text are known to the evaluator; those of the source text should ideally be known to the evaluator. An evaluator who does not have access to the source text or who disregards the source text may not be able to adequately judge the quality of the target text (particularly, in literary translation).

Client

The role of the client in translation quality assessment covers more than just ordering from a translator the translation of a particular text.[28] The client *qua* client may stipulate that the translation, as a product and/or process, meet certain specifications. This is often particularly important in technical translation.[29] With reference to this context, Klaus Schubert locates the client as one agent among others in the overall process of translation:

> Especially in the technical field, the translation work is additionally controlled. The controlling influences can originate from any other agent directly or indirectly involved. These include the initiator (the agent who orders the translation to be made), the informants (agents from whom researched information is obtained or who authored it), members of the translation team, agents carrying out secondary tasks such as terminology work, but also agents outside the translation process proper, such as the speciality community or industry whose best practice rules exert an influence, authors of textbooks and handbooks in technical translation, teaching staff in translator training, standardizing bodies, authorities and legislators.
>
> (Schubert 2010:353)

Here, the "initiator" corresponds to our concept of "client" in the physical sense of a person or organisation that triggers the translation process through a translation order. We are now interested in how such a person or organisation may contribute to translation quality.

A closer look at the above quotation shows that apart from the agents most directly involved in the translation – the "initiator" and the "members of the translation team" – there are other agents who exert influence on the translation mostly either through the translation team (the translator) or through the initiator (the client) or through both. In fact, many of the ancillary agents – from informants via terminology experts, best practice proponents, and standardising bodies to authorities and legislators – may play a role as a force influencing *both* the client *and* the translator. (Only the authors of textbooks and handbooks on technical translation as well as the teachers in translator training would seem to influence primarily the translator rather than the client.) The information provided to the client through any of these agents, then, may have a direct impact on the translation and, possibly, also on the quality of the translation.

Client Roles

The role of the client is more complicated, if we consider that the translation can also be ordered from a translation agency, which, in turn, orders the translation from one of its translators. Here, the translator deals with the translation agency as his or her client, whereas the agency deals with the initiator of the translation process as its client. Any client-related translation quality factors will add up on their way from the initiator-client via the agency-client to the translator: thus, a tight deadline stipulated by the initiator will end up with the translator as an even tighter deadline, because the agency also needs time to check the target text before delivering it to the original client. Supporting information may be provided by either client; what is supplied by the initiator will reach the translator via the agency. The general impact of deadlines and other factors on translation quality and, perhaps, on the assessment of that quality is likely to be more pronounced in a translation situation with a translation agency acting as the translator's direct client.

Despite the many different ways in which the client may have an effect on translation quality, the client's role is not necessarily an essential role. While a client is central to translation in a business context (since nobody would translate, say, a financial report, unless someone asked them to), the client all but disappears when someone translates a poem just for pleasure. In that case, the role of the client might be said to be located in the person who translates, so that the usually distinct roles of client and translator coincide: here, the translator is his or her own client, just as the translator always is – or should be – the first evaluator of his or her translation. While, in an ordinary translation situation, the client

specifies the translation task at hand and the translator tries to fulfil that task to the best of his or her ability; in a translation situation without a client, the specifications are defined by the translator. The success of the translation depends, then, on the degree to which the translator can meet the self-imposed translation requirements. Where the translator is his or her own client, the quality factors discussed in the following sections are applicable only in a limited way, if at all.

Deadlines

When ordering the translation of a source text, the client often specifies the day, and sometimes the time, by which the target text has to be delivered. Setting a deadline may have a negative effect on the quality of the translation, if it allows the translator only a minimum time span within which to complete the translation. A deadline that gives the translator plenty of time will not affect translation quality.[30] There is no doubt that a translator who has to rush in order to finish the translation on time is more likely to produce a defective target text than a translator who has enough time also to go through the quality assurance process for the translated text. Of course, this reasoning is valid only if all other parameters remain equal; that is to say, we must not compare, for instance, the performance of two translators with different translating abilities. What may happen, if the client stipulates a deadline that can hardly be met, even by a professional translator using state-of-the-art CAT tools, will be analysed with an example.

A company requires the translation of a product catalogue from German into English. On Thursday at around ten o'clock in the morning, they place a corresponding order with a professional freelance translator. As the English catalogue is to be presented at an industrial fair in Scotland on Saturday and before that needs to be proofread and printed, the deadline for the translator is Friday, 11 am. The amount to be translated leaves the translator with three options: (1) working almost without interruption for 24 hours, (2) working very hard but eating and sleeping as necessary, and (3) outsourcing part of the task to other translators (if agreed by the client) and putting everything together on Friday morning. Using the first option, the translator will probably meet the deadline; however, his or her performance will suffer from mistakes made due to lack of sleep, so that the target text might be in need of revision by the client. With too little time in the second option, the translator may have to dispense with some research and other quality assurance measures, so that, again, the quality of the translation is not as good as it could be. The third option might be the best, provided that the other translators are reliable and that all translators share their terminology solutions as they translate. Yet, there will still be plenty of work to do for the managing translator in terms of harmonising the various parts of the catalogue, turning them into one consistent target text. If, in any

of these options, the deadline cannot be met (say, the company gets the translated catalogue only at 1 pm), then the catalogue may have to go directly to the printer's without having been properly proofread. Whatever the procedure, the company ordering the translation of the product catalogue at such short notice is clearly putting the quality of the translation at stake. Insufficient time for translation is, thus, likely to be detrimental to the quality of the target text.[31] However, as this factor does not directly show in the translation (what shows in the translation are errors and mistakes, which could also have been caused by something else), insufficient time does not count as a criterion when it comes to *assessing* the quality of the target text.[32] What is more, an evaluator is possibly not aware of the time problem (unless it is the client or an agent directly involved in the translation process who does the evaluation) – a consideration that holds for most quality-related factors to do with the client.

Glossaries

Apart from setting the deadline, some clients also give the translator additional information. This may include a glossary (mono- or bilingual), related texts in the target language, or specifications including technical standards or legal requirements. Such information is designed to help the translator produce a better translation, and, in general, it achieves its objective. A bilingual glossary of technical terms, for instance, facilitates the terminology side of the translation process and helps to ensure terminological consistency both within the translated text and between the target text and other documents of the client. The resulting good quality of the translation (in this respect) is, thus, due to the provision of a bilingual glossary (at least to some extent). Since the consistent use of key terms becomes obvious directly in the target text, it is relevant not only to the quality of the translation but also to the assessment of that quality – as long as the evaluator has at his or her disposal also a copy of the glossary (or knows the client's terminology). To an external evaluator unfamiliar with the terminological preferences of the client, the effect of the glossary remains invisible as any consistency *within* the target text is expected as the translational norm.

Two points, though, render the above considerations less straightforward than they seem to be. First, what happens if the glossary provided by the client contains the occasional substandard translation? And second, as regards terminological consistency, does that refer only to consistency within the target text or also to consistency between source and target? In the first case, the translator will discuss any contentious translations with the client and deal with them as reflected by the outcome of that discussion. Weighing the pros and cons of a substandard translation that occurs also in other texts by the client against those of a perfect terminological solution that is not used elsewhere in texts

by the client, the evaluator will have to examine the overall situation carefully, before he or she can draw any conclusions. In the second case, the problem is solved more easily: in a covert translation setting, any inconsistency in the source text should be corrected in the target text; in other words, consistency within the target text takes precedence over the consistency between the source text and the target text. Inasmuch as the client is accountable for any consistency issues, the client directly affects the quality of the translation. This influence extends also to translation assessment, particularly, if the client evaluates the target text.

Stipulations and Specifications

Besides deadlines and terminological requirements, the translation brief may also specify other criteria. For example, the translation brief may stipulate that the translator be qualified or certified, or even that he or she be sworn in by a particular court; and it may stipulate that the translator work in accordance with specified translation standards and use a particular translation software. Very often, the language of the target text has to be the translator's mother tongue. These and other stipulations are intended to ensure a high-quality translation in that they help to control the translation process to a certain degree. That such translation brief specifications have a positive effect on the quality of a target text cannot be denied. Still they cannot guarantee a good translation result. These factors, then, are relevant to translation quality, but they are not relevant to the evaluation. In a limited way, this is also true of specifications that have no direct bearing on the translation job at hand, for instance, the requirement that the translator provide the client with the translation memory and/or dictionary created in the course of the translation. Here, the influence on translation quality is indirect: if a translation agency needs to give translation work for a client to a translator other than the one who is usually doing the job, such a translation memory and/or dictionary can achieve a certain degree of consistency in the translation of individual terms as well as frequently used phrases and sentences.

Most potent are those client specifications that override the usual translation standards. Where the translation brief specifies, for example, that a source text written for adults should be translated and adapted for children, such a specification implicitly outlines the quality needed for the target text in terms of certain textual and linguistic properties. It is, then, on the basis of these properties that an evaluator will have to judge to what extent the adaptation requirement has been satisfactorily met in the target text. The specification in the translation brief has, as it were, an umbrella function for all those criteria that are considered relevant to the translation and adaptation of a text for children. Since the implementation of these criteria is directly visible in the target text, such a specification can be said to be directly relevant not only to the

quality of the translation but also to its evaluation. Also, it is obvious that such a specification constitutes a quality factor that is known to the evaluator.

Motivation

Not known to an external evaluator but certainly to the client as evaluator is the final quality factor discussed in this section. We are concerned with the client's influence on the motivation of the translator and on the way in which this influence adds another piece to the jigsaw puzzle of a perfect translation. Even though the link with the actual quality of the target text is only indirect, the client's influence on the translator's motivation and, thus, on translation quality can be considerable: for a translator who is demotivated can hardly be expected to do his or her best. One key motivational force in this context is payment. A well-paid translator is more willing to work as diligently as he or she can, and also will more readily provide additional quality services such as pointing out to the client any defects in the source text or commenting individual translation decisions for the benefit of the client. A poorly paid translator – apart from probably being not particularly enthusiastic about his or her work – will have to take on more translation jobs to make ends meet so that he or she can spend less time on one job, which, in turn, may have a negative effect on translation quality.

However, apart from payment, there are other, emotive means by which the client can motivate the translator, thereby paving the way for a good translation. These include, for example, positive feedback, recommendations to other potential clients, and also constructive criticism. Any such response on the part of the client will show the translator that his or her work is appreciated and that he or she can be proud of it. A translator whose professional skills are recognised in this way will not want to jeopardise his or her good reputation by submitting mediocre translations. Of course, the above instruments of motivation are used for follow-up orders, as feedback, recommendations, and constructive criticism become relevant only after the first translation order has been processed. While implicit recognition of the translator's good work is already obvious from the fact that the client places a follow-up order with the translator, motivating the translator by explicitly showing appreciation for his or her linguistic achievement is probably more powerful still in laying the ground for a high-quality translation. Ideally, both the emotive and the pecuniary means of motivating the translator should go hand in hand to ensure a positive setting for the production of the target text. Despite their impact on translation quality, the motivational factors are not relevant to the evaluation of translation quality, because their relation to the usability of the target text is only indirect.

Table 4.3 Summary of client factors

Factor	*Is the factor relevant to the evaluation of translation quality?*	*Is the factor known to the evaluator?*
Deadlines	Only in those cases, in which the target text cannot be used, if it is submitted after the deadline has expired.	No, unless it is the client or an agent directly involved in the translation process who evaluates the translation.
Glossaries	Only in those cases in which the evaluator has a copy of the glossary.	Only in those cases in which the evaluator has a copy of the glossary.
Stipulations	Stipulations with regard to the translator's qualifications are not relevant to the evaluation of translation quality.	No, unless it is the client or an agent directly involved in the translation process who evaluates the translation.
Specifications	Specifications that override the usual translation standards are clearly relevant to the evaluation of translation quality.	The evaluator must know the specifications in order to be able to evaluate the quality of the translation.
Motivation	No.	No, unless it is the client who evaluates the translation.

Summary of Client Factors

The various client-related quality factors of translation are summarised in Table 4.3.

Translator

Usually, the translator is held accountable for any mistakes found in the translation, because he or she is seen as the immediate producer of the target text. In this function, the translator is also responsible for the quality of the translation: he or she is, thus, the target text's first evaluator. While this would suggest that the translator is in full control of the translation process, the fact that the translator always operates in a wider context – whether economic, cultural, or otherwise – curbs the translator's power over the quality of his or her translation.[33] Still, the translator makes most of the decisions required to produce the target text. This has certain consequences, as Ben van Wyke explains:

> If translators accept the fact that the original will always be transformed by the intervention of their work, they will also have to accept the fact that, contrary to the prevalent requirement that they do otherwise, they will always be visible as they leave marks of the decisions they have made.
>
> (Wyke 2010:113)

The visibility of these marks as being the translator's has implications for the evaluation of the target text: the translator will get the blame for any translation solutions that fail to live up to the evaluator's expectations; yet, although the visibility of the translator's marks may enable the evaluator to draw some conclusions about the translator and/or the translation situation, there is usually no direct relation between a target text solution and any of the features attributed to the role of the translator. The factors discussed in this section, then, are relevant to translation quality, but they are not normally relevant to translation quality assessment.

Overview and Translation Tools

Within the context of the "translator's daffodil", we subsume under "translator" all those quality factors that are directly related to the translator as a human being or to the translator's task of producing a target text. Since the task of producing the target text involves not only the actual translator but, possibly, also other agents such as a reviser or proofreader,[34] many of the factors referred to in this section will relate to both the translator and the reviser. This is certainly true of any personal assets and skills such as translation competence, qualification, and motivation. Other factors include tools that may be used by the translator and by the proofreader to facilitate their respective tasks. The translator may either use a CAT tool (together with a translation memory and/or a terminology manager) or a machine translation (MT) tool, whereas the proofreader could make use of spellchecking and/or grammar-checking programs. Figure 4.3 provides an overview of the translator-related quality factors.

Essential tools	• CAT-tool with translation memory and/or terminology manager	• MT-tool	• spell-checker • grammar checker
	Translator		**Proof-reader** or **reviser**
Personal assets and **skills**	• Translation competence • Qualification • Motivation		

Figure 4.3 Overview of translator-related factors.

Other tools might be added, such as word processing or project management software. The tools mentioned in the overview all relate to translation quality: CAT tools, spellchecking tools, and grammar-checking tools are designed to improve the overall quality of the target text, whereas MT tools primarily speed up the actual translation process. As the MT output is usually not satisfactory, it requires post-editing – how

much, depends also on whether the source text has been edited before being fed into the machine.[35] Pre- and post-editing as well as properly training the MT engine can be regarded as the actual quality assurance measures in MT.

Computer-aided (or computer-assisted) translation tools help the translator to translate more consistently: identical translation units will be translated in exactly the same way, and specific words or phrases can be stored in, and retrieved from, a terminology database. A CAT tool also ensures that no source text units are accidentally skipped in translation. Despite these obvious advantages, there are possible pitfalls when using a CAT tool. If the translation of already translated units is done automatically, a unit that requires a different translation (because it occurs in a different context) may turn out to be substandard (or even wrong) in translation. Uwe Reinke points out another possible drawback, namely, that the demands on target text coherence may not be fully met, because CAT tools invite a limited focus on the clause or sentence as the unit to be translated and lead translators to accept 100 percent matches suggested by the tool (cf. Reinke 1997:104). Similarly, spellcheckers are helpful, when it comes to spotting mistakes that a proofreader might overlook[36]; yet, if they suggest the occasional alternative that is not correct in a given context, the not-so-attentive user of the tool will easily cause a wrong word to creep into the text. Being aware of such pitfalls is the best way to avoid them. Such awareness is, therefore, part of the translator's competence.

Translation Competence

What is a competent translator? In trying to find an answer to that question, we will first look at two definitions of translation competence. The PACTE Group[37] defines translation competence as "the underlying system of knowledge required to translate" (PACTE 2011:318). This system of knowledge includes a bilingual sub-competence comprising pragmatic, socio-linguistic, textual, grammatical and lexical knowledge; an extra-linguistic sub-competence of general world knowledge, domain-specific knowledge, as well as bicultural and encyclopaedic knowledge; translation-specific knowledge and skills to do with how translation works in theory and in practice; an instrumental sub-competence relating to the use of documentation resources and any information and communication technologies relevant to translation; a strategic sub-competence that serves to control the translation process and ensures its efficiency; and, finally, psycho-physiological components, which cover cognitive aspects such as memory, perception, attention and emotion, and attitudinal aspects such as intellectual curiosity, perseverance, rigour, the ability to think critically, and also general skills such as creativity and logical reasoning (cf. PACTE 2011:319).

Obviously, this approach to translation competence is an analytical approach, in which the overall knowledge and skills of a translator are scrutinised minutely.

Pym (2003), by contrast, offers a minimalist definition. He claims that a translator needs basically two abilities:

- The ability to generate a series of more than one viable target text (TT_1, TT_2,..., TT_n) for a pertinent source text (ST);
- The ability to select only one viable TT from this series, quickly and with justified confidence.

(Pym 2003:489)

In short, translation competence is "a process of choosing between viable alternatives" (Pym 2003:491). The above approach is a synthetic approach in the sense that any other aspects referred to in a multicomponent model (such as the one by PACTE) will invariably add up to form the basis of Pym's two core abilities:

> We propose that, together, these two skills form a specifically translational competence; their union concerns translation and nothing but translation. There can be no doubt that translators need to know a fair amount of grammar, rhetoric, terminology, computer skills, Internet savvy, world knowledge, teamwork cooperation, strategies for getting paid correctly, and the rest, but the specifically translational part of their practice is strictly neither linguistic nor solely commercial. It is a process of generation and selection, a problem-solving process that often occurs with apparent automatism.
>
> (Pym 2003:489)

A practically minded critic may point out that an individual translation solution need not be based on the *selection* of one target text unit from a whole range of possible target text units; it may as well be the only obvious solution. However, in theory, there is no such thing as an obvious solution. Even the easiest of translations involves a selection process in which the translator, whether consciously or unconsciously, discards several viable and non-viable alternatives. Pym's concept is intriguing, because it focusses on the essence of translation competence.

The distinction between two essential skills, on the one hand, and several contributory factors, on the other, bespeaks a translation competence model which consists of elements that bear directly on the quality of the target text and elements that affect translation quality only indirectly. Whether a translator has succeeded in picking an option from a set of previously generated translation solutions will become evident in the target text's macro- and/or microstructural manifestations. Here, the translator's selection shows directly in textual aspects such as lexis,

syntax, or overall structure. As a result, Pym's two essential elements of translation competence not only have a direct impact on translation quality but are also relevant to the assessment of that quality. And because of its visibility in the target text, the translator's choice is also known to the evaluator. What the evaluator usually remains ignorant of, though, are the other viable target text units that the translator rejected.[38]

Those aspects of translation competence that determine the ability of the translator to make the right choices can be found among the sub-competences listed by the PACTE Group. Perhaps, the most prominent of these are the bilingual and extra-linguistic sub-competences, because it is here that the translator first needs to assess his or her own abilities: is he or she sufficiently well-versed in the source and target languages and cultures (both geographically and domain-specifically) to take on the translation at all (cf. also Witte 2000:55)? In fact, to know when not to accept a translation job because of a lack of competence in the specialised field covered by the source text can certainly be regarded as a key skill of the translator, since overestimation of his or her own abilities inevitably leads to translations of inferior quality. The translation of a particular text may, however, also be refused on other grounds. Thus, a refusal should be taken into consideration or is even imperative, if the translator does not have enough time for the translation, or if the content of the source text violates the ethical standards of the translator or of the professional association of which he or she is a member.[39] However, the question of when not to accept a translation job need not be discussed further in the context of this book, as there can be no translation quality and no translation quality assessment without a translation.

Once the translator has accepted a translation job, he or she needs to be able to fall back on the whole range of skills and knowledge related to translation competence as described by PACTE (2011:319). Whether skills or knowledge – any of the competences and sub-competences may adversely affect the quality of the translation in its textual and situational dimension. While insufficient bilingual, extra-linguistic, and instrumental sub-competences are more likely to have a negative effect on the target text as text, inadequate translation-specific knowledge and/or an underdeveloped strategic sub-competence will bear upon the translation process and situation, which, in turn, may affect the target text indirectly. The psycho-physiological components mentioned by PACTE are important to both the target text and the translation situation: a translator, however skilled, whose attitude to work, language, and business is characterised by carelessness, negligence, and inattention to detail, will probably produce a translation of inferior quality and, perhaps, even jeopardise the timely delivery of the target text.[40] With the psycho-physiological components extending to concepts as vague as emotion, perception, and rigour, the number of aspects which may come into play when analysing the translation process and the result of that process, is almost infinite.

Qualification and Motivation

In view of the key importance of the translator's competence, the question of the translator's qualification might be considered redundant. After all, what counts is the ability of the translator to translate a particular source text into a target text, no matter whether or not the translator is formally qualified as a translator. And, indeed, one may find competent translators that have no formal qualification and qualified translators whose competence leaves much to be desired.[41] In some translation contexts, the typical translator may not have the qualification of a translator. Thus, Jerry Palmer writes about the translators in the news gathering and dissemination business, where translations often consist of summaries made from several source texts: "Translation 'in the field' is usually done by personnel who are not specialized in translation and interpretation […], for whom translation is only part of the job description, and may not even be its most important part" (Palmer 2009:187). In the end, it is the result – that is, the quality of the target text – that matters. Such considerations notwithstanding, any study on the quality of professional vs. non-professional translations would start from the assumption that there is a general correlation between the qualification of a translator and his or her translation competence.

Like the translator's psycho-physiological aptitude and professional stance as part of his or her translation competence, the translator's motivation affects the quality of both the target text and the translation process: a high motivation will have a positive effect on the psycho-physiological factors, which will then help the translator to produce a translation of good quality. We distinguish between two kinds of motivation: external motivation and self-motivation. While self-motivation is closely related to the psycho-physiological factors and, to some extent, reflects the translator's attitude towards his or her work, external motivation requires input from a third party. If he or she is a member of a translation team, the translator may get encouragement from other team members. Motivation may also come from the translator's family, who show respect for his or her work. Usually, most important is the kind of motivation that clients provide when they give positive feedback and pay an adequate price for the good service they get. Whatever the effect of a particular kind of motivation on the quality of a translation, it will be difficult to estimate its share in the overall result. Motivation of the translator, while being relevant to translation quality, remains irrelevant to translation quality assessment.

Summary of Translator Factors

We will conclude this section with a short discussion of a phenomenon that affects translation quality and translation quality assessment not at

the root, but at the top. Self-translation, as the phenomenon is called, refers to "the act of translating one's own writings into another language and the result of such an undertaking" (Grutman 2009:257). It is clear that the author who translates his or her own work has, as a translator, the advantage of knowing his or her own intention as the author of the original. Especially, in literary translation, this appears to be a most forceful argument that affords an external evaluator little room for manoeuvre. The evaluation of such a translation would most likely focus on a descriptive account of the relation between source and target. Here, the power of the translator as his or her own evaluator operates at the level of translation quality assessment and thereby commands good quality for the target text – provided that the self-translator is as well-versed in the target language as he or she is in the source language. In principle, though, also self-translating authors are subject to the range of factors discussed in this section.

As in the discussion of text form factors, there is no need to summarise the findings of this section in tabular form. With the exception of translation competence – notably, the key competence as defined by Anthony Pym – the translator-related factors are not relevant to the evaluation of translation quality. While translation competence shows quasi-tautologically in the translation decisions made in the target text, any qualitative benefits reaped from the use of CAT tools or spellcheckers could, and should, also have been achieved without using these tools. The question whether the translator and proofreader are qualified and motivated to complete their respective tasks is irrelevant to the evaluation of the target text. As regards the evaluator's knowledge of these factors, he or she sees the translator's competence only in the translation; the evaluator remains ignorant of all other factors unless he or she is explicitly informed about them.

Culture

What is culture? It certainly is an elusive phenomenon that is difficult to define, because it manifests itself at different levels, from the clearly visible (such as clothing) via the semi-visible (such as underlying customs) to the invisible (such as preferred patterns of thought and action).[42] Starting from the way the term "culture" is used, David Katan points out:

> Until the birth of anthropology, culture referred exclusively to the humanist ideal of what was considered 'civilized' in a developed society. Since then, a second meaning of culture as the way of life of a people has become influential. With the development of disciplines such as cultural studies, a third meaning has emerged which attempts to identify political or ideological reasons for specific

> cultural behaviour […]. Hence, depending on the definition adopted, culture may be formally learnt, unconsciously shared, or be a site of conflict.
>
> (Katan 2009:70)

Inasmuch as translation deals with the possibility of transferring meaning from one language and culture to another, culture is conceived of as the unconsciously shared way of life of a people. It consists in the modes of behaviour of an individual, a society, or parts of a society at any given period of time (cf. also Vermeer 2006:158). Where translation enters the realm of politics and power, Katan's third concept of culture becomes relevant. This will be discussed in the corresponding section, below. However sophisticated or elaborate a definition of culture may be,

> [u]ltimately, culture has to be understood not only as a set of levels or frames but as an integrated system, in a constant state of flux, through which textual signals are negotiated and reinterpreted according to context and individual stance.
>
> (Katan 2009:73)

Thus, any analysis of how culture can affect translation quality will have to cope with the fact that the ground of cultural norms and rules is constantly shifting. This section will (1) look at the shifting ground of culture in more detail, (2) outline the various norms of translation as defined by Gideon Toury, (3) give examples of translational norms in different cultures at different times in history, and (4) discuss selected borderline cases of translation at the crossroads of culture and translation quality assessment.

The Relativity of Culture

A translator who translates from a source language into a target language will have to take into account any differences between the respective source and target cultures. Such linguistic and cultural differences constitute the skeleton of the translation situation, in which the translator typically belongs to – or feels at home in – the target culture. The foreignness or otherness of one culture (the source culture) can only be experienced by comparison with another culture (the target culture) (cf. Witte 2000:109). It is through such a comparison that the translator establishes, assesses, and negotiates any differences between the source and target cultures with regard to an adequate translation. These differences can be textual or non-textual. They affect translation in that they force the translator to find answers to practical questions relating to the translatability of the source text, the most pertinent translation strategy, and the handling of presuppositions.

Culture, however, is more than what a translator can take into account in his or her attempt to produce a high-quality translation. Consider the following apt quotation by André Lefevere:

> The way in which translations are produced matters because translations represent their originals for readers who cannot read those originals. In other words: translations create the 'image' of the original for readers who have no access to the 'reality' of that original. Needless to say, that image may be rather different from the reality in question, not necessarily, or even primarily because translators maliciously set out to distort that reality, but because they produce their translations under certain constraints peculiar to the culture they are members of.
>
> (Lefevere 1996:139)

A translator can only translate within the boundaries of his or her cultural knowledge and experience. Although he or she should try to be consciously aware of as many cultural issues as possible, there will always be a number of self-evident rules or norms of culture with which the translator will comply intuitively. Of course, with culture being "in a constant state of flux" (Katan 2009:73), it is impossible to pinpoint all the elements of a given culture. Since culture operates at different levels, from the individual to a whole nation (and beyond), any description of a particular culture is subject to the idiosyncratic experience of that culture by the person writing the description. Thus, within certain limits, there will be variation in how the individual members of a culture view that culture. Young people, for instance, regard some modes of behaviour or some expressions as perfectly acceptable, while older people deem the same totally unacceptable.

Cultural Norms

Still, culture smoothes over any idiosyncratic preferences, for the individual to be able to live in his or her community (cf. Vermeer 2006:356). This smoothing over occurs as a result of cultural norms.[43] Such norms are also relevant to translation, as Christina Schäffner explains:

> Translation being defined as socially contexted behaviour requires an explanation of the socio-cultural constraints which determine translators' behaviour. These constraints can be absolute rules or pure idiosyncracies [sic] as the two extremes, with norms as a graded continuum in between. Some norms may be more forceful and closer to rules, whereas others only exert a rather weak influence. Moreover, norms are not fixed once and for all but can change in the course of time.
>
> (Schäffner 2010:236–237)

This quotation contains two crucial ideas about norms in translation: first, norms are neither arbitrary nor definite; second, norms are prescriptive to some extent, or else they would not exert any influence on the translation process. The second idea runs counter to the concept of descriptive translation studies, which stresses "that norms are a category of descriptive analysis and not, as the term might imply, a prescriptive set of options which are thought by the analyst or scholar to be desirable" (Baker 2009:190). While the descriptive translation scholar wishes to substantiate or refute any intuitive claims that something believed to be a translational norm is, indeed, such a norm, the translator regards any perceived norm as prescriptive and relies on a more or less subjective interpretation of that norm in order to produce the best possible target text. It is evident that both perspectives on translational norms in a given culture are important: the descriptive approach helps to understand the factual basis of translation; this basis should then be used to tell the translator how to translate.

Rule-like norms are more likely to be recognised and complied with than norms which exert but a weak influence. Toury distinguishes three types of translational norms: an initial norm, preliminary norms, and operational norms (cf. Toury 1995:56–58). The initial norm serves to define whether the translator should stick to the norms of the source text (and source language and culture) or whether the norms of the target language and culture are more appropriate. The preliminary norms do not concern the individual translator and his or her particular translation project, but "the existence and actual nature of a definite translation policy [...] and the directness of translation" (Toury 1995:58). Translation policy, here, refers to choices to do with what is translated (source text types, individual source texts, authors, source languages, etc.), whereas the directness of translation involves "the threshold of tolerance for translating from languages other than the ultimate source language" (ibid.).[44] For any decisions made during the actual act of translation, the translator reverts to operational norms. These relate to the selection of linguistic material for the target text as well as to any changes made in the course of the translation, for example, in terms of large-scale omissions.

So, how do these types of norms affect translation quality assessment? The initial and operational norms are most important, here, because they are directly involved with the source and target texts as texts: a foreignising mode of translation applied to a source text type that is usually handled in a domesticating way (or vice versa) and the appropriateness or inappropriateness of any choices made in the target text have an immediate impact on the quality of the translation. By contrast, the preliminary norms are less likely to be relevant to the quality of a target text, because relevance would imply a significant deviation in terms of

translation policy. Here, the translation of a particular source text or source text type would have to be extremely uncommon, or even forbidden, in the target culture for such a fact to matter to an evaluator who is bound by the relevant preliminary norm.

To conclude our discussion of cultural norms in translation, we can say that the evaluator of a target text should clearly be aware of any relevant norms and use them as the yardstick against which to gauge the quality of a translation. In doing so, the evaluator may, however, have to adapt some of the norms to fit the purpose of the evaluation. For example, a norm that allows a certain number of minor mistakes for the translation of a source text to be regarded as good or acceptable in a particular business context would not be applicable with a zero-defect quality approach.[45] Thus, inasmuch as the compliance or non-compliance with a translational norm is directly visible in the target text, that norm is regarded as relevant to translation quality assessment.

Translation in Different Cultures at Different Times in History

Translation culture, like any culture, changes with history and geography: in different countries at different times, there have prevailed different concepts of translation. Often, the central question is whether the translation of a particular text or text type in the culture of a particular place at a particular time is more geared towards the source text and source culture or towards the target text and target culture. In other words, a given translation context needs to be probed for the initial norm prevailing in it. For example, in Chinese translation history (cf. Hung/Pollard 2009), there seem to have been not infrequent changes from one initial norm to the other, whether during the time of the sutra translations or in the 1920s and 1930s: sometimes a word-for-word rendering was preferred, sometimes a free translation. While the most important argument in favour of the second method is readability, the first approach is – in the case of the sutra translations – supported by "a belief that the sacred words of the enlightened should not be tampered with" (Hung/Pollard 2009:372), and – in the case of the debate in the 1930s – by an argument that the Chinese language should benefit from the "objective of appropriating from European languages through translation wording and grammatical devices" (Hung/Pollard 2009:376). Similarly, Baker/Hanna describe a word-for-word and a sense-for-sense translation for the Abbasid period in the Arab world, with the latter approach turning out to be more successful than the former (Baker/Hanna 2009:333).

Whether readability of the target text is more important in translation than faithfulness to the source text also with regard to idiomatic

elements depends on a culture's tolerance of foreignness in that culture's language. An interesting case in point is the situation in Japan. As Masaomo Kondo and Judy Wakabayashi write:

> Today the literal approach seems to be the more popular form in Japan, and free translation is generally considered in a rather negative light. […] the approach adopted by many contemporary translators who are willing to sacrifice natural Japanese for 'fidelity' to the original is based simply on the belief that literal translation equates with faithful translation. There is also considerable tolerance of literal translation on the part of readers, who have long been accustomed to a form of Japanese which is heavily influenced by Chinese and who expect translations to be unidiomatic.
>
> (Kondo/Wakabayashi 2009:475)

Note that the period covered by this statement is the latter part of the twentieth century, in spite of the date given in the reference (the text also appeared in the first, 1998 edition of the *Routledge Encyclopedia of Translation Studies*). Yuri Furuno agrees that "acceptance of foreignness on the part of Japanese readers […] seems to have existed throughout Japan's history" (Furuno 2005:147); yet, from her vantage point of writing in the twenty-first century, "Japanese translation norms today are moving away from a source text orientation" (Furuno 2005:151). Her empirical studies lead her to conclude that "[i]n response to the contemporary readers' increasingly target-oriented expectation towards translated texts, the traditional source-oriented translation approach and writing style may continue to change" (Furuno 2005:159). That means, a translator into Japanese is free to depart from the source text only inasmuch as this is necessary for a readable target text. An approach based on Vermeer's skopos theory would probably be considered inappropriate.[46]

The preference for one initial norm is subject to two forces: the expectation of the target text readers pulls the initial norm in one direction, whereas the authority and influence of successful translators and theoreticians through their translations and treatises push the norm in the same, or in the opposite, direction. Of course, these pushing and pulling forces are not altogether independent of each other, because the target text readers are influenced by the translations they read and the translators are influenced by the readers' responses to their translations. Whenever an initial norm is supported by a theory of the prescriptive sort, the pushing force can gain additional momentum, with ideology paving the way. And when one such theory stands pitted against another, the initial norm and its translational consequences become tossed about by conflicting interests. This seems to have been the case in the German-speaking world of the eighteenth century, which saw a remarkable literary theory dispute mainly between Gottsched in Germany, on

the one hand, and Bodmer and Breitinger in Switzerland, on the other. The dispute also extended to translation issues, as Harald Kittel and Andreas Poltermann explain:

> Gottsched maintained that a good translation had to be in agreement with the principles of enlightened, normative poetics. If the original or source text did not conform with these rules, the translator was duty-bound to improve, expand or abridge. The translation had to be a German text, through and through. Breitinger, in contrast, maintained that there were no superfluous words in literary works of art. In his *Kritische Dichtkunst* (1740) he rejected many of the more presumptuous claims of the Enlightenment, thus preparing the way for English in preference to French literature and its ideals. Anticipating Herder and Humboldt, he argued that the mentalities of different nations are reflected in the peculiarities of their respective languages. Therefore, a translation must not violate the 'thoughts' (*Gedancken*) of the original or deviate from its source in any other way.
>
> (Kittel/Poltermann 2009:414–415)

With his ideas being "developed by Friedrich Gottlieb Klopstock (1724–1803) and Johann Gottfried Herder (1744–1803)" (Kittel/Poltermann 2009:415), Breitinger seems to have prevailed in the debate.

Gottsched's notion of translation as being confined by the rules of the target language recall the French phenomenon of the "belles infidèles" in the seventeenth and eighteenth centuries. These "free dynamic translations […] aimed to provide target texts which are pleasant to read" (Salama-Carr 2009:406), that is, target texts which were supposed to improve on the quality of the source text. While this seems to have been the dominant approach to literary translation at that time, it was nevertheless "not universally accepted" (Salama-Carr 2009:407): the examples of a more source-oriented approach given by Salama-Carr mostly refer to the translation of religious texts. Such historical translation theories and practices are not so much relevant to the quality of an individual translation than to the *assessment* of that quality. Since translators usually translate, or try to translate, as they are required to do by the translational zeitgeist of the time and culture they live in (a zeitgeist which, in turn, is defined by the actual practice of leading translators), any translation that goes against the grain may be judged as of inferior quality. This would certainly be the case, if the evaluator accepted the translational norm prevalent at the time as his or her own evaluation standard. Yet, if the target text is of outstanding quality in other respects, notably in those that lend the translation an undeniable aesthetic forcefulness, the evaluator may as well acknowledge the aesthetic quality and ignore the initial norm dominant at the time as being irrelevant. The standard by which an evaluator judges the quality of a translation

may, thus, be (1) the same as that of the translator, (2) the same as that of the translational zeitgeist, or (3) a standard different from both that of the translator and that of the translational zeitgeist. The third, rather theoretical, option seems to be most unlikely, because an evaluator's standard or norm that is supported neither by the translator's norm nor by the prevailing norm of a culture at a given time will hardly provide a sound basis for a convincing assessment of the target text. Usually, the translation norms of the target culture and of the translator should coincide – if that is not the case, the evaluator will have to find out why before establishing his or her own norm or set of norms.

Borderline Cases: Unlikely Successes and EU Translations

When judging a translation, should the success of the target text be a quality criterion? Should, for instance, the wide circulation of a translated text be accepted as proof that this text meets the readers' expectations and, therefore, must be of good quality? These questions are answered in the negative: for instance, the sales of literary translations depend not only on textual quality but also on other factors such as advertising and reviews. In some cases, the economic success of a translation remains a mystery. Thus, it is amazing that a book which had received scathing criticism on a large scale, such as the German translation of *Lemprière's Dictionary*, sold more than 100,000 copies (cf. Hönig 1995:124). Another interesting example is furnished by some of those books by Nigerian writer Amos Tutuola which are largely based on Yoruba mythology, as Paul Bandia explains:

> Tutuola […] literally translated some Yoruba mythology into English. In an attempt to capture Yoruba syntax in English (and given that he was a public service clerk with just an elementary school education), he produced curious syntactic patterns that endeared him to European readers.
>
> (Bandia 2009:318)

Apart from the fact that Tutuola's achievement would not be regarded as proper translation, the strongly foreignising element of syntactic idiosyncrasy operates at an aesthetic level which readers are free to like or dislike and whose significance should be recognised by an evaluator. The positive reception of errors has also been reported for non-literary translation as shown in the following quotation:

> In some communication situations, errors are expected and regarded as acceptable and even 'fun'. This is, for example, the case in Danish tourist brochures translated into poor German. In spite of the errors the brochures retain a high degree of usability.
>
> (Hansen 2010:386)

Here, despite the claim that in such a context "errors are expected and regarded as acceptable", these errors would not count as part of the aesthetic design of the brochures and, therefore, not be accepted by a reviewer.

An evaluator would do well to be aware of the actual cultural and economic context of a translation, whether or not this context should be accounted for in the assessment of that translation's quality. Thus, in an assessment of Richard Francis Burton's nineteenth-century translation of *The Arabian Nights*, it is useful to know that, evidently, "Burton furnishes the image of the Arabs, and of Arab culture, literature, and even language, he wished to render, consciously or not: the image that was expected of the Orient and, of course, of his work as a translator" (Carbonell 1996:80–81). On the other hand, in the case of the *Poems of Ossian*, eighteenth-century pseudo translations by James Macpherson (who insisted that he translated what he wrote, but who failed to provide evidence in terms of the original), the translator's motive for presenting his prose poetry as translation, albeit interesting, is of no consequence to an assessment that can only tackle the literary merit of the supposed target text.[47] In both cases, the translators wrote their texts in line with the (assumed) cultural expectations of their target audience, who wanted to experience the Arabic, oriental atmosphere of the *Arabian Nights* and the ancient Celtic flavour of the *Poems of Ossian*, respectively. In both cases, the authenticity of the content of these texts – derived from the fact that they are translations (or perceived to be translations) – is more important than the adherence to an initial norm of translation.

In the above examples of the influence of culture on translation, the identification of source and target cultures has been taken for granted: in a translation context in which a Polish text needs to be rendered into Italian, for example, the translator has to grapple with the problems resulting from the difference between the Polish and Italian cultures. There are, however, some translation situations relating to certain text types or forms of translation, in which cultural difference gives way to cultural similarity. We are talking about translations in international organisations or institutions such as the European Union. Here, it seems that hybridity, which refers to target text features that are unusual for the receiving culture, is a common phenomenon. Concerning the assessment of such foreignising translations, Ji-Hae Kang writes:

> Hybridity in EU translations, in particular, has been associated less with 'translationese', or lack of translational competence, and more with a convergence between cultures or institutional patterns of behaviour. […]. EU translations are 'intracultural' in that they are reflective of a distinct EU culture that cannot be accounted for by the dichotomous conceptions of source and target cultures […].
>
> (Kang 2009:144)

It should be noted, however, that the creation of a distinct EU culture is clearly dependent on the institutionalisation of translation. Although the cultural exchange between countries within the European Union or within the European community of shared values causes the cultures of these countries to become more similar in some respects, the translation of texts outside the institutional boundaries remains very much exposed to cultural differences.

Summary of Culture Factors

This section has shown that culture – however varied in its different manifestations – plays a crucial role in translation. Cultural gaps between source and target may have to be bridged depending on the translational approach (which, in turn, is often dependent on text type), and the initial norm of the target culture has to be taken into account. An evaluator can find any cultural gaps by scanning the source text for culture-specific items. These items are defined by Javier Franco Aixelá as

> *[t]hose textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.*
>
> (Franco Aixelá 1996:58)

Table 4.4 Summary of culture factors

Factor	*Is the factor relevant to the evaluation of translation quality?*	*Is the factor known to the evaluator?*
Initial norm	Yes. It should show in the overall strategy of a successful translation.	Yes. In order to evaluate the target text, the evaluator needs to be aware of the prevailing initial norm in the relevant culture at a specific time in history.
Preliminary norms	No.	Possibly.
Operational norms	Yes. Operational norms should govern microstrategic decisions and be reflected in the lexis, syntax, etc. of the target text.	Yes. In order to evaluate the target text, the evaluator needs to be aware of the prevailing operational norms in the relevant culture at a specific time in history.

The culture-specific items are usually identified in the process of translation. That this identification process can also follow the rigour of a methodological regime has been demonstrated by Floros (2003). The transfer of the culture-specific items from the source text to the target text clearly affects the quality of the translation as well as the assessment of that quality. The underlying initial norm of translation and any general cultural aspects that may have an influence on the translation process and on individual decisions by the translator will affect the perspective from which the evaluator looks at the target text. Inasmuch as they find their way into the evaluator's norm (against which the quality of the translation is measured), they are more immediately relevant to the evaluation of the target text than to its quality. The quality factors relating to culture are summarised in Table 4.4.

Politics

For our purpose, politics can be regarded as "[o]ne of the main aspects of culture" (Al-Taher 2008:1), where "culture is mixed with ideologies and interests" (ibid.). Since translation takes place in a cultural environment, it is also influenced by the ideologies and interests of that environment. Translating can, thus, be depicted as a political act. The following quotations, taken from the book *Translation, Power, Subversion* by Román Álvarez and M. Carmen-África Vidal, will illustrate this.

> Translation always implies an unstable balance between the power one culture can exert over another. Translation is not the production of one text equivalent to another text, but rather a complex process of rewriting that runs parallel both to the overall view of language and of the 'Other' people have throughout history; and to the influences and the balance of power that exist between one culture and another.
>
> (Álvarez/Vidal 1996:4)

This statement reflects a perspective characterised by postmodernist thought. Translating does not take place in a vacuum; it takes place against the backdrop of ideology.

> If we are aware that translating is not merely passing from one text to another, transferring words from one container to another, but rather transporting one entire culture to another with all that this entails, we realize just how important it is to be conscious of the ideology that underlies a translation.
>
> (Álvarez/Vidal 1996:5)

Rather than being free to decide how to render a given source text into a target text, translators are constrained in many ways:

> by their own ideology; by their feelings of superiority or inferiority towards the language in which they are writing the text being translated; by the prevailing poetical rules at that time; by the very language in which the texts [sic] they are translating is written; by what the dominant institutions and ideology expect of them; by the public for whom the translation is intended.
>
> (Álvarez/Vidal 1996:6)

Of course, it is not only the translator who is affected by the various aspects of a translation-related politics. All agents involved in the translation – whether on the producing side (such as the translator(s), proofreader(s), any editor, or even the author of the source text) or on the receiving side (such as the client and the readers) – are subject to the multifarious influences of the politics by which they are surrounded.

Power Relations

The question, here, is: who or what influences the agents involved in the translation? And who or what has the power to effect changes to a translated text and thereby determine its form and content? By way of answer to these questions, we will give a brief outline of the politics and power relations we consider relevant to translation. In principle, power can be exerted by humans (as individual power) and by systems (as structural power). Both kinds of power play a role in the politics of translation production and translation assessment. The translator as the first and most immediate agent involved in the composition of the target text usually operates within an economic setting that pecuniarily restricts his or her options of how to handle translation jobs and, in the end, of how to translate. After all, the translator often has to make a living from translating. Therefore, he or she is not likely to refuse a translation job, even if it is for reasons that might turn out to be detrimental to translation quality – such as a tight deadline or low payment or a technical source text about a subject matter with which the translator is not familiar.

The power relationship between the client and the translator is generally determined by the economics of supply and demand[48]: the former is in a more powerful position than the latter, if there are many other translators available for a particular translation job; the latter is in a more powerful position than the former, if a particular translation job cannot be done by someone else. This situation has been described by Theo Hermans:

> In conditions where individual translators cannot easily be dispensed with, because alternatives are unavailable or too expensive,

> for example, the translator's clients have no option but to trust not only the translator's technical expertise but also his or her personal and ideological loyalty. The translator's power is [sic] such cases is symbolic as well as material. Loyalty may have its price, and may depend on whose side the translator is ultimately on.
>
> (Hermans 1996:38–39)

Here, the power relationship between the client and the translator goes beyond the effects of economic principles: it does not just determine the price of the translation service, but affects the ideological issues involved in disseminating the source text content in the target culture. The question is, whether the translator has any scope to translate as he or she pleases, or whether the translator is altogether trammelled by prescriptive norms.

Of course, for the translator to be able to exert power in the process of translation, the source text would first have to provide such an opportunity by furnishing a discourse that in some way represents a bone of contention between the source and target cultures. Basil Hatim quotes, here, the subtly chosen phrase "immigrants and their offspring" (Hatim 2009:91), which British politician Enoch Powell "was fond of using in preference to, say, 'immigrants and their children'" (Hatim 2009:92). After listing a number of alternative expressions that might have been used instead of the insinuatingly offensive noun "offspring", Hatim analyses:

> Linguistic forms such as those from Powell's speech are intertextually seen by translators in terms of (a) a pre-discoursal linguistic norm in which synonymy could be said to exist (e.g. offspring = children); (b) an unmarked, register-based discourse (offspring = +legal); and (c) a marked, imported discourse which involves the hijacking of the normal discourse of (b), because Powell is not a lawyer but a politician. The competition of the various discourses can ultimately be reconciled by arriving at a reading which, while institutionally sound (the text producer could not be taken to court for libel), is intertextually pernicious: in the particular context under study, Powell's remarks are dehumanizing and reminiscent of statements often heard within racist discourse such as "they breed like rabbits".
>
> (Hatim 2009:92)

A translator translating the phrase "immigrants and their offspring" into an immigrant language has the following options: depending on the opportunities afforded by the target language, he or she can render the word "offspring" by a term with approximately the same characteristics and connotations as those shown in Hatim's analysis; he or she can use a near-synonym that reflects the offensive innuendo of the original

and *is* actually offensive; he or she can opt for a neutral synonym that completely dispenses with intimations of offensiveness. The decision in favour of one solution has to be made by the translator, who, in such a case, is guided first and foremost by his or her attitude to translation.

Censorship

The restrictions encountered by the translator may be immanent in his or her ethical stance or in the target culture, or they may be enforced by the client. The latter situation seems to be not uncommon, as André Lefevere writes: "Ideology is often enforced by the patrons, the people or institutions who commission or publish translations" (Lefevere 1992:14). Here is an example: at a conference on comic translation, which took place in Hildesheim, Germany, from 31 October to 2 November 2014, the first translator of the German Asterix comics, Gudrun Penndorf, mentioned that she was not allowed to use vulgar or coarse language but had to prepare her translation in line with a special list of words provided by the publisher.[49] Yet, most likely, the publisher would not have bothered about providing such a list, were it not for the cultural norms predominant at the time (the 1960s) in the target community. The force that bears on translation, here, is that of censorship.

As Denise Merkle points out, "[c]ensorship has been justified on aesthetic, moral, political, military and religious grounds" (Merkle 2010:18). In translation, the subtlest form of censorship is arguably the non-accidental alteration of source text content in the target text, whereas the most radical form is a total ban:

> Famous instances of banned individual translations belonging to diverse literary domains (canonical texts, high and lowbrow culture, children's literature) and demonstrating the range and practices of censorship include the following: Macchiavelli's *The Prince* (banned in France in 1576); *The Thousand and One Nights* (banned in the USA in 1927); H. B. Stowe's *Uncle Tom's Cabin* (banned in Russia in 1852); and Lewis Carroll's *Alice's Adventures in Wonderland* (banned in China in 1931), among many others.
>
> (Billiani 2009:29)

Rather than prohibiting the publication of a translated text in order to prevent people from reading what they should not read, censors may also demand that the content of the source text be modified or selectively deleted in translation. Nike Pokorn – who thoroughly investigated the socialist impact on translation, comparing the translations of children's books before, during, and after the socialist era – notes that

> [t]ranslators in all Socialist states, as in other totalitarian regimes, were subject to different forms of censorship, ranging from punitive,

> repressive or postcensorship to different forms of preventive or prior censorship, as well as to the self-censorship of the translator. Despite the variety of different forms of censorship, it is argued here that Socialist translation in different cultural and linguistic environments nevertheless purged the translated text of the same or similar elements.
>
> (Pokorn 2012:1)

Many of these elements were of a religious kind. The mention of God in the source text, for instance, is avoided in translation through the use of non-religious nominal expressions or passive constructions.[50] Other elements that are frequently censored include obscene or offensive language. For instance, "1950s male translators working in the US simply excised [Simone de Beauvoir's] daunting descriptions of awkward contraceptive contraptions and erotic love scenes" (Flotow 2009:124).

As has already been intimated in the Pokorn quotation above, censorship need not be based on official regulations. Francesca Billiani argues that

> censorship has to be seen not as an institutional set of rules, or even as an overtly repressive means of controlling public opinion and discourses, but rather as a set of unwritten rules, shaped both by current *habitus* and by the symbolic capital a text enjoys in a certain field.
>
> (Billiani 2009:28)

A translator whose text is to survive in an environment governed by strict norms will have to stick to these norms by avoiding whatever displeases and anticipating whatever pleases the authorities in charge and/or the readership. Censorship operates in the translator's head – whether consciously or unconsciously – and the strictness of its enforcement seems to be directly proportionate to the size of the target audience, as Denise Merkle points out: "Generally speaking, the broader the intended audience is, the more rigorous the censorship" (Merkle 2010:18). Or, metaphorically speaking: the more people a textual virus can infect, the more effort is needed to eradicate or contain that virus.

While censorship is often regarded as something negative – being associated with dictatorial regimes and other forms of repression – the change of source text content in the target text may also be seen in a rather positive light. This is probably true for "the reception of rewritten children's literature – often positively connoted through the choice of the noun 'adaptation' – and of sanitised subtitled movies for the general public (GP)" (Merkle 2010:19). Here, rather than being repressive, "censorship is perceived […] as in the best interests of the ideological positioning of a larger socio-political entity (for example, children's literature, GP films)" (ibid.). Yet, who defines what is good or bad for a

given readership or audience? To what extent, if at all, is there a consensus among translators, publishers or any other agents involved in the production of a particular text as to the inherent quality of controversial passages? These questions have no obvious answer; they show that censorship is not always easily found out.

More Power Issues

Translation is also subject to influences that stem from power relations on the fringes of censorship and beyond. These influences often emanate from the target texts themselves. In certain intercultural power constellations, for example, translations may be used as "an instrument of colonial domination, producing hegemonic representations of the colonized" (Brownlie 2009:79).[51] What is at work, here, is not so much the translator's *intention* to affirm the colonial facts, but the assumed cultural superiority of the target culture over the source culture. Furthermore, the relative significance of a culture is often reflected in its literary achievements and their renderings in other languages. André Lefevere writes:

> Translators not infrequently use their translations to influence the evolution of the poetics of their time. […] The compromises translators find between the poetics of the original and the poetics of their culture provide fascinating insights into the process of acculturation and incontrovertible evidence of the extent of the power of a given poetics.
>
> (Lefevere 1992:26)

Yet, what does "the power of a given poetics" consist in? And to what extent does the power of poetics depend on the power of the language and culture underlying such poetics? There is no straightforward answer to these questions: while the power of a given poetics would seem to consist in the ability of a culture's poetics to spread to other cultures by way of translation, the successful adaptation of the poetics of a source culture to the requirements imposed by the poetics of the target culture might equally be considered indicative of a powerful poetics. Which one is stronger: a language and culture that is able to adapt or a language and culture that remains unchangeable like a bedrock? Johann Wolfgang von Goethe – philosophising about literature and life – seems to have been in favour of the former: the power of a language, he writes, is not that it rejects the foreign but that it devours it (cf. Goethe 1950:789). It is often in (literary) translations that the analysis of power relations can yield the most interesting results.

In order to detect power in translated texts, it is necessary to analyse the circumstances that gave rise to the translation in the first place and

to examine any signs and traces of power in the wording of the final rendering. Luise von Flotow describes how to scan translated texts for gender-related power issues:

> When gender serves as a lens for the micro-analysis of individual translations, the focus is on the minute details of language that (may) reflect the gendered aspects of a text, or seek to conceal them (often in the case of homosexual writings). Translations can be shown to be sensitive to such manifestations of gender, exaggerate them or ignore and obscure them. Often, the translation effects discerned through such analyses provide clues about the cultural and political literary climate of the translating culture, or can be understood as a facet of this climate.
>
> (Flotow 2009:124)

While, in principle, the analysis of any translation may yield interesting insights into the power relations depicted in the translated text and into the power relations operating between the cultures connected by the translation, there are certain texts and translation situations that are of particular interest in this context. In general, it seems that the texts most affected by translation politics are literary texts. According to Lefevere, translations of central texts (such as the Bible) are under particular scrutiny, because any tampering with what is regarded as the "original" might subvert the culture in which that text is seminal; and translations from peripheral cultures into what might be called central cultures may tend to absorb the cultural idiosyncrasies of the source into the target in such a way that the source is no longer recognisable in the target:

> It is in the treatment of texts that play a central role within a culture and in the way a central culture translates texts produced by cultures it considers peripheral, that the importance of such factors as ideology, poetics, and the Universe of Discourse is most obviously revealed.
>
> (Lefevere 1992:70)

And such revelation of politics in translation brings with it a qualitative difference to an assumed translational ideal without that ideological influence.

Politics and the Evaluation of Translation Quality

Measuring the qualitative impact of politics on a given translation may be fairly straightforward, as in the case of open censorship, or it may require a close analysis of the translated text, if the rules that prohibit

certain textual manifestations operate at subliminal levels. Even after a close comparative analysis of the source and target texts, the share that politics may have had in controlling the translation process and the outcome of that process will hardly ever be established for certain. This is due to the fact that a translator's decisions usually remain unexplained. Moreover, they may not even be "decisions" in the narrower sense of the term: what appears to have been paradigmatically selected from a range of alternatives may actually have been inserted in the target text unthinkingly as the result of some translational automatism. Finding the source of, or reason for, a particular translation solution is interesting, especially, if the translation process and its optimisation constitute the object of research; its relevance to translation quality assessment, though, is mostly reflected in the possible knowledge of why a solution has been selected, which, in turn, may help to establish the underlying translation strategy.

When it comes to evaluating the quality of a translation that has been shaped to some degree by political influences, the question is whether the evaluator is aware of the influences under which the target text has been produced. With censorship often working covertly, this question will, in many cases, have to be answered in the negative. Where such censorship can be taken for granted with considerable certainty, the evaluator should make allowances for the trouble caused to the translator by such political influence. This is certainly the point of view taken by Anna Pavlova, who gives the following example:

> Wenn im Translat von Heinrich Bölls *Gruppenbild mit Dame* die Übersetzerin Ludmila Černaja die Erwähnung der Liebe zum gleichen Geschlecht im Translat weglässt, so ist es keine freiwillige Entscheidung ihrerseits und auch kein Nachweis ihrer mangelnden Professionalität, sondern ein Zugeständnis gegenüber der Sowjetzensur.
> (Pavlova 2014:259)

> When, in the translation of Heinrich Böll's *Gruppenbild mit Dame*, the translator Ludmila Černaja leaves out a reference to homosexual love, then this is not a voluntary decision on her part, nor proof of a lack of professionalism, but a concession made to Soviet censorship.
> [my translation, H. B.]

As an evaluator, Pavlova finds that, from an objective point of view, many translations of Böll, Dürrenmatt or Frisch from the Soviet era are blatantly bad (cf. Pavlova 2014:259). However, she does not blame the translators, because they could not help it. Pavlova regards as crucial in this context the degree of freedom or the boundedness of the translational decision (ibid.). In other words: what options are left to the translator (or whether there are any options left to the translator) should play a role in the assessment of a translation.

Summary of Politics Factors

While it would be presumptuous to suggest better alternatives in a translation situation governed by Soviet censorship (or a similarly obvious control system), such a procedure may cautiously be followed in cases where censorship or other restrictive powers are less obvious and subject to speculation. The evaluator has to find a compromise between two opposing views: on the one hand, the translator should be excused for any unsatisfactory translation solution that is due to political powers acting on the translator and the translation process; on the other hand, any unsatisfactory solution which the evaluator can improve on casts a harsh light on the translator and his or her translation skills. The assessment of the target text, here, stands and falls with the evaluator's ability to determine the impact of any power relationships at work in the translation and its environment. Unless it is clear that not the translator but some political machinations can be held responsible for a poor translation solution, any such solution should not be counted in the assessment of the overall target text. That is to say, politics should be relevant to the assessment of translation quality, if it leaves the translator without any chance to stave off any negative effects on him- or herself: a bad translation in such a case is only as bad as it might have been without the political influence. However, politics is irrelevant to TQA, if it cannot be made out unequivocally and remains subject to speculation: any substandard translation will then get the criticism it deserves.

This brings to an end our discussion of the various groups of factors that have an impact on translation quality and the assessment of that quality. What remains to be looked at is the role played by the evaluator(s) in the evaluation process: including the translator and any proofreaders as work-in-progress evaluators, as well as a client, reader, or reviewer as evaluators of the finalised translation. Whether as translator, proofreader, client, reader, or reviewer – the role of the evaluator is crucial, because it is he or she who defines the yardstick against which to gauge the quality of a translation. The evaluator analyses a given target text within the framework of the "translator's daffodil", culling whatever information he or she can get that is relevant to the quality and evaluation of the text. This information is used together with the evaluator's knowledge of the world to set up a standard for the nonce. That is to say, the evaluator's standard for the assessment of a particular translation is always unique. The standard will change immediately, if there is another evaluator or another target text.

The quality factors discussed in this chapter will be used to form arguments and argument structures which, in turn, will either substantiate the translator's decisions or reveal their inadequacy (see Figure 4.4). In Chapter 5, we will demonstrate how the evaluator can assess the quality of individual translation solutions by drawing upon any of the above-mentioned factors relevant to a given translation problem.

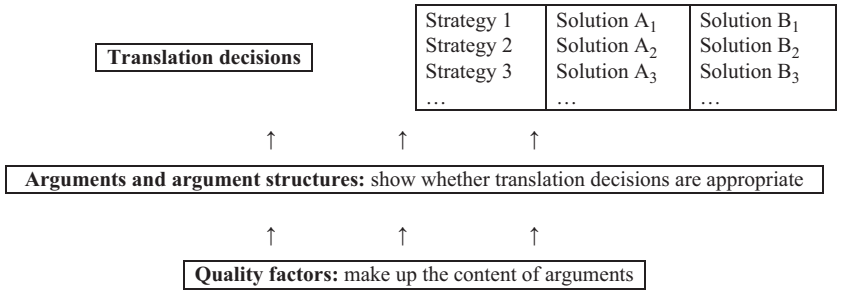

Figure 4.4 Quality factors → arguments → translation decisions.

Notes

1 Basil Hatim stresses the importance of the context when he writes: "[I]n translation, there is hardly a decision taken regarding any element of language in use at whatever level of linguistic organization, without constant reference being made to the text in which that element is embedded" (Hatim 1997:12). Olga Horn reminds us that the conditions of the translation process should be taken into consideration when evaluating a translated text, which includes factors such as the target audience as well as the ideas of the client and of the source text author:

> [E]ine Bewertung [darf sich] nicht auf den Vergleich zwischen Ausgangs- und Zieltext beschränken, sondern muss außerdem die Bedingungen des Übersetzungsprozesses berücksichtigen. Denn auf die Gestaltung des Translats hat nicht nur der Übersetzer Einfluss, sondern auch solche Faktoren wie der angestrebte Rezipientenkreis, die Vorstellungen des Auftraggebers und des Originalautors.
>
> (Horn 2006:111–112)

Hans Vermeer (2006:295–302), in his holistic attempt at analysing translation in context, provides a seemingly endless list of factors that affect the process of translation. And Fritz Senn (1994:54) finds that the number of aspects relevant to translation cannot be limited ("Die Zahl der für das Übersetzen wesentlichen Gesichtspunkte läßt sich nicht beschränken"). Jeremy Munday is more specific:

> A translator/interpreter as [sic] an active participant in the communication process, one who 'intervenes' not as a transparent conduit of meaning but as an interested representer of the source words of others and in a communicative situation constrained and directed by extratextual factors including commissioner, brief, purpose, audience expectation and target text function. In addition, the translator or interpreter brings his/her own sociocultural and educational background, ideological, phraseological and idiosyncratic stylistic preferences to the task of rendering a source text in the target language.
>
> (Munday 2012:2)

2 This is reminiscent of Melby's "*translation parameter tree*" (Melby 2012, no pagination) – 21 parameters that should be specified prior to the production phase of a translation.

3 Any translator-related information, while usually unknown to the evaluator, is, of course, known to the translator. In most such cases, though, this information is not relevant to the evaluation of a translation.
4 While poor payment of the translator is certainly not a criterion that would be drawn upon in the evaluation of a translation's quality, there may be other "mitigating circumstances" which the evaluator should take into account, such as any restrictions due to censorship.
5 A different categorisation of quality criteria has been proposed by Sylvia Reinart, who distinguishes between criteria that are derived from the source text and criteria that are imposed on the translation from outside (cf. Reinart 2014:38).
6 This is true even of pseudo translations. Here, the (lost or non-existent) source text is the topic of a (fictitious) story of how the translator came to write the translation. Those who believe that the story is true will accept the target text as translation; those who do not will deny the target text the status of translation. In other cases, the source text cannot be identified, as "there is no proper source text that was exclusively produced in one language and culture, and conforming to source-culture-specific text-typological conventions" (Schäffner 1997:208). Here, Schäffner refers to the Manifesto for the Elections to the European Parliament of June 1994 – a document that was first drafted in German, then revised and amended using English, French, German, and Italian as working languages, and finally translated into the other languages of the EU member states (cf. Schäffner 1997:194). Two more examples of translations that do not rely on a clearly identifiable source text are given at the end of this section.
7 For a systematic approach to the concept of equivalence, cf. Koller (2011). Given our concept of translation as that which is regarded as a translation, we are not taking sides in the debate on whether the term "equivalence" adequately captures the nature of translation. Cf., for example, Snell-Hornby (1994:13ff), Neubert (1994:87), Kußmaul (1994:224f), and Chesterman (1994:155–156). However, we would certainly agree with Anthony Pym that "[e]quivalence is involved in the psychology of translators when they work as translators, and indeed in the work of quality controllers whenever they evaluate the work of translators as translators" (Pym 2004:67). The mere notion of translating something into something else implies a relationship between the "somethings" that retains a minimum degree of sameness, usually referred to as "equivalence". Holger Siever (2010:81) suggests that "Implikation" (that is, implication) might be a more appropriate term, signifying as it does a unilateral rather than bilateral relationship. Yet, while the concept of implication may not succeed in replacing the concept of equivalence, it may at least complement it (cf. Schreiber 2014:18).
8 In addition to interlingual translation, there is also intralingual translation and intersemiotic translation (cf. Jakobson 1959:261). These will be discussed in the section on text form.
9 While this may seem too obvious to be worth mentioning, some postmodern approaches to translation would seem to dissolve – or reduce to insignificance – the temporal and spatial difference between source and target. Consider, by way of example, Clive Scott's notion of translation as "a mode of reading" (Scott 2012:10), where "every reader should be a translator and […] no other translator can translate our reading for us, although other translators may change the way we read" (ibid.).
10 On this mode of translating, cf. Vermeer (2003:20–21).
11 Many interesting examples of terminology issues in translation can be found in Reinart (2014:105–118).

12 Cf. Bittner (1997b:21ff) for a detailed discussion of the relation between rhythm and metre.
13 The poetic function is most acutely defined by Roman Jakobson, who writes: "*The poetic function projects the principle of equivalence from the axis of selection into the axis of combination*" (Jakobson 1960:358). In non-poetic language, words are selected on the basis of equivalence on the paradigmatic axis of selection; in poetic language, words are selected on the basis of equivalence on the syntagmatic axis of combination. Thus, our choice of words in non-poetic language is governed by semantic suitability alone, whereas in poetry the linguistic structures assume an importance that outshines the impact of lexical meaning.
14 So complicated, indeed, that the following remark by Jean Boase-Beier is not surprising: "The central question that all studies of the translation of poetry have asked, implicitly or explicitly, is whether poetry can be translated" (Boase-Beier 2009:194). Poets seem to be particularly sceptical in this respect. Percy Bysshe Shelley, for one, writes about the vanity of translating poetry: "[I]t were as wise to cast a violet into a crucible that you might discover the formal principle of its colour and odour, as seek to transfuse from one language into another the creations of a poet" (Shelley 1821/1840:782).
15 Nevertheless, most poetry can be translated. How this has been achieved from English (and French) into German is well documented in Wittbrodt (1995). After all, what is possible in practice cannot be impossible in theory: "Es kann nicht theoretisch unmöglich sein, was praktisch möglich ist" (Schneiders 2007:72).
16 As Burton Raffel remarks rather apodictically: "Poetry is not footnotes, is not definitions. It either is poetry or it is false coin. And poetry in translation is either poetry born anew or it is nothing at all" (Raffel 1971:115).
17 Anderman (2009:94–95) mentions the reviewers' responses to two different translated versions of Anouilh's *Antigone*.
18 A useful overview of comics and their translation is given by Reinart (2014:247–261). That the translation of comics is, so to speak, a form of translation in its own right as it cannot be categorised unambiguously with any other form of translation is shown by Mälzer (2014:636).
19 See Mälzer (2013) for a detailed discussion of the different texts and codes involved in audiovisual translation, particularly, in subtitling and dubbing. Jüngst (2010) and Reinart (2014:236–337) provide a good general overview of the various forms of audiovisual translation. For a comprehensive discussion of subtitling, cf. Díaz Cintas/Remael (2007). A code of good subtitling practice has been drawn up by Ivarsson/Carroll (1998). Kurz (2006) presents the historical and theoretical aspects of dubbing, before analysing the German dubbing version of the film "Lock, Stock and Two Smoking Barrels".
20 The voice-over technique is not restricted to audiovisual media but can also be used, for example, in a radio broadcast.
21 The polysemiotic environment of a film is also mentioned, for example, in Heinze (2005:13).
22 A more detailed account of subtitling for the deaf and hard of hearing can be found in Jüngst (2010:123–137).
23 The requirement that subtitles need to be carefully timed for the audience to be able to read them in full seems to become comparatively insignificant in live subtitling, a form of subtitling for the deaf and hard of hearing in which live broadcasts on TV (such as sports events, news, interviews, and the weather forecast) are subtitled during the broadcast, sometimes with a delay of a few seconds after the actual live event. As Pablo Romero-Fresco points out, "broadcasters, companies and deaf associations seem to choose

verbatim (and therefore faster) subtitles, whereas academics and researchers usually prefer edited (and slower) subtitles" (Romero-Fresco 2011:16). The preference of companies and broadcasters is clear, since verbatim subtitling is more cost-efficient than edited subtitling. That even deaf associations are in favour of verbatim subtitles, although studies have shown that the amount to be read in such a case may often be incompatible with the reading speed of the target audience (cf. Romero-Fresco 2011:112ff), can be explained by an indefinite fear that the deaf or hard of hearing may miss out on important information, if what is said is summarised in the subtitle. Romero-Fresco writes: "[M]any deaf viewers equate editing to censorship and therefore support verbatim subtitles, regardless of their speed, as the only method to provide them with full access to the original content" (Romero-Fresco 2011:118). In the United Kingdom, the Office of Communications (Ofcom) monitors the quality of live subtitles. Measuring subtitling speed, latency (that is, the delay between speech and subtitle), and the number and type of errors, Ofcom responded to complaints from viewers in 2013 by consulting on proposals to improve the quality of live subtitling with stakeholders, subtitle users, subtitling providers, broadcasters, and academics. See Ofcom (2013, 2014a, 2014b) for a detailed presentation of the quality measurement procedure and the results. For a study analysing the quality of German live subtitles, cf. Kurch et al. (2015).

24 Pablo Romero-Fresco adds to this the possibility of providing "information about the tone or volume of the speakers' utterances (angry, sad, low, loud)" (Romero-Fresco 2011:17).

25 A thorough comparison of audio description guidelines can be found in Bittner (2012).

26 Such narrative neutrality notwithstanding, Harald Kautz-Vella (1998:21) suggests that the audio describer experiment with the narrative devices used in radio plays, and Dosch/Benecke (2004:34) give an example ("Bibi Blocksberg") in which the audio narrator speaks in the role of a central character of the film.

27 For a very clear description of the various distinctions between localisation and translation, see Nauert (2007).

28 Note that, in translator training, the trainer takes on the role of the client when providing the brief for the translation to be produced and any instructions that seem appropriate to the task at hand.

29 Klaus Schubert points out that the adjective in "technical translation" is potentially ambiguous as it "can relate to content either from technology and engineering or from any specialized domain" (Schubert 2010:350). In his article, he uses the word in the first sense.

30 One might argue that giving a translator plenty of time to translate a specified source text has a positive effect on the quality of the translation. However, since a good translation is unmarked (or marked by a zero value) in the sense that it is characterised by the absence of defects, errors, and mistakes, a translation is expected to be a good translation by default (cf. Emsel 2007:100) – sufficient time being but a standard prerequisite for translation.

31 Time is also an issue in literary translation. Javier Franco Aixelá gives the following example:

> In many countries, literary translators complain (we certainly do so a lot in Spain) about working conditions that force them to translate very fast and with nearly no time for revision. These conditions, together with the lack of specialized training in a country that, like Spain, has not had a university degree in translation until recently, explain a number

> of incongruities and obvious misunderstandings. For example, one that appears in a translation of Dashiell Hammett's *Red Harvest*, where 'a parson named Hill' becomes '*un tal Hill*' (someone named Hill), because of a probable confusion between 'parson" and 'person', and not as the result of any sort of conscious decision on the part of the translator.
>
> (Franco Aixelá 1996:67)

32 There is one exception to this rule, namely, if the translation cannot be used after the deadline has expired. This case has been discussed in the "Factor Categories" section.

33 That the translator is not as independent an agent in the translation process as it may seem at first has also been pointed out by André Lefevere: "Translators function in a given culture at a given time. The way they understand themselves and their culture is one of the factors that may influence the way in which they translate" (Lefevere 1992:14).

34 We will use these terms interchangeably. The reviser or proof-reader is, as it were, the second internal evaluator within the translation process (after the actual translator).

35 The extent to which quality is affected by machine translation seems to be rather uncertain, as Joanna Drugan points out: "Of unclear impact for quality is the recent increase in MT use. Virtually without exception, translators claimed that they would always prefer to translate texts from scratch, often referring to quality as their justification" (Drugan 2013:33).

36 "A computer never mistakes a comma for a full stop; a human's tired eyes can easily do so" (Drugan 2013:31).

37 "In Spanish, the acronym PACTE corresponds to Process in the Acquisition of Translation Competence and Evaluation" (PACTE 2011:317).

38 Sometimes, especially in literary translation, the translator comments on his or her strategy or on individual translation decisions, thereby enabling the evaluator or critic to assess the target text on the basis of the translator's assumptions and preferences. Such a basis of evaluation is recommended, for example, by van den Broeck (1985:60–61) and by Reinart (2014:349–350).

39 For a more detailed discussion of the question when not to translate, cf. Reinart (2014:344–346).

40 The translator's ethics, too, play a role, here: "Being ethical", writes Ben van Wyke, "does not involve simply declaring fidelity, but, instead, sorting through difficult decisions and taking responsibility for those taken" (Wyke 2010:113). From a slightly different angle, Cecilia Alvstad, Adelina Hild, and Elisabet Tiselius look at how the translator's behaviour is "guided by both cognitive constraints […] and culturally acquired norms […]" (Alvstad et al. 2011:2).

41 "Translation degrees or professional qualifications do not guarantee excellent translations. Many such qualifications are assessed by essays on translation theory rather than hands-on practice" (Drugan 2013:70).

42 This distinction harks back to the so-called *iceberg model*, which is described in Katan (2009:70–72).

43 The cultural norms also include translation standards (or other standards relevant to translation) that have been explicitly set up by institutions, organisations, professional bodies, etc. in order to improve the quality of the translation process and product. These translation standards are usually more absolute and unequivocal than most other norms.

44 This phenomenon is also known under the name of *relay translation*. James St. André defines it as "the translation of a translated text (either spoken or written) into a third language (for example, from Chinese to English, then from English to French)" (St. André 2009:230).

45 In professional translation, the fundamental question of translation quality is not "How do we know when a translation is good?" (House 2001:243) but rather "How do we know when a translation is good *enough*?" (Drugan 2013:42).
46 The situation in Japan in the twentieth century recalls Gideon Toury's observation that "translations which deviate from sanctioned patterns […] are often tolerated by a culture to a much higher extent than equally deviant original compositions" (Toury 2005:4).
47 Cf. Bittner (1997b:59–60) and Prill (2003:11–12) for further information.
48 In a rather specific case, Andy Stauder discusses the economic characteristics of screen translation on the German market and shows that the "factors of a socio-economic dimension […] have a significant bearing on translation quality" (Stauder 2014:93).
49 Oral communication made by Gudrun Penndorf in her conference presentation.
50 Cf. Pokorn (2012:127) for a few examples.
51 One example is given by Jeremy Munday, who states that "in the British Victorian era […] where target culture values were deemed to be superior, Edward Fitzgerald's enormously influential translation of *The Rubaiyat of Omar Khayyām* (1859) completely reworked and rearranged the Persian [source text]" (Munday 2012:40).

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5 The Principle of Argumentation

Theories of translation quality assessment usually establish a framework of translation-related criteria, which is then applied to a particular translation. Yet, since the concepts of translation and translation quality are variable and sometimes elusive, these theories are potentially susceptible to contradictory views. They have, it is true, been conceived to cover a wide range of types of, and opinions on, translation; still, they leave loopholes for those critics who do not agree with the proposed theory or who choose to discuss the quality of a translated text from an altogether different angle. Thus, while these theories of translation quality assessment explain the evaluation procedure and thereby achieve a certain degree of intersubjective verifiability, their preconceived and often implicit assumptions about translation render them vulnerable to attacks from differently minded critics. The question is, can a TQA theory be devised that accommodates even the most diverging opinions? Our answer is: yes, it can.

If any preconceived and often implicit assumptions about translation and translation quality go against the ideal of objective evaluation, then it makes sense to do without such assumptions. To begin with, we refuse to define "translation" in any way that restricts the term's scope of reference. What is meant by "translation" (or by the equivalent expression) in a given culture determines what is accepted as a translation. Gideon Toury writes:

> Strange as it may sound to the uninitiated, there is nothing too perverse in claiming that a text's position (and function), including the position and function which go with a text being regarded as a translation, are determined first and foremost by considerations originating in the culture which hosts them. In fact, this is the most normal practice of the 'persons-in-the-culture' themselves. Thus, when a text is offered as a translation, it is quite readily accepted bona fide as one, no further questions asked.
>
> (Toury 1995:26)

A definition of translation as that which is presented as one includes any target text based on a source text or on the assumption that a source

text "*must have existed*" (Toury 1995:34). The texts covered by this definition include concepts as different as adaptation, audiodescription, and pseudo translation – to name only three.

With translation being defined on such shifting ground, we have no foundation on which to base any translational assumptions. The only assumption that can be made is that there are no invariants in translation (cf. Vermeer 2007:174, discussed in Chapter 4). As a consequence, we need to accept that the quality of a translated text cannot be adequately assessed using an *a priori* assessment system. No evaluation criteria can be taken for granted unless they are directly derived from the translated text to be evaluated and from the circumstances surrounding the production of that text. In other words, what is needed in order to adequately assess translation quality is a system that uses criteria drawn *a posteriori* from the givens of the overall translation situation. The range of these givens and their potential significance has been outlined in our description of the translator's daffodil (cf. Chapter 4). Any facts relative to the translation and the translation situation constitute the pool of quality factors that may be used to evaluate the quality of a particular target text. The evaluator selects those factors he or she considers relevant to the quality of the translation and arranges them in line with an argumentation system that indicates why one translation solution is better than another.

What we need is a theory that does not presuppose any translation-related attitudes or perspectives, a theory that is, indeed, totally unrelated to the topic of translation (and might, therefore, be applied to other subjects as well). Such a theory can be found in the realm of logic. Its challenge would be to cater for all of the different opinions on translation and integrate all the different evaluations of a specific target text. It would have to be able to clarify contentious translation decisions, such as when the translator prefers one solution and the evaluator or critic or reviser another. That the quality of translation revisions is not always better than the quality of the original translation has been found out, for example, by Peter J. Arthern, who states that "revisers may fail to correct substantive mistakes, or may even introduce substantive mistakes and they may also leave or introduce 'formal' errors of translation or layout" (Arthern 1983:54). On the one hand, this quotation refers to obvious mistakes (that is, mistakes that would be acknowledged as mistakes by the translator or reviser who made them); on the other, it may also refer to differences of opinion such that the translator or reviser who made the "mistake" regards the corresponding translation solution as correct. In the first case, a strictly logical system of translation quality assessment should clearly state why a particular translation solution is to be regarded as a mistake or an error; in the second case, the system's line of argument may either produce an unequivocal result as in the first case or show that both the translator's and the reviser's solutions are equally acceptable.[1]

Our logical system of translation quality assessment features arguments and lines of argument whose number, structure, and content indicate whether, and in what respect, one translation alternative is better than another. In this context, the principle of relativity is crucial: the quality of one translation solution cannot be measured in absolute terms but has to be compared to the quality of another solution. Good translation quality can only be better translation quality, just as bad translation quality can only be worse translation quality. There is no use dismissing a translation solution as unacceptable unless a better alternative can be produced. The ability to come up with at least one alternative solution has been shown to be the translator's key competence (cf. Pym 2003:489, discussed in Chapter 4). This is, then, necessarily also a key competence of the evaluator, since the evaluator of a translation should be as skilled a translator as the translator him- or herself.

The comparison of at least two translation solutions forms the centre of our logical approach – an approach in which logic does not aspire to a theory of thought but serves as a humble instrument by which the results of thinking can be verified (cf. Bayer 2007:99). Furthermore, the approach opens up the opportunity of a dialogical exchange: the translator and the reviser may vie with each other for the most convincing arguments in favour of the best translation. After all, the basic principle of argumentation is, "The one who has the last word laughs best" (Dung 1995:322). It is likely that he or she will come closest to the best translation who is able to consider the most arguments – not just pros but also cons. Klaus Bayer's caveat that the involvement with possible counter-arguments to one's own point of view has a paralysing and unsettling effect (cf. Bayer 2007:202) is probably less applicable to the reasoning of translators and translation evaluators inasmuch as they have not yet formed an opinion of what the best translation solution is, but use argumentation to arrive at such an opinion.

The logical approach to translation quality assessment will be discussed in more detail below. First, we will trace the need for an argumentative TQA theory through a number of recommendations and desiderata expressed in pertinent remarks and observations by various translation scholars. This is followed by an account of the theoretical implications of making translation decisions, before the last section features the actual argumentation process together with a few examples.

The Need for an Argumentative Translation Quality Assessment

Do translators need translation theory? And why do we need an argumentative approach to translation quality assessment? This section undertakes to find appropriate answers to these questions.

The Need for Translation Theory

If translators were asked about translation theory – whether they know any and whether they make use of it – the result to be expected would probably depend on the translators' training: those with a university degree in translation would have some knowledge of translation theory and would use that knowledge when translating; those who have not had translation training at university level would tend to know little, if anything, about translation theory and translate more or less on the basis of code-switching. In trying to gauge the divide between translation theory and professional practice, Katan (2017) conducted a survey in which translators had to answer questions about their training, their work as translators, and their opinion on the importance of various translation-related issues. Almost 900 respondents completed the whole questionnaire, most of them educated at university in translation and/or interpreting and/or languages. One of the results is that translators "fail to see the relevance of translation theory" (Katan 2017:149). For instance, in answering the question "What makes 'translation' a profession?" (Katan 2017:123), only three percent mentioned that translation "has its own theory" (Katan 2017:124). Practitioners, it appears, set much less store by theoretical aspects of translation than translation scholars.

Why do we need, then, translation theory, if translators get on without it? Or do they? Perhaps, they use translation theory unknowingly – taking for granted that translation means rendering a text from one language into another and that, therefore, a good translation should be as literal as possible and as free as necessary.[2] This principle suggests itself by dint of the common-sense meaning of "translation". It implies that, since what translation means is clear to everybody, everybody can translate, provided he or she understands the source language and is able to write in the target language. In a sense, the generally acknowledged (or assumed) dictionary meaning of "translation" constitutes a theory of translation in its own right and is possibly the most widely used translation theory. Two points should be made, here: first, the above principle is subject to variation, as an emphasis on "possible" and "free" will give the translator some leeway to deviate from the original; second, the principle lacks any indication as to when a translation should be literal and when free – and, if free, in which way. By contrast, when Lauri Honko, writing about translating oral epics, finds that "the translation should be 'as verbatim as possible and as readable as necessary'" (Honko 2000:33), he makes a conscious decision to "exclude […] the strategy of 'functional equivalence'" (ibid.). He wants to get "as close as possible to the original text" (ibid.), because his "target group […] consists of informed scholars" (ibid.). Translation theory may be ignored, but it cannot be avoided. It is inherent in the translation decisions and the translator would do well to put it to good use.

Andrew Chesterman agrees, insisting that "there can be no practice without theory" (Chesterman 1994:93). He has in mind the inevitability in translation of having to select one solution from a number of alternative solutions – which echoes Pym's minimalist definition of translation competence. Pym also regards translation theory as unavoidable:

> The minimalist approach basically sees translating as a process of producing and selecting between hypotheses, and this is in itself a mode of constant theorization. If thought through, the model is actually claiming that translators are theorizing whenever they translate; theorization is an important part of translation practice. The model also implies that whole translation approaches may be related to translating in two ways: they may help translators produce more alternatives than they would otherwise have thought of (pointing out the existence of a problem is often the most important task of theorization), and/or they may help them eliminate possible alternatives. Theories would thus be productive and/or reductive, and both kinds are obviously necessary.
>
> (Pym 2003:492)

A translator has to make translation decisions, just as any writer has to decide how to express what he or she wants to say. It may be argued that some of these decisions, if not all, can be made unconsciously or subconsciously, in other words, the translator makes little effort to find the best solution. However, even an intuitive decision needs some, perhaps subliminal, theoretical foundation. This is obvious, when we look at what might be a typical translation approach: a translator generates in his or her mind possible target text units until he or she hits on a solution that fits his or her notion of what the target text unit should be like; the translator then discards the first, unneeded alternatives and chooses the last one. The more potential solutions the translator generates, the more conscious will probably be the selection process. The translator's notion of what a target text unit should be like constitutes the translation theory that no translator can do without.

Thus, if translation theory is inherent in translating, it makes sense to use translation theory as a vehicle to further the translation process and to support its result. Furtherance of the translation process is achieved, if the translator makes his or her translation decisions consciously, that is, if he or she knows why a particular solution is viable and why it is preferable to another viable solution. The translation result is supported in that the translator who makes use of a translation theory can justify his or her solutions and defend them against criticism. In the next section, we will show that, in principle, this also applies to evaluators of translations.

The Need for Argumentation in Translation

Whenever opinions on translation solutions differ, there has to be a theoretical basis on which this difference can manifest itself. The following statement by Juliane House is very much to the point: "If we can make explicit the grounds of our judgements, on the basis of an argued set of procedures […], then, in the case of disagreement, we can talk and discuss: if we do not, we can merely disagree" (House 1997:166–167). The discussion of a translation problem can only be fruitful, if the participants (for example, an evaluator and a translator) find some common ground for their arguments. Yet, if the participants differ already on the most fundamental assumptions about how a particular text should have been translated, then they can only agree to disagree. The common ground might consist in "an argued set of procedures", such as the translation quality assessment tool proposed by Juliane House. Any disagreement, then, arises not about the tool itself, but about issues relating to the application and/or interpretation of the tool. The challenge is to find a tool that (almost) everybody can accept. Such a tool could be furnished by argumentation.

The need for argumentation in translation quality assessment has been recognised – directly or indirectly – by a number of translation scholars. Looking at the possibilities of potential and actual translations, Erich Steiner, for one, points out that the overriding question is, "where […] are the 'good' translations, and, equally importantly, why are they the good ones?" (Steiner 2004:97). Radegundis Stolze writes that even though the translator may translate intuitively, he or she should afterwards be able to give reasons for individual translation decisions (cf. Stolze 1992:215 and 2001:240). Likewise, the EMT expert group lists as one competence for professional translators the ability to "[know] how to justify one's translation choices and decisions" (EMT expert group 2009, no pagination). Brigitte Horn-Helf is more specific when she states that the translator must be able to justify his or her translation decisions to *non-experts* in translation (such as judges and lawyers), using plausible arguments that are theoretically sound (cf. Horn-Helf 1999:299). The ability to give reasons why a translation solution fails to be satisfactory is even more important for *evaluators* of translations, as Alexander Künzli remarks, because the evaluator usually has to justify his or her solutions to an expert, that is, a translator (cf. Künzli 2014:20). Brian Mossop's "*Learn to justify changes*" (Mossop 1992:84) takes the same point of view: the evaluator must be able to give reasons for any improvement he or she wishes to make to a translation solution. Similarly, Katharina Reiß demands that translation criticism – whether positive or negative – should always be supported by a detailed argument and pertinent evidence (cf. Reiß 1971:12).

However, justifying one's changes to individual translation solutions is not enough, as Reiß points out: the evaluator or critic should also come up with a solution that is evidently better than the translator's (cf. Reiß 1971:12). Chesterman agrees. Taking as a point of departure Karl Popper's view of the scientific method (with an initial problem that is provisionally solved by a tentative theory through error elimination, the result of which presents another problem that needs to be solved), he explains:

> Error Elimination includes the necessity of replacing an inadequate item with one that you think is better. Criticism thus includes the suggestion of improved versions, which themselves are then subject to the same critical process. And alternative versions themselves must be justified, defended, corroborated.
>
> (Chesterman 1994:92)

Whether the evaluator's solution is better than the translator's depends on the arguments supporting them. In this way, the evaluator's solution may also turn out to be less convincing than that of the translator. Therefore, justifying one's criticism and providing what one would regard as a better solution should always go hand in hand. Justifying one's criticism should never go without a suggestion for improvement just as a suggestion for improvement should never go without justifying one's criticism. Providing what one thinks is a better solution does not necessarily imply the reason *why* it is a better solution.

Beyond the demand to justify translation changes and to provide an alternative that can be shown to be better, translation scholars have indicated some additional aspects that we consider to be crucial to an argumentative evaluation framework. There is, for example, Jiří Levý's insightful remark about translation being a decision-making process:

> From the point of view of the working situation of the translator at any moment of his work (that is from the pragmatic point of view), translating is a DECISION PROCESS: a series of a certain number of consecutive situations – moves, as in a game – situations imposing on the translator the necessity of choosing among a certain (and very often exactly definable) number of alternatives.
>
> (Levý 2000/1967:148)

To understand why the translator translated as he or she did, the evaluator would need to trace the translator's decision-making process to the very first translation decision.[3] Arguments cannot become effective in a vacuum but need a framework in which one argument can relate to another. In reconstructing the decision-making process of the translator, the evaluator creates such an argumentative framework.

Within the framework, the individual arguments have to be filled with content based on criteria that are relevant to the evaluation of a translation. These criteria or factors (discussed in Chapter 4) are not easily defined, as M. A. K. Halliday notes: "It is notoriously difficult to say why, or even whether, something is a good translation, since this must depend on a complex variety of different factors that are constantly shifting in their relationship one to [sic] another" (Halliday 2001:14). The complexity of this variety of different factors is such that they can neither be limited in number nor determined in advance: in translation quality assessment, according to Sylvia Reinart, it will be necessary to move on from closed systems of analysis to more open lists of criteria (cf. Reinart 2014:85); and "these criteria must be established *a posteriori* in each analysis, for they are closely related to the specific characteristics which the text displays" (Rodríguez Rodríguez 2007:6). What is more, "each criterion will be not a rigid, immutable factor but rather a variable – something that changes as a function of something else" (Jumpelt 1963:269). A logical consequence is, then, Vermeer's dictum – mentioned at the beginning of this chapter and discussed in Chapter 4 – that there are no invariants in translation (cf. Vermeer 2007:174). Relativity will, thus, be the underlying principle of our argumentative approach to translation quality assessment.

Summary – The Need for an Argumentative Translation Quality Assessment

Several translation scholars have put forward concepts and ideas that underpin the need for translation theory and a translation quality assessment based on arguments that reflect the translator's decision-making process. Table 5.1 provides an overview of these concepts and ideas and the corresponding references. They point to a translation quality assessment in which argumentation plays a key role: argumentation determines the range of factors relevant to the assessment of a particular target text, and it underlies the criticism of translation decisions as well as their justification. Thus, in the rest of this chapter, we will develop an argument-based theory of translation quality assessment.

Translation Decisions

A translated text is based on a large number of translation decisions at various macro- and microtextual levels. The significance of such decisions has been recognised by Rudolf Walter Jumpelt, who is one of the first scholars to make reference to the decision-making process in translation (cf. Schubert 2011:752). He points out that translation is a process of selection between complex variables and emphasises that a theory

Table 5.1 Fundamental concepts and ideas of translation quality assessment

Concepts and ideas	*References*
Translation practice always involves translation theory.	Chesterman (1994:93), Pym (2003:492)
A translator must be able to justify his or her translation decisions.	Steiner (2004:97), Stolze (1992:215, 2001:240), EMT expert group (2009:5), Horn-Helf (1999:299)
An evaluator should try to understand why the translator translated as he or she did.	Reiß (1971:12), Broeck (1985:56)
An evaluator must be able to justify any changes he or she would want to make to a translation.	Steiner (2004:97), House (1997:166–167), Künzli (2014:20), Mossop (1992:84), Reiß (1971:12)
Saying why a particular translation unit should be changed is not enough: the evaluator must also provide a better solution.	Reiß (1971:12), Chesterman (1994:92)
Just providing a better solution is not enough either, because usually the better solution does not indicate *why* it is better.	[No reference: a conclusion drawn from the two previous concepts]
Translating is essentially a decision-making process.	Pym (2003:489), Levý (2000/1967:148)
Translation decisions are made and criticised on the basis of many different factors, which are variable, depending on their relationship to one another.	Halliday (2001:14), Jumpelt (1963:269)
These factors cannot be defined in advance but must be established for each translation and translation quality assessment on the basis of the source text and the overall translation situation.	Rodríguez Rodríguez (2007:6)
As a consequence, the number of factors relevant to the evaluation of a particular translation varies.	Reinart (2014:85)

of translation should describe the aspects that govern the translator's choice between possible translation solutions rather than the solutions themselves (cf. Jumpelt 1961:186). The overall decision-making process has been described from a more general perspective by Klaus Schubert:

> Die grundlegende Vorstellung lautet, dass eine Entscheidung darin besteht, aus einer Menge vorgegebener Lösungen eine (oder, je nach Art der Aufgabe, mehrere) auszuwählen. Ein Entscheidungsprozess wird somit als eine Kette von Auswahlentscheidungen betrachtet. Ich nenne die Menge aller Lösungen, unter denen bei einer solchen

> Auswahlentscheidung gewählt werden kann, den *Entscheidungsraum*. Jede potenzielle Lösung besitzt *Entscheidungsmerkmale*. Dies sind inhärente oder zugewiesene Eigenschaften oder Attribute der Lösungen, die es erlauben, sie zu unterscheiden. Die Entscheidung erfolgt mit Hilfe von *Entscheidungsregeln*, die mit *Entscheidungskriterien* versehen sind. Der eigentliche *Entscheidungsprozess* erfolgt durch einen Abgleich zwischen den Kriterien der Regeln und den Merkmalen der Lösungen. Die Gesamtheit der Regeln ist der *Entscheidungsmechanismus*.
>
> (Schubert 2007:245)

> The basic idea is that a decision consists in selecting one or more solutions from a given set of solutions (depending on the task to be accomplished). The decision-making process is, thus, regarded as a chain of selection decisions. I call the set of all solutions from which to choose when making such a selection decision the *decision space*. Each potential solution has *decision attributes*. These are inherent or assigned characteristics or features that make it possible to distinguish between individual solutions. The decision is made with the help of *decision rules*, which are furnished with *decision criteria*. The actual *decision-making process* compares the criteria of the rules with the attributes of the solutions. All the rules taken together are referred to as the *decision mechanism*.
>
> [my translation, H.B.]

In this section, we will take a closer look at the above description of the decision-making process and explain its significance in a translation context.

Decision-Making and Translation

The overall process is referred to as a *decision-making process* (or a *decision process*). Within this decision-making process, a *decision* could be either a selection process or the result of that process. Here, the term is used with the former meaning. The outcome of the selection process is a *solution*. If the task is to select one solution, then the number of decisions in a decision-making process equals the number of solutions generated by that process. Likewise, the number of decisions equals the number of *decision spaces*. The *decision attributes* of the *potential solutions* in the decision spaces correspond to the *decision criteria* of the *decision rules*. Attributes and criteria could be regarded as two sides of the same coin since the former are invariably linked up with the latter: the criteria of the decision rules are used as a template on the basis of which potential solutions can be generated whose attributes match the criteria of the rules to a greater or lesser degree. The application of a decision rule to a selection

decision in the decision-making process has an effect on subsequent decisions in that it restricts their respective decision spaces. In the sense that earlier decisions influence later decisions, the decision-making process is a hierarchical process. While the overall direction in the decision-making process is from the top downwards, there are some processes in which subsequent decisions may also have repercussions on preceding decisions – suggesting the possibility of a limited bottom-up corrective to the prevailing top-down process. This corrective comes into play whenever the impact of a decision is such that it modifies the decision rule or the decision criteria established by previous decisions. A decision-making process is, therefore, an inherently dynamic process.

As Jiří Levý points out, translating is a decision process if considered from the translator's point of view (cf. Levý 2000/1967:148); and, similarly, Fritz Paepke conceives of translating as an action-oriented decision process (cf. Paepke 1971:115). It requires decisions at all levels of language and culture.[4] Once the translation process has started, any decisions are made in consequence of previous decisions and, at the same time, contribute to the basis on which subsequent decisions are made. Jiří Levý aptly likens the translation process to a game – "a game in which every succeeding move is influenced by the knowledge of previous decisions and by the situation which resulted from them" (Levý 2000/1967:149). That means, consistency is an important factor in the decision-making process, a factor that concerns, in particular, the translation strategy. A translation strategy outlines the overall orientation of a translation, generally distinguishing between source and target orientation.[5] Once the translator has decided to translate a source text in line with a particular translation strategy, he or she should stick to that strategy throughout the translation.[6]

While theory would suggest that the number of translation solutions in the target text equals the number of decisions made in the decision-making process, this is not the case in practice because, in the course of translating a given source text, many an intermediate solution produced as the result of a decision does not appear in the target text. Whether intermediate or final, every solution implies at least one non-solution – "those words and utterances that are not selected" (Munday 2012:13), but which "[lurk] behind the actual selection and, if we look, [tell] us much about the values underlying those words" (ibid.). Jeremy Munday explains that

> an individual choice of word or expression does not exist in isolation but in relation to the other possible choices that the writer or speaker has discarded or otherwise did not use. […] These become perceptible, for example, in the comparison of one translator's choice against another's or in the study of the forms which are revised at different stages in the translation process.
>
> (Munday 2012:13)

In the assessment of an individual translation, any of the translator's selections is measured against the alternative suggested by the evaluator and, perhaps, against any unselected solutions (provided that the translator explains his or her decision in favour of the chosen alternative).

So what does it mean for a translator to make a translation decision? What should a translator bear in mind when selecting a translation solution? The most general answer is: as many aspects as possible that are relevant to translation. Thomas Kempa suggests a more specific response. Looking at textual meaning from a translation-didactics perspective, he explains sense in terms of three sense-producing elements (semantics, pragmatic context, and skopos) and rightly claims that an awareness of all three (rather than a focus on just one) as part of a holistic approach to translation can help translators (and students of translation) make more informed translation decisions (cf. Kempa 2013:366). To this end, a translator – in trying to negotiate the meanings of source and target – has to take into account both explicit and implicit information. If the amount of information, both explicit and implicit, is to be the same in the source text and in the target text, there are four options: explicit information in the source text may be rendered (1) explicit or (2) implicit in the target text; and, likewise, implicit information in the source text may be rendered (3) explicit or (4) implicit in the target text. Rendering implicit source text information explicit in the target text is referred to as explicitation; rendering explicit source text information implicit in the target text is referred to as implicitation. Any change in the amount of information from source to target would be an addition or omission.[7] A translator has to ponder the need for explicitation or implicitation against the background of the translator's daffodil (cf. Chapter 4).

Defining the Translation Strategy

The decisions made by the translator in the process of translating should serve one goal, namely, to achieve the best possible translation quality under the conditions imposed by the translation situation. These conditions – the factors relevant to translation quality – have been described in our account of the translator's daffodil in Chapter 4. They are important throughout the actual translation process, but also play a crucial role when it comes to defining the translation strategy. The translator defines the translation strategy before starting the translation proper. In this way, he or she knows *how* to translate and, if necessary, can justify his or her translation decisions on the basis of the translation strategy.[8] Since several decisions are needed to define a translation strategy, the decision-making process in translation can be divided into two sub-processes: the first sub-process helps the translator to establish the translation strategy, and the second sub-process assists him or her in the actual translation. We will analyse the first sub-process in more detail

to demonstrate how the translator can pave the way for a successful translation by specifying the strategic basis on which he or she intends to translate a given source text.

In Chapter 3, we discussed Juliane House's concept of overt and covert translation and suggested a few modifications. This modified version of the concept serves as a point of departure for the development of a translation strategy and for the subsequent translation process with its individual translation decisions. Once the translator has decided to take on a particular translation job, he or she considers the overall translation situation to look for clues that help to define the translation strategy. What should a translation strategy look like, if quality is the translator's foremost concern? The question is what constitutes quality in translation and who has an interest in the quality of the translated text. Although we conceive of quality strictly in terms of relativity – with the qualitative impact of one translation solution being always relative to the qualitative impact of another – there has to be a concrete point of reference from which to start the decision-making process. Most promising for a fruitful outcome of the decision-making process in translation is the assumption that the readers of the target text (and any other stakeholders that have an interest in the translation) are key to the assessment of the target text's quality.[9]

In the concept of overt and covert translation, the potential readers of the target text play a central role: in an overt translation, the potential readers of the target text are aware of the fact that they are reading a translation and they are interested in the target text as being a translation; in a covert translation, the potential readers are not interested in the target text as being a translation (and may not even be aware of the fact that they are reading a translation) but read it as though they were reading an original text. Once the translator has decided to translate a given source text, he or she should try to gauge the expectations of the target text readers in terms of the overt–covert distinction. The first decision, then, determines whether the overall framework of the translation strategy should be overt or covert.[10] To this end, the translator should ask himself or herself a two-part question: (1) will the reader of the translated text know that he or she is reading a translation, and if so, (2) will he or she be interested in the fact that the text is based on an original?

If the first part of the question is answered in the negative, the overall framework of the translation strategy is unequivocally covert. The answer largely depends on the type and function of the source text. Most business texts such as letters, memos, brochures, websites, or user manuals – texts in which the referential or conative function is to the fore – should be translated covertly so that the reader of the target text does not notice that he or she is reading a translation. By contrast, any legal deeds or documents to be presented in court are subject to overt

translation, as the target text reader uses the translation as a means to get at the original. The same holds true for literary texts, especially, those which stand out for a peculiar style: the more prominent the poetic function of the source text, the more overt should usually be the translation. Another aspect that comes into play, here, is the author of the source text. If the author is well known, for example, for his or her literary achievements, the translation of a text written by him or her would be expected to reflect the characteristics of the original. On the other hand, the translation of a run-of-the-mill bestseller novel is less in need of exhibiting typical source text features because that novel's primary function is to entertain the reader both in the original and in the translated version – thus, permitting the rather covert rendering of a genre that is often translated overtly.

Similarly in the middle of the overt–covert scale are journalistic texts, for example, reports from popular-science magazines. If the target text is marked as a translation, the reader will know that it is a translation; yet, he or she is probably not interested in the target text as being a translation. Whether or not the reader of the target text is interested in the target text as being a translation depends on the source text's status. Again, the author may become relevant, for instance, if he or she can be said to be an authority on the subject dealt with in the text. In that case, the importance of the author's knowledge is such that the target text reader would expect to be offered a glimpse of the original. Also content may be taken into account: a report about a topic concerning a particular culture and written from an insider's perspective commands a significance that should be acknowledged by an overt translation framework; by contrast, a report dealing with a universal subject might be translated covertly, as the reader of the translation is probably not interested in the original (nor even in the fact that such an original exists at all).

Throughout this discussion of the translator's first decision – the decision that determines the overall framework of his or her translation strategy – we should keep in mind that the choice of an overt or covert strategy has no *universal* consequences for the way in which a source text is rendered into a target text. Whichever translation strategy has been chosen, the appropriate translation procedure depends on what the respective expectations of the readers actually imply in the context of a particular target culture at a particular time in history. For the translator (as for the evaluator of a translation), this will often be his or her own culture in a contemporary setting, so that jumping to conclusions as regards the implications of the overt or covert framework would seem to be only too natural. However, from a theoretical perspective, it is necessary to reckon with different translation preferences in different cultures at different periods in history. The phenomenon of the "belles infidèles" in seventeenth- and eighteenth-century France is a case in point: here, the translation of a novel into French was expected to improve on the

source text in such a way that the target text would be "pleasant to read" (Salama-Carr 2009:406). While many readers at the time were obviously keen on the content of the originals rather than on their artistic merits, such an attitude would still be classified as overt, because the readers were aware that they were reading translated texts and they wanted to be charmed by the texts' foreignness. With this cultural and historical proviso in mind, we can now proceed to the decisions the translator needs to make, after he or she has decided on the overall strategic framework. These decisions are grounded on a German target culture context in the early twenty-first century.

Once the translator has come to terms with the overt–covert translation strategy, he or she can then decide on the general degree of source or target orientation. If the translator finds that the readers of the target text are likely to be genuinely interested in the original, he or she will try to stick as closely as possible to the source text. If the translator has come to the conclusion that the readers of the target text are not at all interested in the original, he or she will try to ensure that the translation reads like an original in the target culture. If the translator's deliberations have led him or her to conceive of a strategy that combines overt and covert elements – such as might be the case whenever the potential readers of the target text know that they are reading a translation but do not seem to be particularly interested in the fact – the result would probably be a source-oriented approach with occasional allowances made to accommodate any specific target culture preferences.

After this second decision, in which the translator gets his or her bearings in terms of source or target orientation, the translation strategy can still be defined in more detail, if the text type or genre and the translation brief are taken into account. To give an idea of the decisions involved, we will look at two examples: the translation of a classical novel and the translation of a marriage certificate to be presented in court. The translation of the classical novel is stylistically demanding. The translator needs to decide at what level and to what extent he or she should try to capture the stylistic features of the source text in the target text. Here, the decision space includes a number of potential solutions between the following extremes: sticking as closely to the style and wording of the source text as is compatible with the grammatical rules of the target language; and gauging the aesthetic effect of the stylistic features of the source text and replacing them in the target text by stylistic features that produce an equivalent or similar aesthetic effect for the target audience. A decision in favour of one of these solutions is likely to be tentative, because only the actual translation process will show for each instance of a stylistically challenging passage whether the chosen solution is feasible or needs to be modified. As a result, the implementation of a solution – that is, the adherence to a specified degree of

source-orientation throughout the translation process – can have three effects: (1) it may be exactly what has been intended and thereby confirm the decision in favour of the solution; (2) it may be different from what has been intended and thereby modify the solution for the nonce; and (3) it may be different from what has been intended and thereby modify not only the solution but also the pertinent decision rule. In the third case, the original decision rule (following from the first three decisions of the decision-making process) would have called for a decision in favour of an unsatisfactory solution, the modification of which would then cause the rule to be changed in a dynamic decision-making process.

The decisions to be taken when translating the marriage certificate are more straightforward. If the translation brief specifies, or if the translation situation implies, for example, that the translated marriage certificate is to be presented in court in Hamburg, the translator should be guided in his or her translation decisions by the instructions provided in a leaflet issued by the Department for Internal Affairs of the Free and Hanseatic City of Hamburg on how to prepare certified translations. The translator's third decision would, then, consist in the adoption (rather than the rejection) of these instructions, which can be regarded as decision rules. These rules would have to be obeyed during the actual translation process. They help the translator to implement the right overt translation strategy. By way of example, here are three of the instructions:

- The layout of the translation should match that of the source text (cf. Freie und Hansestadt Hamburg 2010:1).
- Crossed-out passages that can still be read should be translated and marked as being crossed out in the original document (cf. Freie und Hansestadt Hamburg 2010:2).
- If the translator notices content errors in the document to be translated, he or she should point them out in a suitable way to avoid any suspicion of a translation error (cf. Freie und Hansestadt Hamburg 2010:3).

These instructions or decision rules are intended to ensure an optimum understanding of the source text by reading the target text. In this way, they help to improve the quality of the translation.

Once the translator has defined the translation strategy for a particular translation job, he or she can start to translate. The decision-making process that has served to set up the translation strategy is continued as the source text is being translated. Every decision made during the translation process should follow from the decisions made in defining the translation strategy. Moreover, they should build on one another in the sense that later decisions are influenced by earlier decisions. Inasmuch as written texts unfold their meaning sequentially, the decision-making process should

naturally follow the textual sequence. In other words, the translator is well advised to start translating at the beginning of the source text rather than, say, somewhere in the middle. This is why large projects involving several translators for the translation of one source text require an additional, co-ordinating decision-making process. It is clear that the discussion of the decision-making process following the definition of the translation strategy cannot be more detailed without reference to an actual translation. The concrete decisions made as part of the actual translation process will, therefore, be discussed together with the evaluation of the target text.

Summary of the Decision-Making Process in Translation

The elements of the decision-making process in translation are listed and explained in Table 5.2. Table 5.3 depicts the overall process.

Table 5.2 Decision process terminology

Decision process terminology	*Explanation with reference to a translation context*
Decision-making process	Involves all decisions made in translation: the decision to accept the task of translating a given source text, the decisions needed to define the translation strategy, the decisions that govern the actual translation process and lead to the final version of the target text
Decision	The activity of selecting one solution from at least two potential solutions in the overall translation process
Solution	At the level of the microtext: a target text unit selected in the translation process; at the level of the macrotext: the result of a strategic translation decision
Decision space	The set of potential solutions to a particular translation decision
Decision attributes	Characteristics of a potential translation solution that determine whether it is selected as the preferred translation solution
Decision rules	Rules that are defined by translation-related criteria including translation decisions and that govern the decision-making process in translation
Decision criteria	Decision rule characteristics drawn from the translation environment outlined in the translator's daffodil and from any previous translation decisions
Decision mechanism	The decision rules operating in a translation context and which include, and are near-identical to, the translation strategy

Table 5.3 The decision-making process in translation

Decision	*Issues to be decided*	*Grounds on which the decision is made*
Start decision	To translate or not to translate a given source text	The translator's situation, including competence, time, willingness, pecuniary need, etc.
First decision	To adopt an overt or covert framework for the translation	Readers' expectations regarding the target text function in a given culture at a given period in history: target text like a translation vs. target text like an original
Second decision	To adopt a source- or target-oriented strategy	Readers' expectations regarding target text orientation in a given culture at a given period in history: target text close to source text vs. target text adapted to target culture
Third decision	To further specify what the adopted strategy implies	Previous decisions, which lead to conclusions concerning the handling in translation of textual subcategories such as style, content or layout
Further decisions	Concrete translation problems	Previous decisions, with the translation strategy being defined by the first, second, and third decisions, and the translator's daffodil

We should emphasise once again that, far from being independent, a decision relates to preceding decisions in that it builds on them, and to later decisions in that it determines their individual scope. The first, second, and third decisions specify the translation strategy, making up the core of the overall decision mechanism. Some decision rules may still emerge during the actual translation process – decision rules that may even cause the translator to readjust the translation strategy; yet, generally, the rules of the translation strategy established in decisions one, two, and three should provide a clear and unchanging guideline for the translator to solve any problems in the actual translation process. Thus, the translation strategy serves as a basis for the justification of individual translation solutions. It also plays a crucial role in the evaluation of translation.

The Argumentation Process

An ideal translation would consist of translation solutions that are better than any alternatives found in the respective decision spaces. Thus, it is necessary to show that whatever can be said in favour of a preferred translation solution for a given translation unit is more convincing than what can be said in favour of any other solutions for the same unit. This

implies that whatever can be said against a preferred translation solution for a given translation unit should carry less weight than what can be said against any other solutions for the same unit. The translator and the evaluator have to consider the pros and cons for each potential solution of a specific translation problem. To come to a conclusion in this reasoning process, they need arguments that strengthen the preferred solution and arguments that weaken the case for each of the possible alternatives. For the quality of a translation solution is only as good as the arguments supporting it. What is needed, then, is an argumentation framework that reveals the relative quality of one translation solution in comparison with alternative translation solutions. In looking for a system that can be used to set up such an argumentation framework, we have come across the theory of dialectical structures by Gregor Betz (2010).[11] In this section, we will first give a brief outline of Betz's theory, before presenting a simplified version for our own purposes.

A Theory of Dialectical Structures

In a discussion, according to Betz, any insight into how the exchange of arguments works seems to be based on intuition rather than clear reasoning, as there is no regulatory framework that could be consulted (cf. Betz 2010:4). This is why Betz undertakes to contribute with his theory of dialectical structures to a grammar of reasonable argumentation (cf. Betz 2010:4). The theory should provide a basis for the analysis and explanation of all kinds of argumentative exchanges. In this context, it is important to see that complex and controversial argumentation is both structure and process at the same time: argumentation is viewed as a structure inasmuch as it consists of many elements (theses, justifications, objections, etc.) that are interrelated in a variety of different ways (characterised by expressions such as proving, contradicting, defending, or countering); and argumentation is viewed as a process, because it emerges and develops as the result of a discussion in which the proponents add one idea or opinion to another (cf. Betz 2010:5). However, while other approaches may tend to be more process-oriented, Betz's theory of dialectical structures (as the name indicates) is at bottom a structural argumentation theory (cf. Betz 2010:8). This has two advantages: on the one hand, it avoids the problems encountered by the procedural approaches; on the other, it ties in with the requirements of formal logic – formal logic being one of three points of departure for Betz's theory. The other two are informal logic and theories of defeasible reasoning.[12] Combining the advantages of these three logical methods while avoiding their respective disadvantages: that is what Betz tries to achieve with his theory of dialectical structures. Like informal logic theories, Betz's theory should be able to capture and depict the macrostructure of complex

argumentation; like formal logic, it should make possible a precise and detailed analysis and evaluation of individual arguments by means of deductive reconstruction; like the theories of defeasible reasoning with their argumentation systems, it should be useful for the normative evaluation of complex real argumentation.[13]

In developing the theory of dialectical structures, Betz deals with the following aspects: the structure of complex argumentation, dialectically coherent positions, justifications, arguments, and dialectical patterns. The structure of complex argumentation is characterised by the way in which the "atoms" of this structure, that is, theses and deductive arguments (cf. Betz 2010:52), relate to one another. What determines these dialectical relations is the internal structure of arguments (consisting of premisses, intermediate conclusions, and conclusions), on the one hand, and the logical-semantic relations between the sentences of different arguments, on the other (cf. Betz 2010:53). Betz shows that the many dialectical relations possible between the sentences of different arguments can be reduced to two relations, namely, the standard support and the standard attack: while a supporting argument strengthens another argument to which it relates, an attacking argument weakens it. The two relations are defined as follows (cf. Betz 2010:56):

- An argument A supports an argument B, if and only if the conclusion of A is equivalent to one of the premisses of B.
- An argument A attacks an argument B, if and only if the conclusion of A is the negation of one of the premisses of B.

That one argument supports another argument is shown by a continuous arrow (→); that one argument attacks another argument is shown by a dashed arrow (⇢). It should be noted, however, that "support" and "attack" are not success verbs, that is, they do not necessarily achieve what they intend to achieve. A supported argument may still collapse, just as an attacked argument may thrive. The point to be made, here, is that a dialectical structure is characterised by relations of support and attack, and that these relations affect the evaluation of the overall structure and its arguments (and theses). Indeed, Betz defines a dialectical structure as a set of arguments and theses plus the attack and support relations prevailing between them (cf. Betz 2010:61).

The dialectical structure of complex argumentation usually involves several proponents with different positions. These positions have to be dialectically coherent – a dialectically coherent position being one that can reasonably be taken in a debate (cf. Betz 2010:70). Betz distinguishes between two kinds of positions: those with an assignment of sentences and those with an assignment of arguments. If the proponents' positions are defined on the basis of sentence assignment, the following three

conditions must be met for any of the positions to be dialectically coherent (cf. Betz 2010:70):

- condition of equivalence (that is, equivalent sentences are given the same truth value);
- condition of deductivity (if all premisses of an argument are true, then also the conclusion of that argument is true)[14];
- consistency (contradictory sentences are given complementary truth values).

Three different conditions apply, if the proponents' positions are defined on the basis of argument assignment (cf. Betz 2010:77)[15]:

- poise (the accepted premisses and conclusions of the arguments taken by a proponent do not contradict one another);
- closure (if an argument contains as premisses only accepted sentences from arguments taken by a proponent, then the proponent also takes that argument);
- completeness (if a complex argumentation contains both a sentence and its negation, then a proponent accepts one of these two sentences as a premiss or conclusion of one of the arguments taken by him or her).

Thus, there are two different ways by which a proponent's position in a dialectical structure can be defined: the position may be defined either by sentences that are assigned to it or by arguments that are assigned to it. Betz notes that the coherence conditions at sentence level and at argument level are characterised by what he calls quasi-equivalence ("Quasi-Äquivalenz" (Betz 2010:92)) and he points out that, for the ensuing discussion, he would mainly use sentence assignment as the preferred mode of defining a proponent's position, because it is easier to handle from a theoretical point of view and more precise than defining a proponent's position through the assignment of arguments (cf. Betz 2010:92–93). Notwithstanding its disadvantages, the argument-based definition of a proponent's position is not redundant; it has the benefit of capturing the basic intuitions governing a debate (where this debate operates largely at argument level) and, thus, provides a better overview of the overall argumentation than an analysis at sentence level (cf. Betz 2010:93).

The sentence-assigned and argument-assigned positions feature different kinds of entailment relations. While a sentence-assigned position is characterised by dialectical-semantic entailment relations, an argument-assigned position is characterised by dialectical-syntactic entailment relations. These entailment relations are distinguished as follows (cf. Betz 2010:107):

- In a dialectical-semantic entailment, a sentence p follows from sentences S, if and only if in all dialectically coherent positions in which sentences S are true sentence p is also true – or if, vice versa, there is no dialectically coherent position according to which sentences S are true and sentence p is false.
- In a dialectical-syntactic entailment, a sentence p follows from sentences S, if there is an argument or line of argument that has p as its central conclusion and whose free premisses[16] are included in S. In other words, p follows dialectically-syntactically from S, if there is a "derivation tree" ending in p. This "derivation tree" is a dialectical substructure featuring only support arrows which support an argument with sentence p as its conclusion.

Both dialectical-semantic and dialectical-syntactic entailment relations can be used to determine the degree to which a thesis is justified by the premisses and conclusions of the arguments that relate to it. However, since the concept of dialectical-semantic entailment appears to be more decisive in argumentation theory than the concept of dialectical-syntactic entailment,[17] it is the former that constitutes the point of departure for a further analysis of how the degree of justification of a thesis (or sentence) can be established.

A sentence is justified by other sentences in that its truth is attributed to the truths of the others (cf. Betz 2010:106). Or, more generally, a sentence is justified by other sentences, if it follows from them (ibid.). The question is, how these findings can help to explain the common impression that, often, the justification of one thesis is more convincing than that of another. By way of answering this question, Gregor Betz draws on the concept of partial implication. The degree of justification of a thesis can be regarded as the degree of partial implication of a sentence p in a dialectical structure consisting of sentences S. It is calculated by dividing the number of dialectically coherent positions in which p and sentences S are true by the number of dialectically coherent positions in which sentences S are true (cf. Betz 2010:116). The crucial figure, here, is the number of dialectically coherent positions – a number that varies depending on whether the dialectically coherent positions are based on sentence assignment or on argument assignment. If they are based on sentence assignment, there will be more dialectically coherent positions than if they are based on argument assignment. Furthermore, due to the context-relatedness of dialectical structures, the degree of justification of a sentence p changes, whenever the dialectical structure is modified in certain ways. The changes include the following events in particular (cf. Betz 2010:117):

- If we insert independent arguments (that is, arguments that do not contain any premisses or negations of premisses which are already

part of the debate) with conclusion p into the dialectical structure, then this will increase the degree of justification of p ceteris paribus (that is, provided that the added arguments do not support or attack any arguments other than the thesis expressed in sentence p).
- If we insert independent arguments with conclusion non-p into the dialectical structure, then this will – ceteris paribus – decrease the degree of justification of p.
- If we attack arguments that falsify p (because they have non-p as their conclusion), then this will – ceteris paribus – increase the degree of justification of p.
- A new argument that attacks another argument only changes – ceteris paribus – the degree of justification of p, if the insertion of the argument that is being attacked has already changed the degree of justification.

These characteristics of the degree of justification in a dialectical structure largely correspond to our everyday notion of the concept: supporting arguments increase the degree of justification, attacking arguments decrease it, and counterarguments increase it (cf. Betz 2010:117). In spite of this apparent correspondence between theory and practice, Betz cautions against too sanguine an expectation that any decision-making processes could reasonably be based on the degree of justification, or that the degree of justification could be used in any straightforward way to calculate the expected benefits of a particular action (cf. Betz 2010:121). Still, he does apply the method to show that one explanation of a hypothesis is better than another (cf., for example, Betz 2010:208).

To what extent it makes sense to rely on degrees of justification is discussed in connection with arguments or, to be more precise, with acts of argumentation. When it comes to assessing such acts of argumentation, the principle of relativity is crucial, because the results of the assessment hinge upon the concrete dialectical structure at the time of the assessment. Any new argument inserted in the debate changes the dialectical structure and, thus, the basis on which it should be assessed (cf. Betz 2010:128). On such uncertain ground, what discursive goals should the proponents of the debate try to achieve? The first discursive goal should be dialectical coherence (cf. Betz 2010:129). That is to say, a proponent has to ensure that his or her position in the debate is not inconsistent, in other words, that he or she does not contradict him- or herself. Another discursive goal consists in justifying one's own sentences in the dialectical structure or the sentences of another proponent. Gregor Betz refers to a burden of proof that needs to be discharged (cf. Betz 2010:130–131). A burden of proof of the first order is one in which a proponent finds out for him- or herself why a sentence p (that does not follow dialectically-semantically from other sentences accepted by him or her) is true; he or she discharges the burden of proof by giving reasons

to justify the assumption that sentence p is, indeed, true. A burden of proof of the second order is one in which a proponent justifies a sentence p that has been put forward by another proponent, yet does not follow dialectically-semantically from the other sentences accepted by that proponent. The strategy of discharging first- or second-order burdens of proof is regarded as a reasonable discursive goal. A third discursive goal of sensible argumentation consists in trying to achieve a high degree of justification for one's own core position (cf. Betz 2010:132). The more robust one's core position is, the less likely will it be subject to revision as a result of changes to the dialectical structure.

Given that the three discursive goals can be achieved using a defensive or an offensive strategy, there are, in total, six goals that the proponents can reasonably pursue in argumentation (cf. Betz 2010:135) as is shown in Table 5.4. The question which of these discursive goals should be pursued and whether a defensive or an offensive argumentative strategy is preferable cannot be answered unequivocally (cf. Betz 2010:137–140). What is interesting, though, are those strategies by which a proponent can change the degree of justification of a given sentence. Betz suggests that the effect of a supporting or attacking argument is related to that argument's distance from the central thesis (cf. Betz 2010:141–143). Having tested various argumentation dynamics with a computer program, he concludes that, in relation to a given thesis, an argument is most effective if it supports or attacks the thesis directly rather than indirectly through other arguments. However, this is not to say that attacking or supporting arguments further away from the central thesis makes no sense; depending on how the debate develops, other sentences at different places in the dialectical structure may also be of interest and deserve special attention.

Table 5.4 Matrix of discursive goals

Discursive goal	*Defensive strategy*	*Offensive strategy*
Dialectical coherence	My position is dialectically coherent.	The positions of the other proponents are dialectically incoherent.
Burdens of proof	The theses that I wish to justify follow dialectically-semantically from the sentences accepted by me (burden of proof of the first order).	Certain theses follow dialectically-semantically from the sentences accepted by the other proponents (burden of proof of the second order).
Robustness	The partial position that constitutes the core of my point of view features a high degree of justification.	The partial positions that represent the core claims of the other proponents feature a low degree of justification.

Given the six discursive goals and the various strategies used to achieve them, the question arises whether there are certain dialectical patterns that should be embraced or avoided. One question, in particular, is whether a circular argument (also known as *petitio principii* or begging the question)[18] automatically results in a fallacy. Betz distinguishes between three different kinds of circular dialectical patterns – redundant, maximally redundant, and strictly circular argumentation (cf. Betz 2010:154–156) – and analyses their potential to contribute to any discursive goals. The general claim that producing a circular argument is a mistake is challenged by the thesis that, due to the evaluative underdetermination of dialectical structures, the expediency or inexpediency of such a structure can only be established on a case-by-case basis. While being inexpedient in some cases, circular argumentation patterns can indeed serve a rational purpose: Betz gives examples in which a circular structure is used to safeguard dialectical coherence, to discharge burdens of proof, and to increase the robustness of a dialectical position (cf. Betz 2010:158–161).

In this way, the analysis of dialectical structures can yield valuable insights into the quality and effectiveness of arguments and argument patterns in a debate or controversy. Gregor Betz's theory helps to illuminate any activities and texts (also beyond the realm of philosophy) inasmuch as they serve an argumentative purpose (cf. Betz 2010:178). Yet, how should a text- or activity-based argumentation be reconstructed and evaluated? Betz points out that any real-life argumentation is almost inadvertently underdetermined; that is to say, whenever we engage in a controversial discussion either orally or in writing, we hardly ever spell out individual arguments, let alone the dialectical relations between them. Often individual premisses are left out, and sometimes even the conclusions are not explicitly mentioned. In other words: the sketchy (and patchy) presentation of real-life argumentation needs to be complemented by quite a few dialectical components that are merely implied in an actual debate, before the argumentation and its arguments can be analysed using the theory of dialectical structures.

This reconstruction of the original discussion in terms of a dialectical structure that can, then, be analysed and evaluated calls for a hermeneutic process (depicted in the form of a trefoil) in which the three elements of validity, plausibility, and functionality are constantly reconsidered. Validity implies the reconstruction of arguments as deductive arguments, plausibility refers to the principle of charity, and functionality has to do with the way in which an argument fits into the dialectical context. Thus, only a deductive argument ensures that the premisses justify the conclusion; the principle of charity demands that any dialectical components that have to be added should be selected in line with the most rational and sensible interpretation of the proponents' intentions, meaning that arguments should be reconstructed with as few

premisses as are necessary to render the argument as strong as possible; similarly, the suitability of an argument for a given dialectical context relates to questions such as whether its reconstruction fulfils an obviously intended purpose (for example, of attacking another argument) or whether its reconstruction ensures that the proponent achieves his or her discursive goal. Betz recommends that in order to meet the requirements shown in the hermeneutic trefoil, the reconstructor should first draw a rough sketch of the overall dialectical structure before working out the details.[19]

To conclude the discussion of Betz's theory of dialectical structures, we should ask whether, or to what extent, the proposed method of argumentative analysis and evaluation can actually claim to be objective. Considering that the objective may be construed as a point of view from nowhere, as "an assumption that everything must be something not to any point of view, but in itself" (Nagel 1992:208), the theory of dialectical structures might be too dependent on perspectives to achieve at least a minimum of objectivity: it is not the dialectical structure that is checked for coherence, but the various positions taken within that structure; not the dialectical structure determines whether arguments make sense or are rather inexpedient, but the discursive goals proponents try to achieve in the debate; the reliance on specific points of view culminates in the evaluative underdetermination of dialectical structures, according to which nothing can be said about the rationality of an argumentation unless it relates to concrete points of view and discursive goals. At the same time, however, the evaluation of points of view within the dialectical structure is in itself independent of any point of view and, therefore, objective: whether a proponent's position in a given dialectical structure is dialectically coherent does not depend on the perspective from which that question is answered; the evaluator's point of view is similarly irrelevant, when it comes to defining whether one thesis follows dialectically-semantically from another, or when the degree of justification of a thesis is being established. Thus, while the process of reconstructing the individual arguments of a debate and the relations between them does invariably contain a subjective element, the analysis and evaluation of the dialectical structure (once it has been reconstructed) are objective inasmuch as they rely only on the tools provided by Betz's theory.[20]

Dialectical Structures in Translation Quality Assessment

Having discussed Betz's theory of dialectical structures in detail, we will now provide an outline of how this approach can be used to evaluate translation decisions. The key question is: how can translation quality be measured using a dialectical argument structure? To answer this question, we will generally assume the perspective of the translator as an evaluator of his or her own translation.[21] In trying to find target

language equivalents for the corresponding source language units, the translator is faced with the problem of selecting the best solution from a range of possible solutions. This range may be characterised by abundance, by relatively straightforward correspondence, or by dearth depending on (1) whether the translator has a large number of potential solutions available to him or her, (2) whether he or she is presented with just one obvious solution, or (3) whether there is no immediate solution so that the translator has to resort to special translation techniques (such as omission, source text retention, explanation, compensation, etc.). In the second case, the selection process is easy because any alternatives are clearly less appropriate than the one obvious solution. In the first and third cases, however, the selection process is difficult, either because there are many good alternative solutions or because there are several special translation techniques that need to be considered. Whether easy or difficult, the selection process is at the core of translation. To maximally control this process, the translator should be aware of the arguments that make him or her select one solution over another.

In order to decide which of several potential translation solutions the translator should select, he or she needs to compare the solutions' argumentative bases. To this end, each of the potential solutions is assumed to be the best solution, and these assumptions are then cast into the form of central theses. If there are, for example, two potential solutions – solution "x" and solution "y" – that vie with each other in one and the same translation context, the resulting central theses would run:

- Thesis 1: Given the specific translation context, "x" is the best translation solution.
- Thesis 2: Given the specific translation context, "y" is the best translation solution.

These two theses are, of course, mutually exclusive: only one of the solutions can be the best in the given translation context. The translator's task is to find as many arguments as possible that support or attack solution "x" and as many arguments as possible that support or attack solution "y". This task challenges the translator's ability to take a neutral perspective and not to play favourites. He or she needs to have a genuine interest in finding the best solution – an interest that leaves no room for subliminal preferences. While considering two irreconcilable positions at the same time may be difficult, the general boost in translation quality that comes with the translator's ability to make a well-argued decision when selecting the better of two alternative solutions is certainly worth the effort.

Here, we should add a few remarks about the practical application of Betz's theory of dialectical structures to translation quality assessment. While all elements of the theory are, in principle, relevant to TQA

(except for the degree of justification, as will be shown below), the fact that their actual implementation in the evaluation process has to be feasible in a real-life translation and evaluation context renders the simplification of several aspects inevitable. Neither a translator as his or her own evaluator nor an external evaluator would be likely to go through any of the formal arguments and argument patterns to arrive at a decision, which of two alternative translation solutions is better than the other. An external evaluator who has to record the results of his or her evaluation will have to give his or her opinion in writing; yet, he or she would stop short of providing a schematic argument structure to illustrate individual results. A translator – who as an evaluator of his or her own translation is only responsible to him- or herself – will go through the arguments and argument structures (which are supposed to determine the choice of a particular translation solution) in his or her mind only. The arguments will not take the form of premisses followed by a conclusion; rather, they will be informal arguments that one would use, for instance, in a discussion.

To render the present theory as practicable as possible, we will content ourselves with informal arguments when it comes to supporting or attacking a potential translation solution. Only if there is any doubt whether an informal argument actual fits in the argument structure, do we demand that the arguments of this structure be reconstructed in line with the formal requirements set out in Betz (2010). It follows that, indirectly, the informal arguments must also comply with Betz's formal requirements: a translator or evaluator who supports or attacks a translation solution should do so with an argument that is reasonable from a common-sense perspective. Chances are that this informal argument will, then, stand the test of being turned into a formal argument. Still, as they are inherently underdetermined, informal arguments are more likely to be subject to debate than formal arguments.

Before discussing in more detail the process of finding the best translation solution for a given source text unit, we should briefly explain why it makes sense to talk about arguments and argument structures, even though much of what determines the quality of a translation solution is down to intuition. However, intuition usually does not operate in a vacuum (with the possible exception of eureka moments and strokes of genius): it depends on a cognitive framework within which the translator's (and, to some extent, the evaluator's) mind can produce the intuitive ideas that are then used to find a translation solution. While the actual process of translating is not as straightforward as some attempts at formalising it would seem to suggest,[22] the many loops and switches between conscious cognition and unconscious intuition need not be altogether erratic. The more clearly the translator defines the strategic framework within which the translation process should take place, the more easily will he or she be able to come up with a satisfactory solution.

If intuition can hold on to the right framework, it is probably more productive and successful than without such a framework (cf. also Hönig 1995:47). Translation practice, therefore, can benefit from a theory that helps the translator to define the co-ordinates of the translation task at hand and to gauge the quality of any potential solutions.

The same is true of evaluation practice. The translator is always also his or her own evaluator, because he or she constantly checks whether a potential solution generated by intuition is actually fit to be used as the final solution. Such checking is part of the selection process which Pym (2003) regards as the second essential competence of a translator – the first being the generation of alternative solutions. While it is probably too simplistic to equate the generating of several target text units with intuition and the selecting of one of these units with cognition, the distinction between these processes can be said to be indicative of the fact that, in translation, conscious and unconscious processes are intricately intertwined. In the case of an external evaluator, the ability to generate viable solutions and to pick the most convincing of these solutions is as important as it is in the case of the translator. Since the evaluator should be able to justify any criticism and suggest an alternative that is proven to be better than the translator's solution, he or she needs to understand the translator's decisions. The present theory of translation quality assessment is designed as a tool for the evaluator to thoroughly understand why a translator translated as he or she did.

So how would a translator or evaluator go about determining whether one translation solution or another is actually better? How would he or she collect arguments and arrange them to build the argument structures? And how do these argument structures indicate which of the alternatives is actually preferable? Before answering these questions, we should point out that the overall evaluation process can only work, if it is embedded in a comprehensive framework such as the one outlined in the previous chapter on translation decisions. Without this framework, the arguments and argument patterns might not attain the stringency that is necessary for them to be convincing. The problem is – as Hönig points out (cf. Hönig 1995:50) – that any arguments based on rules which are regarded as absolute may turn out to be unfounded and, therefore, ineffective: the rules make sense, but they are not applicable in all contexts.

Since there are no absolute rules in translation, no invariables that a translator can cling to in any translation situation, each rule used to formulate an argument must be derived from the actual translation situation. The translation situation – with the source text and the translation brief, in particular – serves as the starting point for the translator to seek out the right arguments for the right translation decisions. Both the translator and the evaluator must come to terms with the fundamental issues that concern the scope within which the source text should actually be translated. They are those issues which need to be decided

in order to define the translation strategy: notably the first, second, and third decisions of the decision-making process described above. Just as the first, second, and third decisions of the decision-making process delimit the range of any concrete microtext decisions in the course of translating, so should the *arguments* put forward to justify the first, second, and third decisions support the *arguments* put forward to justify any microtext decisions. An argument that supports a microtext decision without being supported by a strategic argument is pointless.[23]

The requirement that any arguments which support or attack a particular translation solution have to be directly based on the arguments of the translation strategy has several implications:

- First, since an argument not supported by any strategic arguments is useless, there is no need to blindly generate as many arguments as possible.
- Second, the strategic development of the target from the source via a plausible line of argument ensures a minimum quality that usually would go hand in hand with an acceptable translation solution – provided that the strategic framework is not objectionable. This means that an evaluator who approves of the translator's strategy and finds that a decision at the level of the microtext is in keeping with that strategy should, generally, also approve of the microtextual translation solution.
- Third, among the arguments that make up the translation strategy we may distinguish between mandatory arguments and optional arguments or between more important and less important arguments. While this distinction is not covered by Betz's theory of dialectical structures, it may turn out to be relevant when it comes to deciding difficult translation issues. By saying that translation arguments need to be based on the arguments of the translation strategy, we mean that they have to be based on all mandatory or important arguments of the translation strategy. They need not be supported by optional or less important arguments. The distinction between mandatory and optional or between important and less important arguments for the translation strategy requires that these arguments are marked accordingly – it is particularly relevant to arguments supporting the third decision. If necessary, the arguments may also be ranked by importance.
- Fourth, a comparison of the arguments and/or argument structures underlying two potential translation solutions for the same source text unit will yield either of three results: both argument structures are grounded in a proper translation strategy; neither argument structure is grounded in a proper translation strategy; one argument structure is and the other is not grounded in a proper translation strategy. In the first case, both translation solutions would

be acceptable; in the second case, a third solution would have to be found; and in the third case, the decision is made in favour of the solution supported by the translation strategy.

- Fifth, the decision in favour of one solution is based on the number of arguments or on individual preference, if either alternative is backed by the translation strategy. In this case, the solution with more supporting (and fewer attacking) arguments is likely to be selected. If the number of supporting and attacking arguments is the same for both potential solutions, then the translator's preference will come into play. He or she will weigh the arguments as to which are more important and which less. Note that this is a decision only a translator will have to make; an evaluator who is faced with an acceptable target text unit need not think about a better alternative.
- Sixth, the argument structures used to make microtext decisions in translation are so much trammelled by the rules of the decision-making process that any two structures for the same translation unit can easily be compared on the basis of the number of arguments that directly support or attack the potential solutions in question (always provided that these arguments spring from the translation strategy). This is one reason why there is no need to establish the degree of justification for any of the argument structures in the decision-making process of translation.[24] Another reason is that the results obtained by calculating the degree of justification reflect an exactness that the hermeneutic process of reconstructing the formal from the informal arguments could never achieve.

The above-sketched translation quality assessment theory follows a decision-making system within which alternative translation solutions are strengthened or weakened by well-founded arguments. Below, we will provide examples of arguments at each decision level. Note that, in terms of the theory of dialectical structures, the decisions can be regarded as central arguments. In the three cases discussed below, the start decision is neglected, because it merely signifies that the translator undertakes to accomplish the translation task.

Case 1: Translating a Website

A British online translation agency would like its English website to appear also in other European languages. They ask us to translate it into German. We are aware that the website, and particularly the homepage, has been designed to attract custom. The text has a conative function: its message should be relevant to visitors of the website and encourage them to do business with the agency (first argument). The visitors are only interested in the text insofar as it relates to their needs (that is, finding a suitable translation service provider); they are not interested in the fact that they are reading a translation; they don't care about the English original (second argument). Thus, the overall translation strategy is covert

(first decision). From the first and second arguments, we also conclude that the translation should be oriented towards the target text reader and his or her cultural background (third argument and second decision). In line with such target orientation, we make assumptions about what a typical reader might expect when reading the target text: the target text should be written in such a way that it is easily understood (fourth argument) and that it is relevant to the reader's situation (fifth argument). The fourth argument implies the use of a varied but familiar vocabulary (sixth argument), an idiomatic style (seventh argument), and a straightforward syntax with a balanced use of co-ordinated and subordinated clauses (eighth argument). The content of the source text should be retained in the target text – so that any extra-linguistic cultural references made in the original also appear in the translation. Target culture adaptations are possible or necessary only for such cultural references that are used as examples or with a figurative meaning, or that are explicitly required to be changed in the target text – for instance, if a British contact address should be replaced by a corresponding address in Germany (ninth argument). Another conclusion to be drawn from the first two translation decisions is that the quality of the target text should be at least as good as that of the source text; in other words, the target text should live up to the expectations of its readers, even if the source text fails to do so (tenth argument). Arguments four to ten make up the third decision. The argument structure so far constitutes our translation strategy.

Now we are ready to start the actual translation. Below the heading, the homepage begins: "We know that communication is crucial to the success and future growth of our business". This sentence is grammatically impeccable, syntactically a little awkward, stylistically slightly verbose, and teleologically unacceptable. Let us look at the issues in detail. The syntax features an insignificant main clause, which could be omitted with no loss of information: what they know is obvious by dint of their mentioning it. The adjective "future" is redundant, because growth in this context can only refer to the future. The most important issue is the last one: the website, and especially the homepage, of a company – if it is to attract custom – must focus on the needs of the potential customer or client. The above introductory sentence, however, does just the opposite: it focusses on the need of the translation agency. Here, a missing letter reorients the intended focus as the possessive pronoun should be "your" instead of "our". A literal rendering based on the sentence as it stands might be acceptable, if that sentence appeared in a management report. The actual context, however, clearly points to a mistake in the source text. While the argument in favour of a literal translation would seem to be intrinsically strong (after all, a translator who translates the source as it is cannot really be blamed by the client), it lacks the support of a convincing translation strategy. If we take the above translation strategy for granted and prove that the arguments which point to the source sentence as being completely inadequate for the purpose for which it was written are more convincing than any

arguments that might be proposed in favour of a largely literal translation of the source sentence as it is, then we get the following optimised source: *Communication is crucial to the success and growth of your business.* This can be rendered into German as *Kommunikation ist für den Erfolg und das Wachstum Ihres Unternehmens von entscheidender Bedeutung.*

Case 2: Translating User Instructions

The translation into German of the user instructions for a vacuum cleaner will be based on a strategy similar to that for the previously discussed website. The first decision points to a covert rendering, because those who read the user instructions do not care about the existence of an English original; they are just interested in the instructions as a means to help them use the vacuum cleaner appropriately. Therefore, the translation should be geared towards the target culture (second decision), so as to fulfil its instructional purpose most effectively. The arguments put forward as part of the third decision include, among others, a uniform terminology within the target text and the requirement that any errors or inconsistencies in the original must be smoothed out in the translation. On the basis of this strategy, the translator should improve on the source text. If the source text uses different terms to refer to one and the same part of the vacuum cleaner (for instance, "dust cassette" and "dust container"), then the target text should have only one expression to refer to that part, because terminological variation might be confusing to the user and should, therefore, be avoided.

Case 3: Translating a Journalistic Essay

In October 2014, *NUVO*, Canada's premier lifestyle magazine, published "Selfie Overload", a short essay by Daniel Bettridge about the common habit of taking pictures of oneself. The text is stylistically interesting, sprinkling witty everyday language with slightly extravagant expressions. Its rendering into German for a German lifestyle magazine would be covert, since the readers of the target text would not be interested in the source text but would read the translation as if it were an original written in the target language (first decision). Thus, the task of the translator is to produce a text that embraces all the positive aspects of the original and discards whatever is not so good (second and third decisions). Among the positive aspects is certainly the brilliant style, which shows the text to be equally entertaining and informative. In this context, however, much depends on the translator's interpretation. He or she needs to find answers to the following questions when translating individual source text units:

1 Of the two functions conveyed in the source text, which one should be dominant in the source unit: the entertaining or the informative function?
2 Depending on the answer to the first question, what should be the dominant function in the target text for the given unit?

While the answer to the first question entails a judgement on the quality of the source text, the answer to the second tackles the consequences for the target text. On the basis of a covert translation framework, a source text unit that is stylistically not quite in line with the source text function should be improved in the target text. On the other hand: even if the source text unit is deemed perfect, a stylistically equivalent translation might be regarded as inappropriate in the target text. These considerations pave the way for the arguments that are needed to decide individual translation issues.

One source text expression, "society's penchant for self-portraiture" (Bettridge 2014, no pagination), gives rise to an interesting argumentative seesaw regarding the translation of the somewhat conspicuous compound "self-portraiture". A literal rendering is possible, yielding "Selbstporträtierung". This solution can be attacked as being an abstract noun, which is stylistically not desirable if there is a concrete alternative. Such an alternative would be "Selbstporträts" ("self-portraits"). The corresponding argument garners support from the translation strategy as the latter emphasises the importance of the text's informative function. At the same time, however, the source (and target) text's entertaining function provides the basis of a line of argument that supports "Selbstporträtierung" as the preferred solution: much of what makes for entertainment in the source text is caused by a style that occasionally hampers the reader's progress. Here, the text draws attention to itself and it does so on purpose. Thus, there are two possible lines of argument: the first one emphasises the importance of using concrete nouns to support the informative function of the text ("Selbstporträts"); the second one points up the advantage of using a rather unusual noun to cater for the entertaining function of the text ("Selbstporträtierung"). In the end, the translator has to decide which line of argument is more convincing. Note: a third argument – namely, that the source text uses a less common noun so the target text should do the same – is irrelevant because of the covert translation framework.

The three cases show that finding the right arguments to make the right decisions is crucial already at the pre-translation stage, when the translator needs to define his or her translation strategy. While the translation of user instructions or a company website leaves little doubt as to which decisions are right and which would be wrong, there are other translation situations in which the decision-making process at the pre-translation stage is less straightforward. Clear decisions are supported by clear arguments and need not be challenged by any arguments in favour of alternative decisions. It is only when the source text and the translation situation indicate less unequivocally whether an overt or covert framework and a resulting source or target orientation is more appropriate, that the strategic issues need to be decided by weighing the pros and cons for each of the alternatives. For example, a report

originally published in *The Guardian* is translated into German and published in the German weekly *Der Freitag*: that the translated text is marked as a translation is intrinsically pointing to an overt rendering, because the reader of the translation will know that he or she is reading a translation. The question is, however, whether the reader is also interested in the English source text. The answer to this question depends on the translator's assessment of the situation: would the reader of the translation prefer to read the original, and what aspects of the source text would render it more attractive to the reader than the target text? An external evaluator should carefully analyse the translator's position with regard to the translation strategy and accept it unless there is a good reason not to.

This section has shown how arguments and argument structures can be used to consciously develop a translation strategy, which then helps the translator to achieve a good translation result. In the next section, we will look at this issue solely from the point of view of the evaluator, analysing translation criticism against the background of the decision-making process in translation and the concomitant argument structures implied.

Examples of Argumentation

Since evaluators are provided with the translation they are supposed to evaluate, they start the evaluation process from a perspective that has advantages and disadvantages compared to the translator's perspective. On the one hand, the evaluator approaches the translation with a fresh mind, a mind that has not been numbed by translation routine and that will notice errors which the translator did not notice; on the other hand, the evaluator usually does not deal with and discuss the source text in as much detail as the translator, who would do plenty of background research which the evaluator would not. Charles Martin agrees that, in this respect, the translator has an advantage over the evaluator (or reviser):

> [I]t should be noted that even when revisers are fully competent they do not begin revision with the same knowledge of the source text that the translator has, unless they first read carefully through the document, which this author suspects is rarely the case, at least in the private sector, given the time and cost constraints. Although self-revision and other-revision apparently involve doing the same thing, a translator begins self-revision from a much broader and informed perspective since he or she has already read each sentence of the text, given thought to it and has acquired an overall perception of the document.
>
> (Martin 2012, no pagination)

The evaluator should, therefore, strive to come to grips with the source text in as much detail as possible to be able to make an informed judgement about the quality of the translation.

Thus prepared, the evaluator is then in a position to praise and/or criticise the target text. Ideally, he or she will observe the following key points:

1 Try to understand why the translator translated as he or she did.
2 Give reasons why a particular translation solution is – or is not – satisfactory.
3 Provide a better solution, if necessary, and state why it is better.

The first point includes, in particular, an assessment of the translation strategy inasmuch as such a strategy can be derived from the target text or from any explicit statements made by the translator. In this context, knowledge of the translation norms prevalent in the target culture and of the criteria that determine how the source text should be translated is essential. Such knowledge, however, will only partly be made explicit in the actual translation critique; the most obvious aspects are likely to be taken for granted. By way of example, we will look at two instances in which a translation solution is subjected to interesting criticism.

Criticising the Translation of a Young Adult Novel

To begin with, here is a remarkable piece of translation criticism – one that complies with the above requirements to an extent seldom achieved in this genre. In her discussion of the quality of young adult novels translated from English into German, Sabban (2009) focusses on the quality of orality in representations of speech and how that quality has been retained in translation. The discussion takes into account – and, indeed, starts from – the fact that translations make up a sizeable percentage of German publications of children's and young adult literature and that young adult novels, in particular, are often used at German secondary schools as reading matter in German classes. While Sabban's study covers two American novels, Myron Levoy's *A Shadow Like a Leopard* (German: *Ein Schatten wie ein Leopard*) and Sonia Levithin's *Incident at Loring Groves* (German: *Die Tote im Wald*), her paper discusses in detail six excerpts from the first novel only. There are three parts: first, a general analysis of the problem in the context in which it occurs; second, a close look at instances of feigned orality in the source text; third, the evaluation of the translation excerpts in the light of the criteria defined in the first and second parts. To analyse the arguments put forward in the paper, we will follow a two-step procedure: first, we will align them with the decision-making process; then, we will show in a diagram how these arguments combine to form a coherent argument structure.

The first decision deals with the question whether the readers are interested in the fact that they are reading a translation. To answer this question, the readership needs to be defined. For a young adult novel, the target audience are adolescents from age 12 (cf. Sabban 2009:63). They would look for a text that is convincing as a novel and a good read (cf. Sabban 2009:70). The translation framework is, thus, covert. With regard to the second decision, the translator should produce a target text that is functionally equivalent to the source text and geared towards the target language (cf. Sabban 2009:70). The second decision, like the first, is based on an intuitive assumption of what the young adult target audience would likely expect from the reading of *Ein Schatten wie ein Leopard*. This assumption could be said to be indirectly supported by the fact that students who have read the novel have shown a positive response (cf. Sabban 2009:64).

Before analysing the consequences of the first two decisions for the strategic issues tackled in the third decision, we should mention a few special arguments that are relevant in Annette Sabban's paper. As the paper is published in a volume that deals with language as a key qualification, the quality of the translation is not only assessed in relation to how it affects young adults as readers who *enjoy* reading a gripping novel. It is particularly assessed against the background of young adults *having to* read the novel as a requirement for their German class. This setting does not change any aspects of the strategy that is supposed to determine the translation, but it increases their relevance: a stylistic translation requirement which is important to all young adults reading the target text becomes even more important, if the audience consists of students who are supposed to peruse the text in order to acquire literary and linguistic competences. This is why the quality of linguistic expression is absolutely essential to the quality of the translation: the nuances of language can have a major influence on how the target text is interpreted and they also affect – consciously or subconsciously – the language skills of the students, who are inevitably exposed to the language of the translation (cf. Sabban 2009:68). The assumption that these considerations are not necessarily those of the translator (whose target audience would probably be teenagers who read for fun) does not make any difference to the translation strategy.

The arguments which, as part of the third decision, define the translation strategy in more detail refer to the translation of direct speech, because that is the object of the study. The relevant criteria include the sociolect, the register, and the feigned orality revealed in such speech (cf. Sabban 2009:68). Given these criteria and a close analysis of pertinent passages in the source text, the task of the translator can be defined as follows (cf. Sabban 2009:70):

1 He or she should try to achieve an orality that suggests authentic spoken language.

2 The representation of speech should be such that it fits into the situational context in which it occurs – particularly with regard to the adolescent characters and their specific social backgrounds.
3 The speeches must be constructed in such a way that they fit into the co-text and make sense.

These three arguments form the basis on which individual target text passages are analysed. They perfectly capture the requirements for the translation of direct speech. We will see, however, that aspects such as the plausible and faithful portrayal of the characters also apply to non-direct speech text passages. The analysis then, since it focusses on those translated passages that are not satisfactory, will reveal how a bad translation can seriously affect the reception of the target text.

To demonstrate the operation of the arguments put forward in assessing the quality of the translation, we will look at two sentences from the third excerpt (cf. Sabban 2009:72):

- Some of the boys called him Book-Eyes because of his glasses and squint. And his endless books.

The translation goes:

- Manche Jungen nannten ihn wegen seiner Brille und seines ständigen Blinzelns auch Brillenschlange. Und dann sein ewiges Gerede über Bücher.

This is a very interesting example, even without the representation of speech. The German text is not acceptable and Annette Sabban clearly shows why. She attacks the translator's solution with arguments that follow from the ideal translation strategy.[25] The first two arguments prove that the meaning of the target text does not quite correspond to that of the source text. While this proof is in itself insufficient because of the covert strategy framework (in which semantic deviations are often justifiable), Sabban combines the semantic mismatches with references to a more serious shortcoming as a result of the mismatches. The boy referred to here, Felipe, does not endlessly *talk* about books, and the corresponding German expression ("sein ewiges Gerede") has negative connotations that are not implied in the original (cf. Sabban 2009:72). The fact that a squint is a sight defect (whereas constant blinking – "ständiges Blinzeln" – is not) is mentioned only in parentheses; more important is the (negative) impression conveyed by the target text that Felipe might have a tic (cf. Sabban 2009:72). To this we can add a syntactic drawback: while, in the original, the sentence "And his endless books" hinges on "because of" in the previous sentence (which ensures text cohesion), the German "Und dann sein ewiges Gerede über Bücher" is syntactically

unrelated to the previous sentence. Such unrelatedness might be an option if the sentences hung together semantically – however, that is not the case: "Und dann sein ewiges Gerede über Bücher" (And then his endless talk about books) seems to be a mere afterthought, a random addition to the previous criticism that Felipe was a "Brillenschlange" (four-eyes).

These findings have serious repercussions on how the boy is perceived by the reader. According to Sabban, one student wrote in her reading diary that Felipe was a swot. This characterisation is due to the translation (other passages in the target text have a similar effect); however, it does not fit into the context. Why would the hero of the novel, Ramon, who does not only do everything to be accepted in a youth gang but who also has an interest in reading and writing – why would he admire a swot? In the English original, Ramon experiences through Felipe that it is possible to succeed, even if one has to put up with teasing and contempt.[26] In other words, the target text paints a rather incongruous picture of the relationship between Ramon and Felipe.

Another aspect to be criticised is the use of the term "Brillenschlange" (four-eyes). In the German translation, Felipe got his nickname not only because of his glasses but also because of his constant blinking ("wegen […] seines ständigen Blinzelns"). Yet, the term "Brillenschlange", as Sabban (2009:73) proves with a corpus search, only refers – somewhat disdainfully or humorously – to people who wear glasses; it has nothing whatsoever to do with blinking one's eyes, nor does it reflect the keen learner associated with the rather uncommon source text expression "Book-Eyes". There is another, slightly weaker, argument that could be raised against the use of "Brillenschlange" in this context: although the term can refer to both men and women, it is far more commonly used with reference to women, as a corresponding image search would show. "Brillenschlange", therefore, does not make sense, here. As Annette Sabban rightly emphasises, those readers who know the expression will get confused unless they merely skim through the passage; whereas those who do not know it will get the wrong idea of what it means (cf. Sabban 2009:73).

The analysis of the above excerpt shows that the translation is inadequate and should be changed in several respects. However, unlike with many other issues discussed in her paper, Annette Sabban does not really provide a better translation solution in this example. There may be two reasons for this: first, the general focus on the purpose of the translation as reading matter for students in secondary school German classes renders pointing out the problems caused by the reception of the target text more important than pointing out how the target text could be improved; second, the changes necessary in the translation are, in this case, either fairly obvious or idiosyncratic. Two improvements are merely hinted at (cf. Sabban 2009:72): the addition of Felipe's endless talk ("sein ewiges Gerede") should be dropped and "squint" should be

translated as "Sehfehler" or "Schielen". Considering the above criticism, we can translate, for example: Manche Jungen nannten ihn Buchauge – wegen seiner Brille und seines Sehfehlers. Und wegen seiner unzähligen Bücher. The expression "Buchauge" has connotations similar to that of "Book-Eyes"; its grammatical number (singular rather than the plural, "Buchaugen") seems to be more typical of nicknames for individuals.

Another aspect that has been left out in the discussion of the above excerpt is an attempt to explain why the translator, Elisabeth Epple, translated the passage as she did.[27] What might have caused her to select the term "Brillenschlange" is its idiomaticity – an idiomaticity that seems to outshine the consequences of the term's negative connotations. Idiomaticity is also part of the explanation for the added noun phrase "sein ewiges Gerede"; yet, disambiguation might have played a role, too. While "his endless books" could refer to shelves full of books owned by Felipe or just to the vast number of books he has read, the German phrase denotes that books are on Felipe's mind and that he bothers others by talking about them. For both translation solutions, their negative impact on the characterisation of the boy and, thus, on the interpretation of the novel is more important than their idiomaticity. This aspect is not explicitly mentioned in Annette Sabban's analysis of the appropriate translation strategy but becomes obvious in the arguments put forward against the shortcomings of the actual target text.

By way of summarising the findings in this discussion of Annette Sabban's translation evaluation, we will first draw up a list of the various arguments before arranging them in a way that reveals their interrelatedness. The arguments are numbered consecutively (A1, A2, …, An). In addition to the arguments actually stated in Annette Sabban's paper, we distinguish between arguments (prefixed with an "i") that can be regarded as implied by any of the explicit arguments and arguments (prefixed with an "a") that we have added. Moreover, we should point out whether an argument is part of the translation strategy (marked "ts") and, if it contributes to the third decision in the decision-making process, whether it is a mandatory ("m") or an optional ("o") argument.

In Table 5.5, arguments A9–A15 directly relate to the thesis that the target text unit quoted above is the best translation of the corresponding source text unit. The last argument, A15, reflects what might have been the translator's perspective. It supports the translator's solution; yet, its impact amounts to nothing, since it is cancelled out by arguments A8–A14. Being a mandatory argument of the translation strategy, A8 ensures that A15 does not count, if the attack of arguments A9–A14 is well founded – which it is. This is shown in Figure 5.1.

The ideal translation strategy is defined by the arguments of the first three decisions (A1–A8) and forms the basis on which arguments A9–A14 can attack the thesis. Argument A15 (which is not an acceptable argument, because it lacks the support of the translation strategy) has

Table 5.5 List of arguments – critique of an excerpt from *Ein Schatten wie ein Leopard*

Argument ID	*Argument text*
A1ts	Since the target audience of the translated novel are young adults from age 12, it is likely that they expect a text that is convincing as a novel and a good read.
iA2ts	The target audience are probably not interested in the fact that they are reading a translation; the strategic framework is, therefore, covert.
A3ts	The translator should produce a target text that is functionally equivalent to the source text and geared towards the target language, because the readers, who have shown a positive response, would want to read the novel as an independent text.
A4tsm	The representations of speech should reflect an authentic spoken language.
A5tsm	The representations of speech should appropriately reflect the character of the speaker.
A6tsm	The speeches must be constructed in such a way that they fit into the co-text and make sense.
A7tsm	With slight modifications, arguments A4–A6 also apply to non-direct-speech text: expressions must be appropriate in the context in which they are used (in terms of language, content, and the characterisation of the protagonists in the novel).
iA8tsm	If idiomaticity or authenticity vies with content and/or an appropriate characterisation of the protagonists, then the latter are more important than the former.
A9	In the target text unit, the expression "sein ewiges Gerede" has negative connotations and, thus, distorts the characterisation of Felipe as intended in the source text.
A10	In the target text unit, the expression "ständiges Blinzeln" would suggest that Felipe has a tic and, thus, distorts the characterisation of Felipe as intended in the source text.
aA11	In the target text unit, the two sentences are syntactically unrelated and semantically only loosely connected, whereas they are closely linked syntactically and semantically in the corresponding source text unit: this reinforces the effect described in A9.
iA12	In the target text unit, the term "Brillenschlange" has negative connotations and, thus, distorts the characterisation of Felipe as intended in the source text.
A13	In the target text unit, the term "Brillenschlange" is at least partly explained by the expression "ständiges Blinzeln" – an explanation that is wrong (as can be shown with a corpus search), because the expression merely refers to an outer characteristic (the wearing of glasses); the term "Brillenschlange", therefore, does not make sense to the attentive reader.
aA14	In the target text unit, the term "Brillenschlange" refers to a boy, whereas the term is more commonly used with reference to girls or women.
aA15	In the target text unit, all expressions used are very idiomatic.

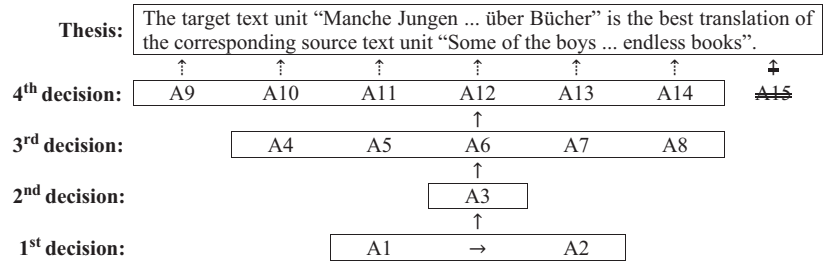

Figure 5.1 Argument structure – critique of an excerpt from *Ein Schatten wie ein Leopard*.

been crossed out. If we replace the actual translation solution by the above-mentioned alternative, then arguments A9–A14 would be irrelevant and could be replaced by two supporting arguments: the alternative solution would ensure the syntactic integration of the second sentence and a fitting characterisation of Felipe.

Criticising the Translation of a Survey

In his book *Verstehen und Übersetzen*, Paul Kußmaul presents his readers with interesting translation problems. One such problem concerns the translation into German of the question "Have you ever been divorced?" (Kußmaul 2010:39). This is an example taken from the *European Social Survey* 2004. According to Kußmaul, the translator first came up with "Sind Sie jemals geschieden worden?" (ibid.) – which is a literal translation. This solution, however, is not the best solution, as Kußmaul explains:

> Das Risiko, auf die Frage „Sind Sie jemals geschieden worden" eine falsche Antwort zu bekommen, ist wahrscheinlich gering, man könnte sich aber vorstellen, dass die Befragten den Eindruck bekommen, geschieden zu werden, sei eher etwas Ungewöhnliches oder vielleicht sogar moralisch Verwerfliches. Für einen guten Katholiken ist es das ja auch. Eine spontane Antwort wäre dann: „Nein, natürlich nicht." Und möglicherweise würde eine solche Antwort dann durch die Frage suggeriert. Dies lässt sich als Szene beschreiben. Durch die Frage im Ausgangstext wird eine neutrale und wertfreie Szene suggeriert. Wertfreiheit ist entscheidend bei Umfragen, um verfälschte Antworten zu vermeiden.
>
> (Kußmaul 2010:182)

> The risk of receiving the wrong answer is probably low, when the question is "Sind Sie jemals geschieden worden?" – however, respondents may get the impression that being divorced is something rather

> unusual or even morally reprehensible. For a good Catholic, that's what it is. A spontaneous answer would then be: "No, of course not"; and such an answer would possibly have been suggested by the question. This can be described as a scene [in terms of Fillmore's scenes and frames]. The question in the source text suggests a neutral and non-judgemental scene. Neutralness is crucial in surveys to avoid getting a distorted response.
>
> [my translation, H. B.]

This explanation clearly states why the first solution can still be improved on. Paul Kußmaul suggests the following translation: "Sind Sie schon einmal geschieden worden?" (Kußmaul 2010:182). Below, we will demonstrate how a detailed analysis of the source text following the pattern of the decision-making process can pave the way for what may be regarded as a best translation.

The first decision concerns the question whether the overall translation strategy should be overt or covert. In the above example, the respondents are not in the least interested in the source text; they probably want to be able to answer the questions without any difficulty and finish the survey as quickly as possible. The overall translation strategy is, therefore, covert. The outcome of the first decision together with the assumptions about the respondents' expectations renders the outcome of the second decision obvious: the translation should be target-oriented, taking into account the respondents' cultural background and their knowledge of the world. In the third decision, these strategic requirements are further specified with regard to the above source text. The question "Have you ever been divorced?" has to be translated in such a way that the target text

- preserves the source text's noncommittal view of the respondent's marital status,
- is perfectly idiomatic (so as to ensure easy understanding),
- retains the neutral perspective of the source text as to who divorced whom,
- does not imply any divorce-related value judgements.

Unlike the arguments inherent in the first two decisions, the requirements derived from the third decision represent arguments that directly bear on the selection of the best possible translation solution. These four arguments are mandatory, because of the high demands made by the overall translation situation: a survey with unequivocal questions that the respondents should be able to answer as truthfully as possible. A translation solution can, therefore, only be satisfactory, if it is supported by all four arguments.

The arguments developed as a result of the translator's decision-making process define the translation strategy. They are summarised in Table 5.6.

Table 5.6 Translation strategy arguments – survey question "Have you ever been divorced?"

Argument ID	*Argument text*
A1ts	The respondents of the survey are not aware of the fact that they are reading a translated text; the strategic framework is, therefore, covert.
A2ts	The respondents probably prefer questions that are easy to understand; therefore, the translation should be target-oriented.
A3tsm	The source text is noncommittal with regard to the respondent's marital status: the target text must also be noncommittal in this respect.
A4tsm	The source text is perfectly idiomatic and easy to understand: the target text must also be perfectly idiomatic and easy to understand.
A5tsm	The source text does not imply that either the respondent or his or her partner filed for divorce; the target text must maintain the same neutral perspective.
A6tsm	The source text does not suggest that having been divorced is unusual or morally reprehensible; the target text must maintain the same neutral perspective.

While the arguments are reasonably precise, they do allow for some interpretational leeway. For example, the question whether or not a potential translation solution is idiomatic cannot always be answered with certainty: what is idiomatic and what is not often depends on the intuition of a competent native speaker, and discussions with students have shown that such intuition is variable. In some cases, even a corpus search may not be conclusive. This is when the argumentative approach to translation and translation quality assessment reaches its limits and decisions have to be made intuitively – as we will see below.

Having thoroughly analysed the source text and come up with a number of arguments for the translation strategy, the translator must now try to find a target text that is supported by the strategic arguments. To this end, the translator will intuitively generate what strikes him or her as potential translation solutions. With idiomaticity as the guiding principle, the solutions may include the following:

1 Sind Sie geschieden? [Are you divorced?]
2 Haben Sie sich schon einmal scheiden lassen? [Have you ever filed for divorce?]
3 Sind Sie jemals geschieden worden? [Have you *ever* been divorced?]
4 Sind Sie schon einmal geschieden worden? [Have you ever been divorced?]

These potential solutions have to be tested against the requirements stipulated in the translation strategy. While all solutions are idiomatic, each of the first three violates one requirement and, therefore, lacks the support of the corresponding argument. This can be described as follows:

1 The question "Sind Sie geschieden?" relates to the marital status of the respondent rather than to his or her having gone through a divorce sometime in the past.
2 The question "Haben Sie sich schon einmal scheiden lassen?" wrongly suggests that the respondent actually filed for divorce – whereas he or she may have been divorced without wanting to get divorced.
3 As has been pointed out above, the question "Sind Sie jemals geschieden worden?" may lead to an untruthful answer, since the respondent feels that having been divorced is unusual and, perhaps, morally reprehensible.
4 The question "Sind Sie schon einmal geschieden worden?" does not violate any of the requirements.

Having pondered these issues, the translator is now in a position to select the fourth solution as his or her best solution.

The argument-based decision-making process can also be depicted in a diagram for each of the potential translation solutions (see Figures 5.2–5.5). Since the source text consists of only one sentence and since arguments A3–A6 in the above translation strategy present rather exhaustively the requirements for the translation of that particular sentence, there is no need for additional arguments relating to more specific translation issues. Any of the mandatory arguments A3–A6 either supports the thesis that a potential translation solution is the best translation solution (that is, if the solution fulfils the corresponding requirement) or attacks the thesis that a potential translation solution is the best translation solution (that is, if the solution does not fulfil the corresponding requirement).

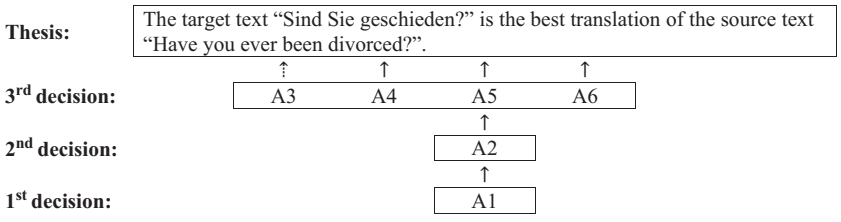

Figure 5.2 Arguments – first solution: "Sind Sie geschieden?"

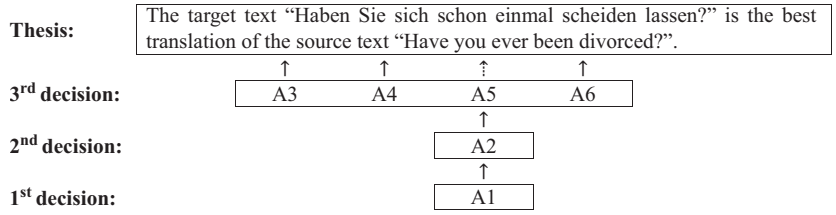

Figure 5.3 Arguments – second solution: "Haben Sie sich schon einmal scheiden lassen?"

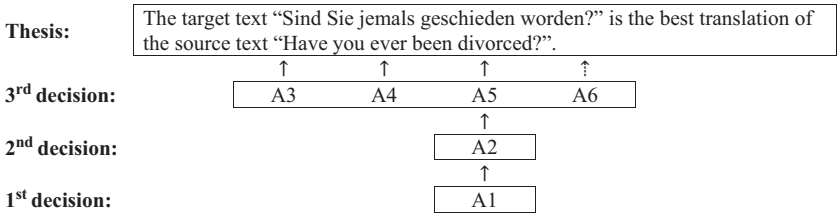

Figure 5.4 Arguments – third solution: "Sind Sie jemals geschieden worden?"

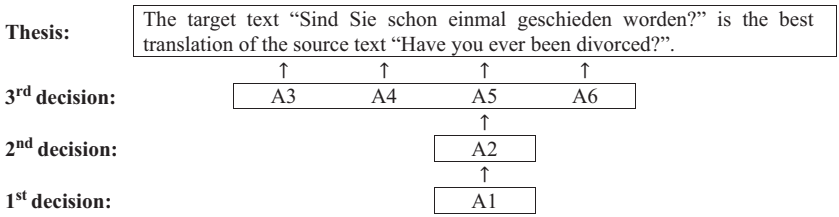

Figure 5.5 Arguments – fourth solution: "Sind Sie schon einmal geschieden worden?"

Figures 5.2–5.5 show that of the four potential solutions only the last one is supported by all four mandatory arguments (A3, A4, A5, and A6). These arguments are supported by the argument derived from the second decision (A2), which, in turn, is supported by the argument derived from the first decision (A1).

In the given translation situation, it is obvious that the translator will select the last of the four potential translation solutions. However, this process may be further complicated by additional solutions that spring to the translator's mind as an afterthought: as soon as "Sind Sie schon einmal geschieden worden?" has been selected as the best rendering for "Have you ever been divorced?", the translator considers "Wurden Sie schon einmal geschieden?", "Sind Sie schon mal geschieden worden?",

and "Wurden Sie schon mal geschieden?" as equally appropriate translations. The question is whether the changes in these alternative solutions give rise to an additional optional or even mandatory argument (one that has so far been overlooked) or whether a decision between the four options must rely on gut instinct. The solutions can be distinguished by two features: tense (present perfect vs. past) and formalness (more formal "einmal" vs. less formal "mal"). Thus, we get the following:

1	"Sind Sie schon einmal geschieden worden?"	Present perfect and more formal
2	"Wurden Sie schon einmal geschieden?"	Past tense and more formal
3	"Sind Sie schon mal geschieden worden?"	Present perfect and less formal
4	"Wurden Sie schon mal geschieden?"	Past tense and less formal

The decision whether to use the present perfect or past tense cannot easily be based on a clear argument. While, in German, the present perfect is often associated with spoken language and the past tense with written language, this distinction does not hold for the verb "sein" ("to be") – compare "Wir waren in Spanien" ("We were in Spain") and "Wir sind in Spanien gewesen". There is no difference in meaning, but the first alternative is more common than the second. This is probably also true of the verb "werden", albeit to a lesser extent. The ultimate decision in favour of one tense or the other is, therefore, not particularly relevant to the quality of the target text. Note that the tense used in the source text must not play a role in the translator's decision, because a corresponding argument would be totally irrelevant due to the covert translation strategy.

As regards the more formal/less formal distinction, a decision should be made on grounds that go beyond the source text question. While it may be argued that a less formal question sounds slightly more natural than a more formal one, such an argument may be offset by another argument which emphasises the need for stylistic uniformity of the whole survey: if the other questions have been translated in a more formal style, then the question "Have you ever been divorced?" should be translated in the same way. Such an argument would be supported by arguments A1 and A2; however, it should not count as a mandatory argument, because if, in some case, it contradicts the idiomaticity argument, the latter takes priority. The uniformity argument would, then, be an optional argument. Whichever solution the translator chooses, it is acceptable. The translator could make a random choice, trust his or her gut feeling, or select a solution along the subtle lines of argument described above. An evaluator should not find fault with the solution.

This is the point where our argumentative approach to translation quality assessment – while possibly still relevant to the translator – becomes insignificant to the external evaluator, who should be satisfied with a solution that is acceptable.

This chapter has shown how argument structures can be used to illustrate the decisions made in the process of translating and in translation quality assessment. Whether a translator needs to rely on the intricate interplay between intuitively generating potential solutions and consciously selecting one of these alternatives, or whether an evaluator needs to assess the translator's decisions and gauge them against his or her own standards – the above system can be used to do both: translate a source text into a satisfactory target text and assess the quality of a translation in a way that is to a high degree intersubjectively verifiable. To summarise our argument-based system of translation quality assessment, we can put forward the following principles:

- Translation is essentially a decision-making process; the decisions of this process are based on argumentative reasoning.
- An argument structure consists of one thesis and one or several arguments relating to that thesis.
- The thesis claims that a particular translation decision or translation solution is the best decision or solution.
- The arguments relating to the thesis are expressed mentally, orally, or in writing, using natural language.
- The arguments are informal arguments: they do not follow the formal argument structure of premisses and conclusion. If necessary, they could be reconstructed as formal arguments.
- It is not necessary to calculate the degree of justification of the thesis, because the argument structures themselves reveal which translation solution is better.
- At least two alternative theses and their corresponding argument structures are needed to make a translation decision at the level of the microtext.
- A translation decision favours the thesis that commands the strongest argumentative support.
- In the decision-making process, later decisions follow from earlier decisions.
- The arguments sustaining the first three decisions constitute the translation strategy.
- At the level of the third decision, the translation strategy is characterised by mandatory and, possibly, optional arguments. The requirements expressed in the mandatory arguments are binding for any direct translation decisions.

- The arguments directly supporting a thesis in the context of a microtextual translation decision must be supported by all mandatory strategic arguments – otherwise, they are irrelevant.
- A solution that is supported by all mandatory arguments of the translation strategy is an acceptable solution provided that the translation strategy is sound.

The application of these principles to the evaluation of commented translations in a university context will be demonstrated in Chapter 6.

Notes

1 The two solutions may also turn out to be equally unacceptable, if both are supported by rather weak arguments and a third solution can be shown to be better than either of the first two solutions.
2 On this mode of translating, cf. Vermeer (2003:20–21).
3 That the evaluator or critic should make an effort to understand the translator's decisions is shown, for example, in Reiß (1971) and Broeck (1985).
4 This has been pointed out by Hans Vermeer, who writes: "Translation fordert Entscheidungen auf allen sprachlichen und kulturellen Rängen" (Vermeer 1994:35).
5 By contrast, a *translation method* refers to an individual technique by which a source text unit is rendered into a target text unit in the face of certain linguistic or cultural obstacles. Such translation methods are described, for example, in Vinay/Darbelnet (1995:30ff).
6 Obviously, the translation strategy concept proposed here is prescriptive in the sense that a translator who follows such a strategy is likely to produce a good translation. At the same time, however, the strategy concept is explanative in that it helps to explain the decisions that must have been made (explicitly or implicitly), if the translation is acceptable. That translation strategy can also be regarded as any cognitive process by which a translator translates is shown by Wolfgang Lörscher, who has carried out a study to develop "a descriptive concept of strategy" (Lörscher 1991:72).
7 Cf. Krüger (2013) for a detailed discussion of the concepts of explicitation and implicitation from a cognitive linguistic perspective. Murtisari (2013), who looks at the matter from a relevance-theory angle, suggests that the distinction between explicitness and implicitness is a cline rather than a clear-cut dichotomy.
8 Similarly, Hönig (1995:55–56) emphasises the need for a macrostrategy ("Makrostrategie"), which enables the translator to monitor and control his or her microstrategies in the process of translating.
9 Interestingly, this assumption is also made by Carsten Sinner and Beatriz Morales Tejada (2015) in a study on translation perception as the basis of defining successful translations.
10 The overt–covert distinction is presented here as if it were applicable to all cultures. From our limited English-German perspective, though, such a universal claim would be presumptuous. One could well imagine cultures in which the different expectations of readers implied in the distinction between overt and covert translation do not exist or are irrelevant because a translated text is always marked as such and read as such. Nevertheless, we take it that, in a large number of cultures, the above-described difference

in what readers expect from translated texts is relevant to the way in which translation works in these cultures.

11 Other possible approaches to argumentation would have been Toulmin (1958) and Freeman (1991).

12 This is comparable to Kenneth McLeod's distinction between deductive, inductive, and defeasible types of argument. The latter are of a rather "fragile nature" as they "[lack] the verifiable backing of probability and thus the strength of inductive arguments" (McLeod 2012:23).

13 The three points of departure are discussed in Betz (2010:29–47); for a summary of what the theory of dialectical structures is supposed to achieve, cf. Betz (2010:47).

14 This presupposes that the reasoning behind an argument must be valid, so that, if all premisses of an argument are true, it is rational to assume that the conclusion of that argument is also true.

15 The conditions are preliminary in the sense that they will be defined more precisely in the light of further theoretical considerations (cf. Betz 2010:87–91). For our purposes, though, the more straightforward definitions suffice.

16 In a dialectical structure, the premiss of an argument is called a "free" premiss, if and only if there is no dialectically valid argument the conclusion of which negates, or is equivalent to, the premiss (cf. Betz 2010:84).

17 Betz shows that, while dialectical-syntactic entailment always implies dialectical-semantic entailment, this is not true the other way around (cf. Betz 2010:109).

18 Cf. Betz (2010:150f.) for a discussion of the terminology.

19 The aspects discussed in this paragraph summarise Betz (2010:180–184).

20 This reflects Betz's train of thought on the objectivity of the evaluation procedures in dialectical structures (cf. Betz 2010:192–193).

21 In the case of an external evaluator, the situation is different inasmuch as the external evaluator evaluates a translated text against the background of his or her own world knowledge and translational expectations. Here, much depends on the degree to which the evaluator is willing to, and manages to, reconstruct the translator's intention and his or her strategy.

22 One such example can be found, for instance, in Krings (1986:404). By contrast, Hönig (1995:51) proposes a model that purports to be somewhat closer to translating as it actually happens.

23 A typical example would be the argument that, of two viable target text units, one is better than the other because it is closer to the wording of the source text, even though, in the particular translation situation, closeness to the source text is absolutely irrelevant to the quality of the translation.

24 The degree of justification is relative to the ratio between directly supporting and directly attacking arguments: two supporting and one attacking argument result in a higher degree of justification than three supporting and two attacking arguments.

25 The – in many places – less-than-satisfactory translation suggests that the strategy followed by the translator must have been different from the translation strategy outlined above, which constitutes the *evaluator*'s suggestion of how the novel should have been translated.

26 This summarises the slightly more elaborate argumentation in Sabban (2009:73).

27 The discussions of other excerpts do feature the occasional explanation of what might have led the translator to come up with such an unsatisfactory translation. An example can be found in the discussion of the second excerpt (cf. Sabban 2009:72).

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6 Evaluating the Evaluator

Based on the principles of translation quality assessment set out in Chapters 4 and 5 and the evaluation framework described in Chapter 3, we are now in a position to analyse actual evaluations, that is, the examiners' reports of commented translations written to fulfil the requirements for a BA degree. We take as a point of departure the prescriptive elements of our theory of translation quality assessment – those aspects of evaluation that have been regarded as essential by other translation scholars and for which the above theory provides a coherent rationale. This is complemented by a descriptive dimension in which we will establish how evaluators actually evaluate commented translations: what approaches they use and what their priorities are. Finally, by comparing the descriptive findings with the prescriptive elements, we will get a first impression of whether and to what extent the examiner's reports meet the scholarly expectations of good translation quality assessment.

The Corpus: Examiners' Reports of Commented Translations

Theses written as part of the bachelor's degree course *International Communication and Translation* at the University of Hildesheim may either discuss a subject related to the study programme or feature the translation of a 3,000-word text. The second option is referred to as a commented translation, because it includes not only a detailed analysis of the source text but also a commentary on the translation process and/or individual translation decisions. As has been pointed out in Chapter 3, the commentary ideally serves to defend the translation on the basis of the source text analysis.[1] It may constitute a separate chapter of the thesis (like the analysis of the source text) or take the form of footnotes or endnotes.

While commented translations are fairly common in *International Communication and Translation* at the University of Hildesheim, they appear to be less common at other German institutions that offer degree courses in translation studies. When I contacted the translation

departments at several universities, some said they did not accept commented translations as bachelor's theses, whereas others told me that relatively few of their bachelor's theses were commented translations. In the end, I received examiners' reports only from the University of Hildesheim. Each examiner agreed (usually in writing) that I was allowed to use his or her report(s) for my project.[2] To render the texts anonymous, any personal data of examiners and students have been deleted. The total corpus comprises 82 reports by 11 different examiners. More than half of the reports (46) were prepared by one examiner, the others contributed between one and ten reports. I have refrained from adding to the corpus any of my own evaluations of commented translations.

Methodology

The analysis of the corpus will cover all aspects of the reports: the formal characteristics of the theses referred to in the reports and the formal characteristics of the reports themselves, the evaluation of the source text analysis as well as the assessment of the translation together with the translation commentary. To describe these aspects, we shall build a set of clearly defined categories and a corresponding set of suitable questions by which these categories can be elicited. For all those aspects that relate to the translation – that is, the source text analysis, the actual rendering, and the commentary – the questions should also cover the prescriptive dimension so as to enable a comparison between TQA desiderata and the actual handling of the translation quality assessment. Whenever a question lends itself to making assumptions about the outcome of the investigation, we will express this assumption in terms of a hypothesis.

As we analyse the examiners' reports and the way in which they reflect the different approaches of assessing the commented translation, we should be aware of the practical aspects involved in preparing the report. One such aspect is time. Examiners often have to read several theses so that in order to do justice to all of them, they have to strike the right balance between a detailed analysis and a cursory reading of the commented translations. In other words, time constraints might cause the examiner to examine the student's translation not as closely as he or she would have done otherwise. Such time constraints could be at fault, if the report is relatively short, if it provides examples only from the beginning of the target text, or if it discusses the translation without reference to the source text. Another practical aspect has to do with the underdetermination inherent in informal argumentation: an informal argument or a statement often implies other arguments that are not explicitly mentioned in the report. When evaluating the evaluator, we need to take such implicit arguments into account.

Looking at Formal Characteristics

The formal characteristics of a commented translation include the following aspects:

- the title page;
- the table of contents;
- the chapters featured in the thesis and the extent to which they fulfil their respective functions;
- the overall structure, in particular, the order of the chapters and their numbering;
- the layout;
- mistakes in spelling, grammar, and punctuation outside the actual translation;
- the length of the thesis.

The questions that arise in this context are, for example:

- Does the title page contain all details required?
- Is the table of contents correct? Does it give the page numbers of each chapter?
- Does the thesis have an introduction and a conclusion? Does the bibliography cover all references made in the text?
- Have the chapters been arranged in a plausible order? Is the numbering logical?
- Does the text show irregularities in layout? Does it comply with any stipulated layout requirements?
- Are there frequent mistakes in spelling, grammar, and punctuation in any of the non-translation chapters of the thesis?
- Does the thesis stay below the required maximum length of 40 pages?

Our task is to find out whether the examiner of a commented translation provides answers to any such questions. To elicit the formal characteristics listed above, we can ask:

Question 1: What formal characteristics of the thesis does the evaluator cover in his or her evaluation?

The answer to this question will consist of a list of categories of formal characteristics. While the above seven categories are intended to be exhaustive, there may – in the analysis of the examiners' reports – well arise characteristics that would best fit into an altogether different category. This is why our conclusive list will comprise the following eight categories:

1 title page
2 table of contents

3 chapters
4 overall structure
5 layout
6 mistakes
7 length
8 others

Since the present work focusses on the TQA approaches featured in the examiners' reports, the formal characteristics of the commented translations will not be analysed in detail. Reference will only be made to the fact whether or not a particular category has been mentioned in the report.

The formal characteristics of the reports themselves include overall structure and length. With regard to overall structure, we can distinguish between a strong and a weak structure: a strong structure has a distinct outline with paragraphs (and, possibly, headings) that clearly refer to one particular issue; a weak structure, on the other hand, consists of large units that integrate the discussion of several issues. Since it may not always be obvious if a given examiners' report features a weak or a strong structure, it makes sense to also cater for hybrids: those cases in which the structure is neither strong nor weak (but something in between). Thus, we get:

Question 2: Does the report have a weak or a strong structure?

The answer will be one of the following categories:

1 weak
2 strong
3 neither weak nor strong

As regards the length of the reports, we will give the approximate number of pages. In this context, a first general hypothesis comes into play. As the report should be proof against any objections that might be raised by the student, it is likely that commented translations of low quality require more evidence than commented translations of high quality that the criticism put forward in the report is, indeed, justified. Moreover, since the quality of a translation is often assessed based on the number of errors, commented translations with many errors will probably result in longer reports. The hypothesis, then, runs:

Hypothesis 1: The length of an examiner's report is in inverse proportion to the quality of the commented translation.

Of course, the length of a report also depends on the preferences and time constraints of the examiner. Therefore, it makes sense to test the hypothesis not only for the complete corpus but also for the reports written by each individual examiner. Although the background to the first hypothesis might suggest a prescriptive dimension even to the formal

characteristics of the examiners' reports (according to which it would be better to write longer reports rather than shorter ones), such consideration is out of place, here, because it neglects the complexity of the overall evaluation process. The prescriptive dimension will become relevant in the next section, when we look at aspects of translation quality assessment.

Looking at Aspects of Translation Quality Assessment

The focus of the present study is on analysing how evaluators of commented translations back up their TQA approach – in particular, what principles they follow and what arguments they use. In keeping with our findings from previous chapters, we will ask whether and to what extent the examiners' reports abide by the standards that translation scholars have called for. The corresponding issues will be discussed under three headings: source and target, errors and achievements, and evidence and arguments.

Source and Target

A central question in TQA concerns the actual comparison of source and target: does the evaluator of a translation look at both the target text and the source text, or does he or she assess the target merely in its own right? The criteria that may help decide this question have largely been set forth in Chapter 3. They are summarised in Table 6.1.

The problem with these criteria is that it may be impossible to establish whether they affect the evaluation of the commented translation, unless the report explicitly refers to them as the cause of a particular procedure. A case in point is an insufficient quality of the source text analysis: here, the evaluator could even stop short of reading the translation if the source text analysis is a fail. Another clear hint might be the absence of source text examples – which might indicate that source and target have not been compared. References to line numbers of the source text might give a rough idea of what source text sections any examples were taken from. For instance, if these numbers do not exceed 100 or 150 and if the examples reveal quite a few errors, then it is likely that the second half or so of the translated text has either not been examined or deemed unnecessary to prove the quality of the translation. That an examiner's report explicitly provides details of the evaluation procedure is not to be expected. The vague conclusions that could, in some cases, be made with regard to the comparison of source and target or a mere perusal of the target text can usually not be put down to any hard and fast criteria. Therefore, we will ask generally:

Question 3: What hints does the examiner's report provide with regard to the evaluation procedure, that is, in particular, with regard to the question whether the source text and the target text have been compared?

Table 6.1 Comparison of source and target – criteria

Criteria	*Explanation*
Time constraints	Ideally, the evaluator does both: compare source and target for accuracy of the translation and read the target text on its own for coherence and consistency. However, since the observant evaluator may also pay attention to coherence and consistency of the target while comparing it to the source, the comparison is more important than the perusal of the translated text on its own. Thus, if faced with time constraints, the evaluator should go for the comparison rather than the target text reading. Only exceptional circumstances might justify skipping the comparative element. These circumstances will be broached in connection with the other criteria.
Source text type and translation brief	Much depends on the translation strategy. If the source text and translation brief require a strict overt handling of the translation, a comparison of source and target is essential. On the other hand, if the translation brief demands the covert translation of a source text in which the conative function is dominant, then the source is relevant only inasmuch as it provides the basis of the content of the target text. Provided that the evaluator has read the source text and knows what it is about, he or she can dispense with a sentence-by-sentence comparison of source and target. In a commented translation, however, the overall situation tends not to favour an extremely overt nor an extremely covert approach. In other words, a comparison of source and target is generally considered advisable.
Quality of the target text	A translation that is either extremely good or extremely bad could be argued to require less effort on the part of the evaluator than a translation whose quality ranges somewhere between these extremes. If a first reading of the target text shows that the quality is unacceptable and the only possible result is a fail, then there may be no need to compare source and target. The case might be similar – though, perhaps, less unequivocal – if the translation strikes the evaluator as exceptionally good. Rather than dispensing with either the comparison of source and target or the close reading of the target text on its own, the evaluator could also opt for a partial evaluation of the commented translation: if the excerpts looked at show a fairly consistent quality, it can be assumed that the rest is of approximately the same quality.
Quality of the source text analysis	A recent exam regulation stipulates that the analysis of the source text must achieve at least a pass. This regulation could have serious consequences for the evaluation of the translation, because a failed source text analysis would render an assessment of the target text quality superfluous.
Preference of the evaluator	Irrespective of the above criteria, an evaluator will have his or her own preferences with regard to the evaluation of a commented translation. If he or she deems it sufficient to just compare source and target or to just read the target text on its own, then the other criteria may have little or no effect on the evaluation.

Due to the vagueness of this question, there is no need to set up any response categories. Such categories will be more readily established in the following chapter, when we look at errors and achievements.

Errors and Achievements

To assess the quality of a translation, the evaluator has the following options:

1 giving a general impression of the quality without reference to individual errors and achievements
2 focussing on errors as detracting from an expected quality standard
3 focussing on achievements as indicators of translation quality
4 taking into account both errors and achievements in the translated text

The first option would be particularly suitable for a target text written to a very high standard – with hardly any mistakes and no translation errors. In the second option, the evaluator expects an acceptable translation as the norm and estimates or calculates the impact that errors have on the quality of the target text. The focus on achievements in the third option can be regarded as an effort to emphasise the positive elements in a translation and, thus, to encourage the student: as with the second option, the effect of the successful translation solutions on the overall target text quality can be either estimated or calculated. The same holds true for the fourth option, which combines the second and third options.

Calculating the impact of errors and/or achievements on the quality of the translation adds to the objectivity that every evaluator should strive for, because classifying, weighting, and counting errors and/or successful translation solutions involves a close analysis of the source and target texts.[3] However, since different source texts are not necessarily comparable, the evaluator ought to establish a framework by which he or she can assess the level of difficulty of translating a given source text. Whether such an assessment is carried out in a wholesale fashion after a close reading of the text to be translated or whether the level of difficulty is calculated on the basis of the number of source text sentences or phrases that pose special translation problems – the result would have to be a factor by which the number of errors and/or successful solutions could be standardised. For a translation of average difficulty, the number of errors and the number of successful translation solutions would be multiplied by one. That factor would be slightly higher for errors, if the translation was comparatively easy, and slightly lower, if the translation was particularly difficult. To count achievements, the adjustment of the factor would be reverted. Obviously, such a detailed approach is extremely time-consuming, so that it is doubtful whether it is applied to the evaluation of commented translations.

The first question that should be asked in this context is as follows:

Question 4: How does the evaluator assess the quality of the translation?

The answer to this question will be one of four categories corresponding to the four options given at the beginning of this section:

1 general impression
2 error focus
3 achievement focus
4 errors and achievements

A closer look will then reveal if the examiner's report distinguishes between different kinds of errors and/or achievements:

Question 5: Have the errors and/or achievements been classified and, if so, how?

Providing answers to this question in terms of predefined categories is pointless as there are many possibilities of distinguishing between different errors or achievements. If errors and/or achievements have been classified in an examiner's report, we will give a brief description of the error and/or achievement classes. Apart from being classified, errors and/or achievements may also be counted. Here, the straightforward question is as follows:

Question 6: Does the evaluator count errors and/or achievements?

In the case of an affirmative answer, we should then also ask:

Question 7: Have the errors and/or achievements been weighted and, if so, how?

For counting makes sense only if major errors and/or achievements are weighted differently from minor errors and/or achievements. What counts in the end is not the number of errors and/or achievements but the number of points calculated by totalling the weighted errors and/or achievements. Errors (and, to a lesser degree, achievements) can also be weighted in an impressionistic fashion, the most straightforward distinction being that between major and minor errors. As with classification, the weighting of errors and/or achievements, if applicable, can only be described individually for each examiner's report.

Closely related to weighting is the last question under the heading of errors and achievements:

Question 8: Which evaluation perspective prevails: the professional reader's or the student translator's perspective?

Four answers are possible:

1 the professional reader's perspective
2 the student translator's perspective
3 neither perspective (if the issue is handled inconclusively)
4 not applicable

The question about the evaluation perspective might be applicable, if the examiner's report focusses on errors and if at least one of the errors can be interpreted in different ways. A wrong spelling, for example, that is not easily recognised as such since it inadvertently changes the meaning of the intended word, would be considered a major error from the professional reader's perspective but a minor error from the perspective of the student translator – after all, it is just a spelling mistake (cf. Chapter 3 for an example). Here, a specific weighting of the error would indicate its relative seriousness or triviality as would a pertinent explanation in the examiner's report. Where such errors are not weighted at all or handled inconclusively, neither perspective prevails. However, errors that can be interpreted from different points of view are not very frequent. Therefore, it is likely that, in most cases, this question will be regarded as not applicable. Where it is applicable and where the evaluator indicates his or her point of view through a corresponding interpretation of the error, we are already touching on aspects of evidence and arguments – which are the subject of the next section.

Evidence and Arguments

In Chapter 5, we have shown that arguments play a crucial role in translation – when making decisions in favour of a particular solution and when assessing the quality of these solutions. We have also shown that the need for argumentation in translation quality assessment has been recognised from different angles by several translation scholars. Their demands have led to the following TQA requirements:

1 An evaluator should try to understand why the translator translated as he or she did.
2 An evaluator must be able to justify any changes he or she would want to make to a translation.
3 The evaluator must provide a better solution and state why it is better.
4 The evaluator's arguments draw on factors that cannot be defined in advance but must be established for each translation and translation quality assessment on the basis of the source text and the overall translation situation.

These requirements will now be discussed in more detail. The idea is to generate suitable questions and response categories that can be used to analyse the examiners' reports and find illuminating answers as to how evaluators justify their evaluations of commented translations.

The first requirement refers to the translator's overall translation strategy and to his or her reasons for preferring one particular translation solution to another. The question is how the strategy and any preferences

can be recognised in the commented translation. There are two possibilities: they may be explicitly mentioned, as is the case, for example, when the source text analysis leads to an obvious translation strategy or the commentary clearly states why an alternative solution has not been selected; or the translator's intention may be merely implied in the way he or she has translated certain source text passages. Whether explicit or implicit, the translator's intention can be either included in the examiner's report or ignored. To include the translator's intention, the evaluator would have to quote relevant remarks from the source text analysis or the commentary, or reconstruct the strategy or individual decisions from the commented translation. While the first option is undoubtedly explicit, the second may range from obvious attempts at reconstructing the translator's intention to mere assumptions about what the translator might have had in mind. Finally, the evaluator may also criticise the translator's failure to explain his or her translation strategy. As we analyse the examiners' reports, we should ask the following question:

Question 9: Does the evaluator discuss the translator's intention and, if so, how?

If the answer is "yes", the following categories become relevant:

1 Quoting the translation strategy: the evaluator quotes the translation strategy explicitly mentioned by the translator.
2 Quoting the translator's reasons: the evaluator quotes any reasons the translator gives to defend individual translation decisions.
3 Reconstructing the strategy: the evaluator reconstructs the translator's strategy.
4 Reconstructing the translator's choice: the evaluator reconstructs why the translator chose a particular translation solution.
5 Criticising disregard of a strategy: the evaluator criticises that the translator does not sufficiently explain his or her translation strategy.

Since the evaluator evaluates, first and foremost, the translated text, and since the translator's intention is, in a sense, implied in the way he or she translated the source text, we expect that, for many examiners' reports, the above question will be answered in the negative. In those cases where the answer is positive, the majority of reports will either criticise the translator's disregard of a strategy or refer to the translator's reasons for a particular translation solution: while disregard of a strategy is easily made out in the translator's source text analysis, his or her reasons for a particular translation solution can be readily found in the commentary to the translation.

If an evaluator finds fault with a particular translation solution, he or she has to state why.[4] The arguments provided to support any such criticism of the target text must be sound in the sense that they need to be founded in a translation strategy derived from the source text analysis

and the translation brief. Any other arguments are irrelevant. For example, if the translator intentionally omitted a source text element because it would be redundant in the target culture, then any argument against such a procedure would be inappropriate in a covert translation setting. Also not founded in a translation strategy are quasi-tautological arguments ("this is wrong because it is unacceptable") and superficial arguments ("this doesn't sound nice"). The following two questions cover both negative and positive criticism:

Question 10a: To what extent does the evaluator provide arguments as to why a translation solution is not satisfactory?

Question 10b: To what extent does the evaluator provide arguments as to why a translation solution is successful?

Before answering these questions, we need to discuss another distinction with regard to arguments.

Ideally, each unsatisfactory solution is criticised with at least one relevant argument; irrelevant arguments should not occur. However, some target text errors might be so blatantly obvious that there is no need for an explicit argument to attack the corresponding translation solution. This is usually the case with grammar and spelling mistakes: here, the arguments can be regarded as implied by the mention of the mistakes. In answering the question whether and to what extent the evaluator provides arguments against unsatisfactory translation solutions, both explicit and implicit arguments must be taken into account. Obviously unsatisfactory translation solutions are those errors that Pym (1992) refers to as "binary" (cf. Chapter 3 for a brief discussion of this concept). Apart from grammar and spelling mistakes, they also include false friends and similarly evident translation errors. These errors usually concern individual words or phrases and tend to have little effect on a proper understanding of the target text (because they are easily recognised). If in doubt whether an unsatisfactory solution is an obvious mistake, we will demand that the evaluator's criticism be underpinned by an explicit argument.[5]

Non-binary errors usually call for an explicit argument; and this argument will often be supported by quoting the error together with the phrase, clause, sentence, or even paragraph in which it occurs. In some cases, such a context may imply the argument why the translation solution is unsatisfactory and, thus, render an explicit argument unnecessary. There are, then, two different kinds of implicit arguments: the arguments implied in binary errors and the arguments implied in those non-binary errors quoted with a sufficient context. Note that the number of implicit arguments includes only the most obvious argument; any additional arguments that could be devised do not count. Thus, the number of implicit arguments equals the number of binary errors and sufficiently contextualised non-binary errors without explicit arguments. Multiple arguments provided for one error or successful translation solution must

be explicit arguments. If a binary error or sufficiently contextualised non-binary error comes with an explicit argument, then the argument implied in the error does not count unless the explicit argument provides another, less obvious reason for criticising the translation solution.

Admittedly, the question whether an error quoted without an explicit argument and without context is binary or non-binary is subject to interpretation. If we can imagine a likely context in which a solution that is considered unsatisfactory can actually be regarded as satisfactory, then the mere mention of this solution as unsatisfactory does not imply the required argument. For example, criticising the rendering of English "invite" as German "auffordern" calls for an explicit argument, because there are contexts in which such a translation is adequate. A non-binary error quoted without an explicit argument and without context will probably be confirmed as an error by recourse to the source text, even if a first impression suggests that the corresponding translation solution is acceptable. Still, we should allow for the possibility that checking the source text does not furnish such confirmation.

With regard to successful translation solutions, it could be contended that they are less in need of being substantiated by an argument than translation errors, because the point made in mentioning them does not challenge the judgement of the translator, who would probably agree that his or her translation solution is, indeed, successful. Although successful translation solutions are likely to be quoted without an argument, any arguments that are put forward to underpin a positive judgement can only be explicit arguments. In other words, a successful translation solution cannot imply the argument why it is successful. It is to be expected that positive translation criticism will often dispense with argumentative support and, possibly, discuss the relevant solutions in a general way.

With this, we are now in a position to specify the insights to be gained from answering the argument questions 10a and 10b. We are considering the results from four points of view.

Looking at translation solutions in general:

1 total number of translation solutions referred to in the examiner's report
2 number of unsatisfactory translation solutions referred to in the examiner's report
3 number of successful translation solutions referred to in the examiner's report

Looking at errors mentioned in the examiner's report:

4 total number of binary errors
5 number of binary errors with an additional explicit argument that is different from the argument implied

6 number of binary errors where the implicit argument is made explicit
7 total number of non-binary errors
8 number of non-binary errors quoted with a context sufficient to imply the argument proving the point
9 number of non-binary errors with explicit arguments
10 number of non-binary errors without arguments – neither implicit nor explicit (calculating the difference between 7 and, in brackets, 8 plus 9)

Looking at successful translation solutions mentioned in the examiner's report:

11 number of successful translation solutions with arguments
12 number of successful translation solutions without arguments

Looking at arguments that come up in the examiner's report:

13 total number of arguments including multiple arguments for one translation solution
14 number of implicit arguments (adding the results of 4 and 8 and subtracting 6)
15 number of explicit arguments including multiple arguments (calculating the difference between 13 and 14)
16 number of relevant arguments (explicit and implicit)
17 number of irrelevant arguments (can only be explicit)

In addition, we can formulate two hypotheses:

Hypothesis 2: The number of explicit arguments exceeds the number of implicit arguments.

This hypothesis is based on the assumption that the evaluator, when discussing the translation errors, is likely to pick on the less obvious ones – those that need to be substantiated by an explicit argument – because the obvious errors can easily be dealt with in a wholesale fashion. With regard to successful translation solutions, we expect that the third hypothesis is true:

Hypothesis 3: The number of successful translation solutions without arguments exceeds the number of successful translation solutions with arguments.

While the above results and hypotheses cover the core aspects of argumentation in evaluating commented translations, they do not quite conclude the argument issue – as will be shown in the next paragraph.

Translation errors have so far been regarded as those individual renderings that the evaluator finds fault with, because he or she deems them unsatisfactory for some reason. But what if a translation solution that has been judged unsatisfactory is, in fact, perfectly adequate? This

question brings to mind our key proposition that the quality of a translation solution is only as good as the arguments supporting it (cf. Chapter 5). Argumentation must establish whether a solution is satisfactory or unsatisfactory. Using the wrong argument to criticise a translation solution may result in misjudgement. Such misjudgement can emerge from any of the following four constellations:

1 A satisfactory solution is criticised as unsatisfactory without argumentative support.
2 A satisfactory solution is criticised as unsatisfactory by providing an irrelevant or even wrong argument.
3 A satisfactory solution is "corrected" by providing another solution that is equally satisfactory.
4 A satisfactory solution is "corrected" by providing another solution that is wrong.

While it is clear that such assessment errors should not occur, they cannot be altogether ruled out.[6] The first and third constellations can easily come about, when an expression strikes the evaluator as not quite appropriate and he or she can immediately think of an alternative. However, providing an irrelevant or wrong argument (second constellation) or even a wrong solution (fourth constellation) to substantiate criticism of a satisfactory solution would be a very serious error on the part of the evaluator. The question that elicits any of the four constellations or a negative response runs:

Question 11: Does the evaluator judge as unsatisfactory translation solutions that are, in fact, satisfactory and, if so, in which way?

It is to be expected that the negative responses are the rule and the cases described in the first and third constellations are extremely rare. We are not likely to find instances that correspond to the second and fourth constellations. In judging the evaluator's judgement, we should, of course, make allowance for individual preferences: what we might regard as just about acceptable or possibly acceptable (depending on a context that the evaluator does not provide) may already be unacceptable to the evaluator. Therefore, we will accept the evaluator's judgement unless there is clear evidence that the criticised solution is, indeed, satisfactory. The next step in our analysis of the evaluator's assessment of translation quality takes up the question of alternative solutions provided in the examiner's report.

In Chapter 2, we come to grips with Juliane House's approach to translation quality and give two examples in which translation criticism is not convincing, because it stops short of providing a well-argued alternative. Generally, there is no point in saying that a translation solution is unsatisfactory, if one cannot come up with a better alternative and state why it is better. This is certainly true for those unsatisfactory translation

solutions that require a clear explicit argument as to why they are unsatisfactory. Therefore, we ask:

Question 12: To what extent does the evaluator provide an alternative to a criticised target text solution, and to what extent does he or she show that the alternative is, indeed, better?

Only those obvious errors whose mention implies the underlying arguments can do without a correcting alternative. In such cases, the correcting alternative and the argument justifying the alternative can be regarded as implicit. The above question, then, should yield the following results:

1 number of unsatisfactory solutions for which no alternative is given;
2 number of unsatisfactory solutions for which at least one alternative is given;
3 number of alternative solutions provided (including multiple alternatives for one translation error);
4 number of unsatisfactory solutions for which at least one alternative is given that is not supported by an argument;
5 number of unsatisfactory solutions for which at least one alternative is given that is supported by an argument (or arguments).

The first two figures show how far an examiner's report meets the requirement of providing an alternative solution that is more suitable than the criticised translation. They allow for both explicit and implicit alternatives. An alternative is implied, if it is the only possible alternative (or an obvious alternative) for the error indicated (for example, the correct spelling of a word); an implicit alternative does not extend to translation errors that are obvious yet can be corrected in different ways. In combination with the second result, the third figure indicates whether, in some cases, the evaluator provides more than one alternative for one unsatisfactory translation solution. In the fourth result, the number covers only explicit alternatives, because an implicit alternative would imply the reason why it is better than the translator's solution. Finally, the fifth result includes both explicit and implicit alternatives and arguments. Note: while an implicit alternative always points to a corresponding implicit argument, this is not necessarily true the other way round. An implicit argument involves an implicit alternative only if the underlying error is a *binary* error; an implicit argument derived from the sufficient context of a *non-binary* error does not suggest an obvious alternative solution nor does it automatically double as an argument that supports an explicit alternative. These figures, then, reveal the extent to which the examiners' reports comply with the third TQA requirement mentioned at the beginning of this section.

The fourth requirement is about the factors that can be used to argue for or against individual translation solutions. These factors may be

drawn from a large variety of sources (as has been shown in Chapter 4) provided that they emanate from the actual translation situation and are relevant to translation quality assessment. The different sources have been outlined in the concept of the translator's daffodil. This concept can help the evaluator to cover a wide range of TQA factors and it can help us to analyse the content of any explicit or implicit arguments in the examiners' reports. The translator's daffodil arranges the following factor groups around the focal target text:

- source text
- text form
- client
- translator
- culture
- politics

What factors from these factor groups actually play a role in the evaluation of the target text depends on their relevance to the usability of the translation (cf. the definition given in Chapter 4 of factors relevant to the assessment of translation quality).

In the context of a commented translation, the factors relevant to the evaluation of the target text are not likely to be culled from the whole range of factor groups. The evaluator's arguments will probably draw on text form, source text, and culture factors rather than on factors to do with the translator, the client, or politics. Here are some examples of factors that can be expected to be prominent in the arguments of the evaluators:

1 The most obvious errors – grammar and spelling mistakes – relate to the text form factors lexis and syntax. Corresponding criticism would be supported by implicit or explicit arguments to the effect that a particular word or sentence does not comply with the rules of the target language. Since grammar and spelling mistakes are usually evident, it is to be expected that they are often dealt with in a wholesale fashion rather than being listed individually.
2 Another text form factor, meaning, comes into play when the evaluator finds fault with an unequivocally wrong translation solution. As in the first example, the mere mention of the mistake implies the argument that supports the evaluator's finding.
3 The time of communication as a source text factor is important whenever a relative time reference in the source text would need to be changed in the target text. The corresponding argument should state that the change is necessary due to the source and target text functions and the resulting covert translation strategy.

4 Source text defects constitute an important source text factor. Such defects may extend, for example, to factual errors, inappropriate terminology, or stylistic inadequacy.
5 Culture factors such as cultural norms are always relevant to translation, albeit often in a more general way. Their relevance is more pronounced whenever culture-specific items have to be rendered from the source into the target language and culture. Here, an explicit argument would have to explain the appropriate handling of the translation issue against the background of cultural norms.

Given the complexity of the translation process with a large number of factors influencing the target text, any question which tries to elicit the content of the evaluator's arguments cannot be answered simply by a set of response categories. Thus, the following question will result in a description of the argumentative content revealed in the reports:

Question 13: What are the arguments put forward by the evaluator?

Here, the concept of the translator's daffodil with its factors and factor groups may serve as a descriptive framework. The description of the evaluator's arguments concludes our discussion of aspects and characteristics that can be expected in an examiner's report. Next, we will summarise the methodology.

Summary of Methodological Issues

The questions and response categories by which we intend to capture the most important aspects of the examiners' reports are summarised in Table 6.2. The questions give rise to three hypotheses:

Hypothesis 1: The length of an examiner's report is in inverse proportion to the quality of the commented translation.
Hypothesis 2: The number of explicit arguments exceeds the number of implicit arguments.
Hypothesis 3: The number of successful translation solutions without arguments exceeds the number of successful translation solutions with arguments.

Whether the hypotheses are true or false will be revealed in the next section together with the results of the study.

Results

Applying the above set of questions to the corpus is straightforward in theory but less so in practice. Consistency arguably constitutes the biggest problem facing the researcher: trying to ensure that errors and

Table 6.2 Summary of questions and response categories

Question	*Response categories*
Question 1: *What formal characteristics of the thesis does the evaluator cover in his or her evaluation?*	1 title page 2 table of contents 3 chapters 4 overall structure 5 layout 6 mistakes 7 length 8 others
Question 2: *Does the report have a weak or a strong structure?*	1 weak 2 strong 3 neither weak nor strong
Question 3: *What hints does the examiner's report provide with regard to the evaluation procedure, that is, in particular, with regard to the question whether the source text and the target text have been compared?*	[not applicable]
Question 4: *How does the evaluator assess the quality of the translation?*	1 general impression 2 error focus 3 achievement focus 4 errors and achievements
Question 5: *Have the errors and/or achievements been classified and, if so, how?*	[yes + description; no]
Question 6: *Does the evaluator count errors and/or achievements?*	[yes; no]
Question 7: *Have the errors and/or achievements been weighted and, if so, how?*	[yes + description; no]
Question 8: *Which evaluation perspective prevails: the professional reader's or the student translator's perspective?*	1 the professional reader's perspective 2 the student translator's perspective 3 neither perspective 4 not applicable

(*Continued*)

Question	*Response categories*
Question 9: *Does the evaluator discuss the translator's intention and, if so, how?*	If the answer is "yes": 1 Quoting the translation strategy: the evaluator quotes the translation strategy explicitly mentioned by the translator. 2 Quoting the translator's reasons: the evaluator quotes any reasons the translator gives to defend individual translation decisions. 3 Reconstructing the strategy: the evaluator reconstructs the translator's strategy. 4 Reconstructing the translator's choice: the evaluator reconstructs why the translator chose a particular translation solution. 5 Criticising disregard of a strategy: the evaluator criticises that the translator does not sufficiently explain his or her translation strategy.
Question 10a: *To what extent does the evaluator provide arguments as to why a translation solution is not satisfactory?* *Question 10b:* *To what extent does the evaluator provide arguments as to why a translation solution is successful?*	Looking at translation solutions in general: 1 total number of translation solutions referred to in the examiner's report 2 number of unsatisfactory translation solutions referred to in the examiner's report 3 number of successful translation solutions referred to in the examiner's report Looking at errors mentioned in the examiner's report: 4 total number of binary errors 5 number of binary errors with an additional explicit argument that is different from the argument implied 6 number of binary errors where the implicit argument is made explicit 7 total number of non-binary errors 8 number of non-binary errors quoted with a context sufficient to imply the argument proving the point 9 number of non-binary errors with explicit arguments 10 number of non-binary errors without arguments – neither implicit nor explicit (calculating the difference between 7. and, in brackets, 8. plus 9.) Looking at successful translation solutions mentioned in the examiner's report: 11 number of successful translation solutions with arguments 12 number of successful translation solutions without arguments Looking at arguments that come up in the examiner's report: 13 total number of arguments including multiple arguments for one translation solution 14 number of implicit arguments (adding the results of 4. and 8. and subtracting 6.) 15 number of explicit arguments including multiple arguments (calculating the difference between 13. and 14.) 16 number of relevant arguments (explicit and implicit) 17 number of irrelevant arguments (can only be explicit)

Question 11: *Does the evaluator judge as unsatisfactory translation solutions that are, in fact, satisfactory and, if so, in which way?*	If the answer is "yes": 1 A satisfactory solution is criticised as unsatisfactory without argumentative support. 2 A satisfactory solution is criticised as unsatisfactory by providing an irrelevant or even wrong argument. 3 A satisfactory solution is "corrected" by providing another solution that is equally satisfactory. 4 A satisfactory solution is "corrected" by providing another solution that is wrong.
Question 12: *To what extent does the evaluator provide an alternative to a criticised target text solution, and to what extent does he or she show that the alternative is, indeed, better?*	1 number of unsatisfactory solutions for which no alternative is given; 2 number of unsatisfactory solutions for which at least one alternative is given; 3 number of alternative solutions provided (including multiple alternatives for one translation error); 4 number of unsatisfactory solutions for which at least one alternative is given that is not supported by an argument; 5 number of unsatisfactory solutions for which at least one alternative is given that is supported by an argument (or arguments).
Question 13: *What are the arguments put forward by the evaluator?*	[not applicable]

arguments of the same kind are interpreted in the same way – which presupposes a clear notion, what "of the same kind" actually means. The countless forms in which language is used to refer to errors and express arguments leave some scope as to the classification of the latter. For example, errors are binary if they are obvious and if they imply one correct rendering. While the first condition can often be verified without difficulty, the second is subject to a more intuitive approach: does one particular solution lend itself as *the* obvious translation or would other solutions spring to mind with equal force? The situation is similar with regard to arguments: here, we need to find an appropriate answer to the question, What counts as an argument? Should we accept as an argument the mere specification of an error as, say, a vocabulary error? Moreover, much of what constitutes an implicit argument depends on our handling of the binary/non-binary dichotomy. In the discussion below, we will try to shed some light on these issues. The results will be presented following the structure of the methodology.

Formal Characteristics

An easy topic requiring little discussion, the formal characteristics of a bachelor's thesis are readily dealt with in the introductory paragraph of the examiner's report. Of the 82 reports analysed, only four do not make any reference to aspects of form. Most of the others comment on the appropriateness of the bibliography and on any mistakes made outside the translation. None of the response categories to question 1 (*What formal characteristics of the thesis does the evaluator cover in his or her evaluation?*) goes without comment. While the title page is referred to only in one report, the eighth category ("others") turns out to be essential as examiners complain about missing page or line numbers and praise appendices featuring informative charts or interesting e-mail correspondence – to give just a few examples. All in all, the formal characteristics of a commented-translation bachelor's thesis play but a marginal role in the examiners' reports.

The formal characteristics of the reports themselves yield a mixed picture. Given our distinction of an overall structure that is weak or strong or neither weak nor strong, we find that the majority (54) feature a strong structure, whereas only 12 show a weak structure. These figures, however, are clearly influenced by the respective preferences of the examiners as one examiner wrote 43 of the strong-structure reports. A similarly strong dependence on examiner preference is reflected in the length of the reports, which ranges from less than one page to almost four pages. While examiner 2, for example, always writes about one page, the reports by examiner 6 comprise between little less than two pages and almost three pages.

This result partly anticipates the answer to the first hypothesis (*The length of an examiner's report is in inverse proportion to the quality*

of the commented translation), when we consider that the BA theses evaluated by examiner 2 achieve the whole gamut of grades from 1.0 to 5.0.[7] In other words, the length of an examiner's report does not necessarily reflect the quality of the commented translation – what counts are the examiner's preferences as to how much he or she wishes to write. However, this does not completely refute the first hypothesis. Looking at reports written by the other examiners, we find that there is at least a tentative correlation between length and grades: longer reports often go hand in hand with lower grades. In those two cases in which a failed bachelor's thesis is assessed on the basis of a fairly short report, the reason for the fail lies in the unsatisfactory analysis of the source text rather than in a bad translation. On the contrary: in the two reports, the examiners refer to the translation as very accurate and felicitous, respectively. Figure 6.1 shows the correlation between the overall grades given for the theses and the length of the reports. It also reveals a general preference for shorter reports of between one and two pages.

While 21 reports are up to one page long, 46 are between one and two, 13 between two and three, and 2 between three and four pages long. There is a general tendency for lower grades to result in longer reports. Having dealt with the formal characteristics of the theses as they are discussed in the examiners' reports and with the formal aspects of the reports themselves, we will now turn to our central issue: translation quality assessment.

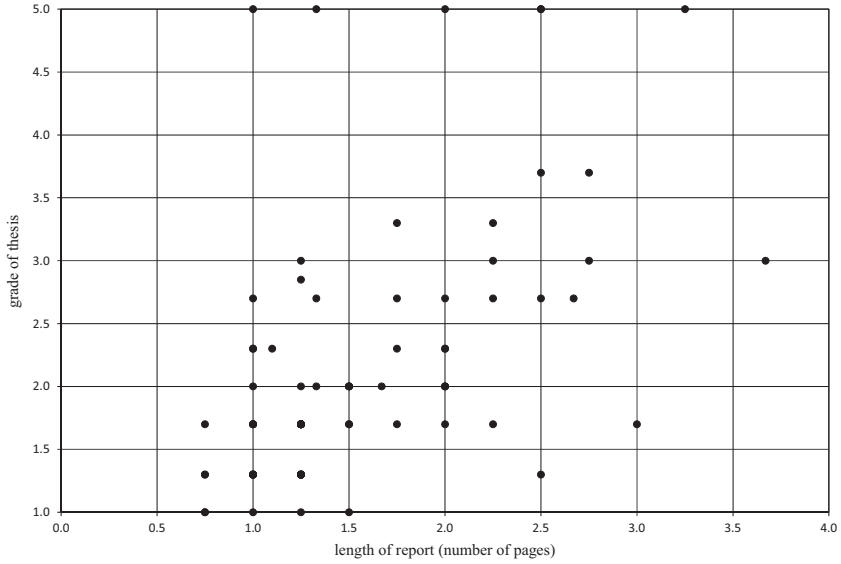

Figure 6.1 Correlation between grades of theses and lengths of reports.

Aspects of Translation Quality Assessment

Bluntly, the examiners' reports do not quite meet the requirements of good translation quality assessment outlined in Chapter 5. This concerns the comparison of source and target, the handling of translation errors and achievements as well as the argumentative support of individual criticism. Of course, the analysis of different reports by different examiners assessing different translations under different circumstances will inevitably produce a multifaceted picture of different outcomes. In this section, we will try to do justice to the many aspects involved in writing an examiner's report.

Source and Target

The question as to what hints the examiners' reports provide with regard to the respective evaluation procedure can, in most cases, be answered unequivocally: they compare source and target. In the report, this shows in the obvious juxtaposition of source translation units and the corresponding target translation units, which are then discussed with regard to their relative appropriateness. The vast majority of these translation units consist of an individual word or a short phrase, whereas sentences or even paragraphs are hardly ever quoted (with one notable exception). The comparison of source and target is evident in 69 reports, the others either imply such comparison through general remarks, for example, about the translator's understanding of the source text, or show no evidence of source–target comparison.

No evidence of source–target comparison, however, does not necessarily mean that source and target have not been compared. They probably have – but to what extent and how carefully cannot be established even by the closest report analysis. In this context, we should note that proof of what constitutes the basis of the evaluator's judgement may take a variety of forms apart from the mere juxtaposition of source and target: most essential is a reference to the thesis that has been examined. While such a reference is usually made in addition to the comparison between the original and the translation, it sometimes comes without a quotation from the source text (even if the target text unit discussed is *not* in itself obviously erroneous), and sometimes it is used on its own just with an explanation of what is wrong. This highlights an essential problem of the present study: in those cases where a reference to the BA thesis is the mainstay of the examiner's argument (with insufficient or no quoting from source and target), the report would have to be read together with the thesis. As the theses to the reports do not figure in our study, any doubtful issues may not be fully clarified; however, we have tried to access the original texts on the Internet whenever that was possible, so that too short an example given in the report can in many

cases still be assessed in a wider context. While the above problem plays but a marginal role in the question of source and target comparison, it features more prominently in the next sections about errors and achievements as well as evidence and arguments.

Errors and Achievements

Five questions need to be answered under the heading of errors and achievements: *How does the evaluator assess the quality of the translation?* (question 4); *Have the errors and/or achievements been classified and, if so, how?* (question 5); *Does the evaluator count errors and/or achievements?* (question 6); *Have the errors and/or achievements been weighted and, if so, how?* (question 7); and *Which evaluation perspective prevails: the professional reader's or the student translator's perspective?* (question 8). We will look at these questions, in turn.

The answer to question 4 is not surprising: the vast majority of examiners' reports (64) focus on errors when evaluating the translation. In these cases, a good translation is unmarked, that is, characterised by a zero value that indicates the absence of errors and mistakes (cf. Emsel 2007:100). What detracts from an acceptable translation standard for a given source text lends itself more readily to objective criticism than what contributes to it (cf. Greiner 2004:115). Still, there is some recognition of good translation solutions: seven reports feature both errors and achievements. These are neglected in the remaining 11 reports, which assess the target text in an impressionistic way. None of the reports focusses only on achievements – probably, because a corresponding evaluation procedure would require more effort than an error-oriented approach.

Classification of errors can be found in 52 reports. However, such classification does not consist in a predefined set of error categories but in grouping the errors found according to different types of errors. In many cases, errors are classified as a result of being defined and this definition often doubles as an argument why a particular translation solution is regarded as an error. In other words, stating what is wrong with a given target text unit provides the error's definition, implies its classification, and suggests the (rather superficial) reason why it is regarded as an error. For example, one report distinguishes between errors of expression, vocabulary errors, too literal and too free renderings, quoting several target text units for each type of error. In about two out of three cases, the translation is furnished together with the corresponding source text unit. That the four categories are primarily intended to classify the errors in the target text is obvious from the fact that the examples are grouped in line with these categories. Another report, by contrast, gives a rather general characterisation of the contexts in which the translator tended to make a mistake and then lists the individual

errors together with very little explanatory information. A partial error classification can be found in yet another report: here, some errors are referred to individually together with a brief explanation while others are listed as examples of a general type of error such as word formation and collocations untypical of German language patterns.

The question whether the examiner counts errors and/or achievements in the target text is answered in the affirmative for 44 reports with regard to errors. Achievements are not counted. It should also be noted that the 44 reports were prepared by the same examiner. In all 44 reports, the error count distinguishes between errors made in the translation and errors made in the remaining text (that is, the source text analysis and the translation commentary). The reports also mention the number of characters including spaces (and sometimes also the word count) of the source text as well as, occasionally, the number of content words that have been omitted in translation without justification. In some cases, the analytical part of the thesis and the translation are graded separately. All errors are counted in terms of error points, which suggests that the errors have been weighted. Unfortunately, the reports do not specify any error-weighting criteria. Thus, the first part of question 7 (*Have the errors and/or achievements been weighted and, if so, how?*) can be answered in the affirmative for the 44 reports in which the errors are counted, whereas the second part remains unanswered.[8]

Upon taking a closer look at the error counts, we find that their contribution towards a more objective assessment of translation quality (as argued in Chapter 3) is not quite clear. As a general rule, we would expect a low error count for the translation to go hand in hand with a good grade for the thesis. However, since the translation accounts only for 50 percent of the whole thesis, the error count for the translation does not necessarily reflect the overall grade. If possible, we will therefore refer to the grades for the translation (rather than for the source text analysis and the commentary) when analysing the relation between error count and grade. To render the error counts comparable, we have to relate them to the respective character counts for the source texts, calculating the number of errors in the translation for 1,000 characters including spaces. This figure ranges from 1.5 to 12.1 for all 44 reports featuring an error count. Considering only the six reports that specify the grade for the translation (either explicitly or implicitly), we get the results shown in Table 6.3.

Although the results show a general correspondence between the relative error count and the grade for the translation, there does not seem to be one clear underlying scheme that assigns a particular grade to a given number of errors per 1,000 characters including spaces. Notably, the translation assessed in example 6 might have been graded too favourably, considering that the deduced grade could have been even better and the relative error count is significantly higher than that of

Table 6.3 Comparison of grades and error counts for translations

Example no.	*Errors per 1,000 characters including spaces*	*Grade for translation*	*Explicit or implicit reference*
1	1.9	1.3	Implicit: the examiner states that the translation gives a very good overall impression; however, the co-examiner specifies the grade for the translation as 2.0 in a separate report.
2	3.9	2.0	Explicit: the overall grade being 1.7 due to a very good analysis (1.3).
3	5.2	2.0	Explicit: the overall grade being 2.7 due to a less satisfactory analysis (3.3).
4	6.7	2.7	Explicit: the overall grade being 3.0 due to a less satisfactory analysis (3.7).
5	7.6	3.0	Explicit: the overall grade being 5.0 due to an unsatisfactory analysis.
6	12.1	3.0	Implicit: the examiner remarks that the considerable defects of the analysis are largely responsible for the overall grade of 3.3, which implies a grade for the translation of 3.0 or better.

the other translation with the same grade (example 5). The reports that do not grade the translation separately likewise suggest that the error count has not been employed in a consistent fashion. While 4.2 errors for 1,000 characters including spaces can fetch a 1.3, a thesis featuring a translation with an error count of only 2.9 is graded 1.7. This may partly be due to a different assessment of the source text analysis and the translation commentary. Another aspect that possibly prevents the examiner from applying his or her grading scheme consistently to all translations is the influence of the co-examiner. Thus, the counting of errors helps to control the assessment of the translation only to a limited degree.

In connection with weighting errors, the examiner may have to decide whether to take the professional reader's or the student translator's perspective (question 8). Such a decision need not be made explicitly: it can also be implied in the way a particular error is described and counts towards the overall result of the translation quality assessment. To give a brief example: "41,000 lbs of high-grade zinc" were rendered as "41,000 lbs (etwa 18 kg) hochwertigen Zinks" where the correct amount would be 18,000 kg (in German: 18.000 kg). While such an error could be regarded as potentially very serious from a professional reader's perspective (if there is a risk of the error affecting real-life situations), the grade

(1.7) for the thesis shows that, here, probably the student translator's perspective prevailed. In another example, taken from a different report, the examiner criticises as hardly comprehensible ("kaum verständlich") a rendering of the noun phrase "orbiting rock" as "kreisende Feldblock", emphasising that "Feldblock" is not a German word. While such criticism is justified from the professional reader's perspective, a student's perspective would recognise here a simple spelling mistake where "Feldblock" should have been "Felsblock". The last example concerns the translation of the following sentence: "The bottom line […] is this: parents matter and the more research psychologists and neuroscientists do, the more we realise that they matter even more than we knew […]" (Moorhead 2013, no pagination). In the report, the examiner finds fault with the translation of "the more research psychologists […] do" as "je mehr Psychologen […] Forschung betreiben", recommending "je mehr Forschung Psychologen […] betreiben" as the better alternative. The error is rightly classified as an error of expression rather than a more serious translation error, because the translator's solution is not necessarily wrong but ambiguous. Depending on whether "mehr" is regarded as an adverb or quantifier, the rendering of the clause is right or wrong, respectively. It is because the wrong reading is the more immediate reading that the translator's solution is criticised as inadequate. However, the possibility of a correct interpretation (which, in the given context, is not unlikely) justifies a lenient handling of the error.

To conclude the discussion of errors and achievements, we will briefly summarise the results. As expected, most reports focus on errors, with achievements playing a marginal role. The errors are often classified in that they are defined and grouped in line with the definition. In the reports of one examiner, the errors are usually counted and implicitly weighted. Such counting and weighting affects the grade for the translation only in a limited way because the examiner's judgement is complemented by the judgement of the co-examiner. Regarding the two evaluation perspectives – the professional reader's and the student translator's – neither perspective is referred to explicitly in the reports. Which perspective prevails for a given error assessment can occasionally be established on the basis of that error's context and the examiner's handling of the error. To what extent reference to errors and achievements is backed by corresponding arguments will be discussed in the next section.

Evidence and Arguments

The first question to be answered with regard to evidence and arguments (question 9) relates to a proper understanding of why the translator translated as he or she did: *Does the evaluator discuss the translator's intention and, if so, how?* To come straight to the point, in 46 reports, the

evaluator does not discuss the translator's intention. In the remaining 36 reports, the evaluator refers to aspects to do with the translation strategy favoured by the translator. We distinguish five different approaches: (1) quoting the translation strategy, (2) quoting the translator's reasons for a translation decision, (3) reconstructing the translation strategy, (4) reconstructing the translator's choice, and (5) criticising disregard of a strategy. Of the reports that discuss this issue, 30 do so in such a way that only one category applies, while six reports bear upon two categories in their discussion of the translator's intention.

Quoting the preferred strategy of the translator can be direct or indirect – either reproducing or mentioning what the translator writes about his or her strategic approach. For example, in one report, the examiner uses a direct quote from the thesis to show that the translator does not stick to her own precepts when she states that units have to be translated into the metric system and that a space is required between a figure and the corresponding measurement unit. Another report, by contrast, quotes only indirectly from the thesis: the translator, it says, intends to write the target text in such a way that the readers do not notice that they are reading a translation. The implied translation strategy, here, is a covert strategy. Direct and indirect reference to the translator's intentions can also be found for the second approach (quoting the translator's reasons). We find, for example, a quotation concerning the translation of direct quotes through paraphrasing. In another report, on the other hand, there is but a general reference to an explanation given by the translator that one translation solution is preferred to another.

Regarding the third approach (reconstructing the translator's strategy), we come across several examples in which the examiner derives from the translation the underlying strategy. For instance, the translator is said to work with a clear focus on the target audience and, in another report, the examiner notes that the translator aims to render the casual tone of the original into the target language inasmuch as this is acceptable in the context of the given target publication. The least common method of tracing the translator's intention is the fourth approach (reconstructing the translator's choice). Here, we hit upon one example only: the examiner observes that the translator obviously looked up the phrase in question in a bilingual dictionary, accepting a direct rendering of "shed one's skin" – a phrase used with reference to the animal kingdom, that is, reptiles. Finally, the translator's intention can also be referred to by criticising the translator's disregard of a strategy. In one report, the examiner states that the results of the analysis are not sufficiently related to the translation and another report finds fault with the translator's neglect of legal differences between the source and target countries in a text about children and divorce. The above examples are evidence of the various approaches by which the examiner tries to come to terms with the intention of the translator.

Following the requirement that the evaluator of a translation respect the translator's preferences, we will now look at the requirement that the evaluator be able to justify any changes he or she would want to make to a translation. Such need for justification calls for well-founded arguments to support any criticism of translation solutions. While primarily serving to substantiate negative comments, arguments should also be used to underpin any reference made to successful solutions. Questions 10a and 10b cover a whole range of issues to do with the argumentative framework designed to justify the examiner's criticism. Before giving specific examples, we will discuss in Table 6.4 the figures for each of the 17 parameters analysed in connection with the questions: *To what extent does the evaluator provide arguments as to why a translation solution is not satisfactory?* and *To what extent does the evaluator provide arguments as to why a translation solution is successful?*

Counting the total number of translation solutions referred to in each examiner's report is not as straightforward as it may seem at first. General remarks about the translator's skill of rendering the source text into the target language do not deal with actual translation solutions unless they are reasonably specific *and* accompanied by a page or line reference. The following quotation is a case in point:

> [Die Übersetzerin] hat den Ausgangstext in einem adäquaten Sprachstil übersetzt. Das Lesen des Textes wird sehr erleichtert, weil sie häufig aus einem langen Satz im AT mehrere kurze deutsche Sätze macht. Einziges Manko ist, dass sie häufig vor das deutsche Genitiv-s (besonders S. 20) einen Apostroph setzt.
>
> [The translator] has translated the source text in an adequate style. Reading of the text is very much facilitated by her often rendering one long sentence as several short sentences in German. What is unacceptable, though, is her frequent use of an apostrophe before the German genitive -s (particularly on p. 20).
>
> [my translation, H. B.]

While the first two sentences refer very generally to the way in which the translator translated the source text, the third describes a common error and specifies the page number where to find it. Neither the adequate style nor the splitting of sentences is regarded as a translation solution for our purpose; the genitive -s error together with the page number, however, does count as a translation solution.

Parameters 2 and 3 complement each other. They divide the results for the first parameter into unsatisfactory and successful translation solutions. As the answer to question 4 has shown, there is a clear preference for translation assessment based on errors. Achievements are occasionally referred to, yet, only in addition to errors. Note that the numbers of reports under parameters 2 and 3 do not quite match those

Table 6.4 Frequency of parameters for questions 10a and 10b

Parameter		*Frequency*
1	Total number of translation solutions referred to in the examiner's report	The number of translation solutions referred to ranges from 0 to 51. Eight reports dispense with examples, providing only an impressionistic assessment of the commented translation. On average, a report discusses 14 translation solutions.
2	Number of unsatisfactory translation solutions referred to in the examiner's report	Here, the figures are largely the same as for the first parameter, except for those eight reports that also feature successful translation solutions (see parameter 3).
3	Number of successful translation solutions referred to in the examiner's report	Only eight reports refer to successful translation solutions, with numbers ranging from 1 to 3.
4	Total number of binary errors	The number of binary errors ranges from 0 to 17, with 26 reports discussing no binary errors at all.
5	Number of binary errors with an additional explicit argument that is different from the argument implied	There is only one report that features binary errors, namely, two, supported by an explicit argument that is not identical to the argument implied.
6	Number of binary errors where the implicit argument is made explicit	While, in 32 reports, there are no binary errors where the implicit argument is made explicit, the remaining 50 reports have up to 17 of such binary errors.
7	Total number of non-binary errors	The number of non-binary errors ranges from 0 to 39, with ten reports discussing no non-binary errors at all.
8	Number of non-binary errors quoted with a context sufficient to imply the argument proving the point	Here, 70 reports do not feature non-binary errors with a context sufficient to imply a corresponding argument. Those that do, generally have between one and four contextualised non-binary errors, an exception being one report with ten such errors. Note that where non-binary errors are supported by an explicit argument, that argument takes precedence over the argument implied in any context.
9	Number of non-binary errors with explicit arguments	While 14 reports do not refer to any non-binary errors supported by an explicit argument, the remaining 68 reports use explicit arguments for up to 49 non-binary errors.
10	Number of non-binary errors without arguments – neither implicit nor explicit (calculating the difference between 7 and 8 plus 9)	Of those 72 reports that quote non-binary errors, only 18 feature non-binary errors without any argument: there are six of these errors in 1 report, three in another 1, two errors in 5 reports, and one in 11 reports.
11	Number of successful translation solutions with arguments	Four reports provide arguments for between one and three successful translation solutions. The total number of successful translation solutions with arguments is seven.
12	Number of successful translation solutions without arguments	Four reports feature one or two successful translation solutions without giving any supportive arguments. The total number of successful translation solutions without arguments is five.
13	Total number of arguments including multiple arguments for one translation solution	Not counting the eight reports without examples, there are 74 reports with up to 50 arguments each – the average being 15 for those reports with examples.
14	Number of implicit arguments (adding the results of 4 and 8 and subtracting 6)	The number of implicit arguments ranges from 0 to 12, with 63 reports featuring no implicit arguments. While this may seem contradictory in view of the binary error count (because binary errors always imply the reason why they are errors), the discrepancy is explained by the fact that implicit arguments made explicit no longer count as implicit arguments.
15	Number of explicit arguments including multiple arguments (calculating the difference between 13 and 14)	In 11 reports, there are no explicit arguments. In the remaining 71 reports, the number of explicit arguments ranges from 1 to 50.
16	Number of relevant arguments (explicit and implicit)	Not counting the 8 reports without examples, there are 74 reports with up to 48 relevant arguments each.
17	Number of irrelevant arguments (can only be explicit)	There are 29 reports featuring between one and four irrelevant, or wrong, arguments.

for question 4, *How does the evaluator assess the quality of the translation?* For instance, 11 reports have been said to discuss the translation in a general, impressionistic way, whereas eight reports do not feature any examples. In those three reports that are referred to as impressionistic although they contain at least one example, the overall approach to translation assessment is dominated by general criticism. And while seven reports are listed under "errors and achievements", eight reports contain examples of successful translation solutions. What is more, the "errors and achievements" list includes one report without a successful translation solution (here, the reference to achievements is only general), whereas two reports *with* successful translation solutions are not categorised under "errors and achievements" because the successful translation solutions are presented not so much as achievements than as standard renderings.[9]

Parameters 4–10 concern the numbers of binary and non-binary errors with and without supporting arguments. The results are not as unequivocal as one would wish because the distinction between a binary and a non-binary error involves subjective reasoning. For only if an error is obvious *and* implies the correct alternative does the error count as a binary error. While the first criterion is usually fairly straightforward, the second often leaves room for manoeuvre: as soon as there are several alternatives that might be used to correct the error, the error would have to be classified as non-binary. Strictly speaking, an error could only be binary if it were due to poor grammar or spelling. However, such an approach would ignore the fact that, in the reports, a large number of errors is apparently presented without an explicit argument because the error itself and its correction are regarded as obvious enough not to require further substantiation. Against this background, we have decided to count as binary errors all those obvious errors the correction of which suggests one particular alternative as the best solution. In this way, the number of non-binary errors presented without an argument (parameter 10) has been significantly reduced. To give an example: while the expression "depicted offensively" is considered readily translatable as "beleidigend dargestellt" (as suggested by the examiner), which is why "offensiv dargestellt" is deemed a binary error; the rendering "Deutsches Messing" for the noun phrase "German brass" is a non-binary error because, in the military context in which it occurs, the possible correct translation given by the examiner ("hohe Tiere in der deutschen Armee") is not necessarily the most immediate alternative – "hochrangige deutsche Militärs" constituting another, equally good solution.

Since binary errors imply both the reason why they are errors and the correcting alternative, there is no need for the examiner to provide any explicit arguments. If an explicit argument is given, then it is often rather superficial, reflecting the argument that is already implied. We found only two instances of a binary error where an explicit argument

is provided that is different from the error's implicit argument. The following examples are taken from the same report. The examiner argues:

> Schiefe Bilder wirken manchmal unfreiwillig komisch und entsprechen damit nicht genau dem Ausgangstext:
> "Abgezwackter Strom schleicht durch das Dorf …" (S. 43)
> "Die Wurzeln der Krise … seien viel tiefer verankert …" (S. 47)

Here, we regard the introduction to the examples as one argument: the oblique images that sometimes have an involuntarily comical effect and, as a result, do not correspond to the source text. The source text passages are not provided in the report but can be found online in Cooper (2003, no pagination): "Hijacked electric power snakes through the village"; "The crisis […] runs much deeper". For the binary error in the second example, the explicit argument of the introduction is different from the one implied; for the non-binary error in the first example, the explicit argument is the only argument. While the first example ("Abgezwackter Strom schleicht durch das Dorf …") does not suggest an obvious solution, especially, since the report fails to provide the source text unit, the second example is in itself tautological: the roots of the crisis are rooted much more deeply [….]. This tautology makes for a binary error and constitutes the main ingredient of an implicit argument.

There are no implicit arguments in connection with successful translation solutions as positive criticism is less in need of justification than negative criticism. Parameters 11 and 12 show that the number of successful solutions mentioned in the reports is significantly lower than the number of errors and that of the eight reports which make specific reference to achievements in the translation one half provides supportive arguments while the other does not. Thus, the evidence furnished with regard to hypothesis 3 (*The number of successful translation solutions without arguments exceeds the number of successful translation solutions with arguments*) is inconclusive. There are, in fact, even more successful translation solutions with than without arguments. In the following, we will give two examples of reports that refer to successful translation solutions. In the first, the examiner appreciates that the translator has made an effort to maintain certain rhetorical devices in the target text such as alliteration and parallel structures. We interpret the description of the translation approach (that is, maintaining rhetorical devices) as an explicit argument. In the second, by contrast, a mere reference to a successful solution as being well translated or representing an easy-to-understand rendering of the corresponding source text unit does not provide the reason why the solution is regarded as successful.

Parameters 13–17 deal with argument numbers. That, for a given report, the total number of arguments can be different from the total number of translation solutions discussed is due to the fact that some

translation solutions may not be supported by an argument while others may be supported by several arguments. Since the overall number of translation solutions referred to in the reports (1,124) is higher than the total number of arguments (1,102), there are more translation solutions left without argumentative support than furnished with multiple arguments. The following examples will demonstrate how one error can be explained using at least two arguments. In one report, the examiner criticises the translation of "in the near term" as "in naher Zukunft", arguing that the expression does not refer to a future period from the time of writing but, in the context in which it is used, implies a short-term investment. What is more, the phrase "near term" also appears in the section heading, which is why this reference should also be retained in translation. Thus, there are two independent arguments why the translation solution should be regarded as an error. Not quite as independent are the two arguments presented in another report: rendering "until a year earlier" as "bis ein Jahr zuvor" is, on one page, criticised as being grammatically incorrect and four paragraphs further on, on the next page, as too literal. Whether this double mentioning of the same error is due to input from the co-examiner cannot be established with certainty. Though put forward independently, the two arguments are evidently connected: too literal a translation can be said to result in grammatical incorrectness. A line of argument in the sense that one argument is supported by another is rarely found in the corpus. One such example is the following quotation:

> Insgesamt ist es der Verfasserin nicht gelungen, die journalistiche [sic] „Farbe" des Ausgangstextes auf Deutsch wiederzugeben. Viele Ausdrücke werden neutralisiert (z. B. „knobbly arms of plane trees" > „astreichen Platanen"; „hunter green" > „dunkelgrün"; „rejiggering the food scene" > „die Essenskultur neu definiert"; „sprucing up" > „modernisiert"; „storied" > „bekannt"). Die Übersetzung als Reisebericht wirkt fad und einfallslos.
>
> On the whole, the author failed to reproduce in German the journalistic "colour" of the source text. Many expressions have been neutralised (e.g. "knobbly arms of plane trees" > "astreichen Platanen"; "hunter green" > "dunkelgrün"; "rejiggering the food scene" > "die Essenskultur neu definiert"; "sprucing up" > "modernisiert"; "storied" > "bekannt"). As a travel report, the translation is rather unimaginative and boring.
>
> [my translation, H. B.]

Here, the first argument that many expressions have been neutralised could be attacked on the grounds that the covert rendering called for by the overall translation situation leaves room for a translation which does not imitate the original in every detail. While this is certainly true,

a closer look at the type of text and its implied purpose makes it clear that some stylistic elements of the source text should be preserved in translation – notably those pointed out by the examiner in the above quotation. The second argument, then, consists in the explicit remark that the text is a travel report, implying that such texts need to be written in a captivating style. It supports the first argument.

Parameters 14 and 15 are relevant to the second hypothesis (*The number of explicit arguments exceeds the number of implicit arguments*). With more than 1,000 explicit arguments and less than 60 implicit arguments, the figures clearly confirm the hypothesis.[10] This stark difference reflects a general preference for non-binary errors (of which we count a total of 855) as opposed to binary errors (totalling 257) and is also due to the fact that the implicit argument of a large number of binary errors is made explicit, so that it no longer counts as implicit. An even stronger (but expected) contrast shows when we compare the number of relevant (1064) and the number of irrelevant (38) arguments (parameters 16 and 17). While the relevant arguments constitute the norm, the irrelevant arguments require some explanation as to why we regard them as irrelevant. Basically, there are three kinds of irrelevant arguments: (1) those reflecting an insufficient involvement of the examiner with the translation situation (which would call for more detailed research or a closer analysis of source or target language issues); (2) those in which the error cannot be recognised as such; and (3) those that are simply wrong. They all deal with unsatisfactory translation solutions that are, in fact, satisfactory or might possibly be regarded as such. For instance, when the examiner in one report claims that "improbable" had been translated too literally as "Bande zu knüpfen", then this is an error that is totally incomprehensible and beyond justification: whether the translation is actually wrong cannot be established on the basis of the argument in the report.

Our discussion of irrelevant arguments directly takes us to question 11 (*Does the evaluator judge as unsatisfactory translation solutions that are, in fact, satisfactory and, if so, in which way?*). For an argument is often irrelevant because the examiner spots an error where there is none. As has been pointed out in the previous paragraph, this is probably due to an insufficient involvement of the examiner with the translation situation: given that the translator usually took great pains to analyse the source text in its various dimensions (cf., for instance, Adamzik 2010:283) and to weigh the target language options accordingly, the examiner may easily overestimate his or her knowledge of the various circumstances surrounding a particular translation solution. To shed some light on the way in which evaluators may occasionally misjudge the translations they are supposed to evaluate, we will look at some examples pertaining to this issue. Apart from the 53 reports for which question 11 is answered in the negative, the remaining 29 reports[11] can

be put in at least one of four categories, which will be repeated here for convenience:

1 A satisfactory solution is criticised as unsatisfactory without argumentative support.
2 A satisfactory solution is criticised as unsatisfactory by providing an irrelevant or even wrong argument.
3 A satisfactory solution is "corrected" by providing another solution that is equally satisfactory.
4 A satisfactory solution is "corrected" by providing another solution that is wrong.

There is only one report that criticises a satisfactory solution as unsatisfactory without giving any reasons. Stating that some terms caused difficulties for the translator, the examiner comes up with a list of seven source expressions and their translations. One of these is "beach resorts – Badeorte". Since a "Badeort" is referred to as a tourist resort on the coast even by the *Duden*,[12] the examiner should have accepted the translation as correct. Note that in categorising the above example as being without argumentative support, we make a distinction between the explicit classification of an error and the mere mentioning of an error that only vaguely implies what one might consider to be a classification of the error. While many of the errors examined in this study are supported by an argument that derives from a classification of the error (for example, as an error of expression or a translation error), the mere statement in the report referred to above, that some terms caused difficulties for the translator does not constitute a classification and, thus, fails to qualify as an argument. The line between argument and no argument is rather thin, but it needs to be drawn.

Regarding the second category, we count 18 reports in which a satisfactory solution is criticised as unsatisfactory by providing an irrelevant or even wrong argument. The examples in Table 6.5 give an idea of the different ways in which examiners misjudge the translations they are supposed to evaluate. Next, we will consider those cases (relating to the third category) in which a satisfactory solution is "corrected" by providing another solution that is equally satisfactory.

Having in mind a ready-made solution for a particular translation problem, an examiner may easily be tempted to push his or her solution at the expense of the translator's and neglect the qualitative potential of the target text. Seven reports feature in this third category. Table 6.6 presents five examples. These examples illustrate the examiner's occasional neglect of a fundamental TQA principle, namely, that "the critic should clearly distinguish" between "his own critical standards [and] the norms adopted by the translator" (Broeck 1985:56).

Table 6.5 Criticism of satisfactory solution supported by irrelevant argument

Quotation	*Remarks*
Es sind nur wenige Vokabelfehler zu monieren: […] *grocery store* als „Supermarkt" […].	Interestingly, *Merriam-Webster* online defines "grocery store" as "a store that sells food and household supplies: supermarket". On the basis of this definition and for lack of a better alternative, the translator's choice seems perfectly appropriate.
Einige ihrer Ausdrücke erscheinen mir Neuschöpfungen zu sein wie […] „Zigarettenfälschung" (S. 25), „Gesetzesvollzug" (S. 28), „Gesetzesvollstrecker" (S. 32), […].	The implied criticism, here, is that neologisms ("Neuschöpfungen") should not be used. However, as any Internet search will show, the three compounds are anything but neologisms, being used by online publications such as spiegel.de or welt.de.
Vermutlich ist im AT (Z. 165) ein Tippfehler, den [die Übersetzerin] nicht erkannt hat: *height* anstatt *weight* – im ganzen Abschnitt dreht es sich um das Gewicht.	Here, the examiner's assumption that the source text should read "weight" instead of "height" is wrong. The whole paragraph, it is true, deals with weight; however, in that paragraph, "height" – mentioned in the first sentence – has a contrasting function: "The ramifications of misperceiving a child's height are fairly benign, but that's not the case for the equally common misperception that children who are overweight have no such problem" (Friedman 2014, no pagination).
Allerdings wäre es bei einigen Anglizismen durchaus doch sinnvoll gewesen, diese zu übersetzen oder – falls es sich um ein Kulturspezifikum handelt – diese um einen erklärenden Einschub zu ergänzen (z. B. […] „Brownout" […]).	While the point made by the examiner is generally justified (namely, that Anglicisms should be translated or at least complemented by an explanation), being absolutely correct for the two other examples given in the report; it is rather inappropriate for the translation of "brownout" as "Brownout" because the context in which the term occurs contains the explanation called for by the examiner: "The less severe and more common form is a fragmentary blackout, or 'brownout', which is like a light flickering on and off in the brain. Perhaps you remember ordering your drink, but not walking to the bar. Perhaps you remember kissing that guy, but not who made the first move" (Hepola 2013, no pagination). We assume that the target text retains the explanatory context. It certainly does so for the last two sentences, which were quoted by the examiner in connection with the rendering of parallel structures.
Über Bewährung entscheiden in Deutschland Gerichte und keine „Ausschüsse" (S. 38 Z. 269).	The source context is: "parole boards are making exactly these kind of predictive decisions every day about which prisoner or young offender we are going to release early" (Adams 2013, no pagination). This statement is made by Adrian Raine, a neurocriminologist living in the USA, and it refers to the United States. Regardless of whether the translator's rendering is appropriate or inappropriate, the examiner's argument is irrelevant because the text is not about Germany and an adaptation to a German context in the translation very unlikely.

Table 6.6 Criticism of satisfactory solution with acceptable alternative

Quotation	*Remarks*
Es sind nur wenige Vokabelfehler zu monieren: […] *vivid narratives* als „bildhafte Erzählungen" (S. 338 Z. 68) statt „lebendige Erzählungen"	Since "vivid" can mean "producing distinct mental images" as well as "having the appearance of vigorous life or freshness" (*Merriam-Webster* online) and since both "lebendig" and "bildhaft" are possible collocations for "Erzählungen", the translator's solution should not be regarded as an error – most certainly not as a vocabulary error.
Es finden sich einzelne Vokabelfehler, etwa […] *neatly* als „sauber" (S. 22 Z. 56) anstatt „ordentlich"	As in the previous example, while the examiner provides a good alternative, the translator's solution is equally acceptable as "sauber" can also mean "allen Erfordernissen, den Erwartungen entsprechend, in hohem Maße zufriedenstellend, einwandfrei" (*Duden* online). This is also true if we consider the source context, which can be reconstructed from the line numbers given in the report: "All his clothing was neatly folded and arranged" (Hannaford 2013, no pagination). Either of the likely renderings by the translator – "sauber gefaltet" or "sauber zusammengelegt" – would be appropriate.
In der Übersetzung sind […] etliche Vokabelfehler zu monieren: „egg white" als „Eiweiß" anstatt „Eiklar" […].	The examiner's alternative solution is acceptable, but so is the translator's rendering. In fact, "Eiweiß" is the standard German term for "egg white" ("Eiklar" being referred to as Austrian usage by the *Duden*); the only disadvantage is that it is potentially ambiguous, meaning "protein" as well. Yet, the context listing other food does not leave any scope for ambiguity.
Vokabel- und Übersetzungsfehler: […] *divided* als „getrennt" (Z. 310) anstatt „geteilt" […].	The context is: "Some of the divided families he interviews agree to appear together on camera, mulling over what it was that led to the divorce, and how each of them felt as events unfolded" (Moorhead 2013, no pagination). As with the "Eiweiß" example, above, the term used by the translator is at least as acceptable as the alternative suggested by the examiner – "getrennte Familien" being even more common than "geteilte Familien".
Sie will eine Wiederholung vermeiden (S. 28 Fn. 15) und übersetzt *anger and rage* nur mit „Wut", obwohl sich doch „Wut und Zorn" anbieten und texttreuer wären.	What kind of repetition the examiner refers to is not clear. If the corresponding translator's argument regarding the style of the target text is valid (that is, avoiding repetition), then it is more convincing than the examiner's argument, because the general strategy behind the translation of the source text should be covert, given its largely informative function. A covert rendering requires that the target text be optimised to meet the expectations of the readers. Here, the question whether the combination of the two words in the source (which might be regarded as a hendiadys) should be retained in the target text is rather unimportant: the examiner's argument in favour of a more loyal rendering is not supported by the covert translation strategy.

Table 6.7 Criticism of satisfactory solution with a wrong alternative

Quotation	*Remarks*
Weitere Übersetzungsfehler: […] *catching up on TV* als „sich im Fernsehen über die neuesten Ereignisse informieren" (Z. 67f) anstatt „im Fernsehen nichts verpassen" o.ä. […].	The term in question occurs in the following context: "If you don't have long-term goals, Markman warns, you run the risk of doing lots of little things every day – cleaning the house, sending emails, catching up on TV – without ever making a contribution to your future" (Webber 2014, no pagination). It is obvious that, here, the phrase in question should have the meaning "to learn about (recent events)" (*Merriam-Webster* online) – which corresponds to the translator's German rendering. The examiner's tentatively suggested alternative is inappropriate because the context calls for a verb that denotes action. However, "not to miss out on something on TV" ("im Fernsehen nichts verpassen") does not denote such action.
Mir ist nur ein Vokabelfehler aufgefallen […]: *fishy stories* als „Fischgeschichten" (S. 18) anstatt „verdächtige Geschichten".	The vocabulary error is no such error, not just because "fishy" can mean both "of fish" and "questionable" (*Merriam-Webster* online), but because the context of the source text and, particularly, of the comic novel *Three Men in a Boat (to Say Nothing of the Dog)* referred to in the source (cf. Hammer 2012) makes it clear that the first meaning is more likely to be relevant, here. A closer look at the relevant quotation in the novel would have settled the issue.
Es sind einige Vokabelfehler zu monieren: […] *corporate lawyer* als „Anwalt für Unternehmensrecht" (S. 38 Z. 3, S. 40 Z. 1f) statt „Justiziar" oder „Firmenanwalt" […].	Since "corporate lawyer" can refer to "a lawyer who works for a corporation" or "a lawyer who specializes in corporate law" (*Collins English Dictionary* online), the context is decisive in finding the right meaning. The two occurrences of "corporate lawyer" in the source text are: "David Wertime worked as a corporate lawyer in Hong Kong" and "After four years, Wertime finally realized he was never going to be a truly great corporate lawyer, because he just didn't care deeply enough about it" (McGowan 2013, no pagination). Additional research shows that Wertime worked for law firms Cravath and Milbank – that is, as a lawyer who specialises in corporate law – which is why the translator's rendering is the correct one.

In the fourth category, there are four reports that regard a satisfactory translation solution as unsatisfactory and come up with a wrong alternative. In two of the three examples provided in Table 6.7, the examiner failed to sufficiently research the backdrop to the translator's solution. These findings for question 11 give rise to the formulation of a golden rule of translation quality assessment: never assume that the translator is wrong unless you can prove it. Such proof would also include providing a better alternative.

Alternative translation solutions are the subject of question 12 (*To what extent does the evaluator provide an alternative to a criticised target text solution, and to what extent does he or she show that the alternative is, indeed, better?*). Here, we will look at the following five categories:

1 number of unsatisfactory solutions for which no alternative is given;
2 number of unsatisfactory solutions for which at least one alternative is given;
3 number of alternative solutions provided (including multiple alternatives for one translation error);
4 number of unsatisfactory solutions for which at least one alternative is given that is not supported by an argument;
5 number of unsatisfactory solutions for which at least one alternative is given that is supported by an argument (or arguments).

The number of unsatisfactory solutions for which no alternative is given (category 1) ranges from 0 to 20 for one report, whereas the number of unsatisfactory solutions for which at least one alternative is given (category 2) ranges from 0 to 34. The total figures for the whole corpus are 484 for category 1 and 628 for category 2. This general tendency to provide at least one alternative for an unsatisfactory translation solution also shows when we compare the figures for individual reports: 37 reports feature more unsatisfactory translation solutions for which at least one alternative is given than unsatisfactory translation solutions for which no alternative is given as opposed to 32 reports in which the unsatisfactory translation solutions without any alternative prevail. Of the remaining 13 reports, five have the same number of unsatisfactory solutions for categories 1 and 2, while eight reports do not give any examples of unsatisfactory translation solutions.

Not surprisingly, the number of alternative solutions provided (category 3), is not much higher than the number of unsatisfactory solutions for which at least one alternative is given (category 2) – 687 vs. 628 – because usually one alternative is sufficient to prove that a translation solution is unsatisfactory. Still, there are some instances where the examiner shows that the translator had several options to come up with a satisfactory rendering of a given source text unit. Here is a good example:

the original "… worked with managers of the Mammoth Pacific power plant complex (known als [sic] MPLP) in Mammoth Lakes, California to remove silica …" is translated as "… mit den Betreibern des Mammoth Pacific Kraftwerks auch abgekürzt als MPLP, in der Stadt Mammoth Lakes, Kalifornien an der Extrahierung …", which, in turn, is corrected to "in der Stadt Mammoth Lakes (Kalifornien) oder … in der Stadt Mammoth Lakes, Kalifornien, an der … oder aber … Mammoth Lakes (USA) …". The three alternatives are equally possible, indicating what a satisfactory rendering might look like. Occasionally, though, mention of a second alternative suggests that the examiner was not fully satisfied with the quality of the first solution. Thus, "Romanfigur" complements "Hauptperson" as a possible translation solution for "character" (which has been translated as "Charakter" in the target text), because "Romanfigur" seems more appropriate (given a likely context that is not provided in the report). In another example, the second alternative should even replace the first, because the first alternative is not really an alternative: "This breeds circular thinking" (Friedman 2014, no pagination) can be made out as the context of a criticism that finds fault with the rendering of "breeds" as "Arten" (a totally incomprehensible translation, which would require some target context in the report) and tentatively provides as alternatives first "brütet" and then "erzeugt". The latter solution seems perfect, the former unacceptable.

As for categories 4 and 5, we count a total of 91 unsatisfactory solutions for which at least one alternative is given that is not supported by an argument and 537 unsatisfactory solutions for which at least one alternative is given that is supported by an argument. The high number of alternatives supported by an argument includes implicit alternatives supported by implicit arguments (in the case of binary errors) and many alternatives where the error argument doubles as an argument for the alternative solution. Admittedly, the majority of these arguments are rather weak, and the criterion when to accept an error argument as an argument supporting the alternative solution is not always unequivocal. As a general rule, a translation alternative and the error argument can only imply the argument for the alternative if the source text is given – unless the error is recognised as an error independently of the source text. Criticism such as "Tim Cooks angebliche Genialität liegt nicht in der „Bedienung" (Z. 390), sondern eher in der Strategie" – evidently referring to a rendering of "operations" in "Tim Cook's genius at operations" (Arthur et al. 2014, no pagination) – provides an alternative not supported by any argument. When an argument is provided, it is typically identical to the error argument: in that it states why the translator's solution is regarded as an error, the corresponding argument anticipates why the alternative represents a better solution. When one examiner criticises as plain wrong a translation of "Stalin cut his political teeth fighting the oil magnates of Azerbaijan" (Worth 2014, no pagination) as "Stalin hat

seine politischen Zähne … ausgebissen", adding in parentheses "… *hat seine politischen Sporen verdient*", then this addition is obviously an alternative intended to correct the wrong solution of the translator.[13] By implication, the error argument, which attacks the translator's solution, supports the alternative provided by the examiner. There are not many cases in which the argument supporting the alternative solution is stated explicitly. In one report, the examiner finds fault with "*mit Menschen, die gerade VoIP-Anrufe […] tätigten*" as a translation for "*with people inside making voip phone calls*" and proposes "Menschen, die gerade per Internet telefonierten" as an alternative. Here, the error argument, which reproaches the translator for rendering the text as in a technical translation, is followed directly by the argument in support of the alternative, which indicates how a better solution could be found (namely, by stepping back from the original and choosing a style typical of the target publication). Reference to the latter argument is, then, made in the introduction to the alternative solution: "im Stil hier besser" – "stylistically better" – gives the reason why the examiner's suggestion is preferable to the translator's rendering. This brings to an end our discussion of the five categories under question 12.

Question 13 does not feature any categories. It deals with the translation arguments as such: *What are the arguments put forward by the evaluator?* As has been mentioned already above, many arguments consist in a brief definition and classification of a given error. For instance, when an error is described as an error of expression or as an error of translation, then that description does not only define and classify the error, it also states *why* a particular target text unit is regarded as an error: an error of expression indicates that the translator opted for a solution requiring some stylistic or terminological fine-tuning; an error of translation is probably more serious as it points to a problem with the transfer of meaning. The arguments supplied are usually underdetermined because, in order to make sense, they presuppose premisses, other arguments, and intermediate conclusions. For example, when, in one report, the examiner argues that the translation of "*committed*" as "*begann*" is a vocabulary mistake, we do not just assume a suitable source and target context but also accept that – whatever the correct solution might be – it is supposed to correspond to the source in terms of lexis and/or meaning. More generally, we take for granted that the respective source text unit should be translated in line with the prevailing norms of the target culture. Keeping in mind this principle of underdetermination, we provide in Table 6.8 an overview of the arguments derived from various error descriptions. The list is not intended to be exhaustive; still, it reflects the range of arguments based on error descriptions. It also reflects the general predominance of text form factors (cf. Chapter 4) in translation evaluation: except for the culture focus of the argument referred to as

Table 6.8 Arguments derived from error descriptions

Argument	*Error description*	*English description*
inadequate or unidiomatic target text	"erhebliche Mängel […] bei der deutschen Formulierung"	considerably flawed German wording
inadequate or unidiomatic target text	"idiomatisch ungeschickte […] Formulierungen"	idiomatically clumsy wording
inadequate or unidiomatic target text	"massive Schwächen im Ausdruck"	severe shortcomings in expression
inadequate or unidiomatic target text	"Ausdrucksfehler"	errors in expression
inadequate or unidiomatic target text	"Raum für eine präzisere Wortsuche"	room for a more precise word search
inadequate or unidiomatic target text (Anglicism)	"Übernahme von Anglizismen"	accepting Anglicisms
inadequate or unidiomatic target text (collocation)	"Kollokation"	collocation
inadequate or unidiomatic target text (contradiction)	"Widersprüche"	contradictions
inadequate or unidiomatic target text (inappropriate register)	"Wörter aus einem unpassenden Register"	words taken from an inappropriate register
inadequate or unidiomatic target text (style)	"weniger elegant als das Original"	less elegant than the original
inadequate or unidiomatic target text (style)	"gestelzte Ausdrucksweise"	stilted expression
inadequate or unidiomatic target text (style)	"Stilblüten"	bloomers
inadequate or unidiomatic target text (tautology)	"Tautologien"	tautologies
inadequate or unidiomatic target text (too free translation)	"zu frei [übersetzt]"	translated too freely
inadequate or unidiomatic target text (too literal translation)	"stark zeichenorientierte Herangehensweise"	a strongly sign-oriented approach
inadequate or unidiomatic target text (too literal translation)	"Ausdrücke […] zu wörtlich übersetzt"	expressions translated too literally
inadequate or unidiomatic target text (unwanted repetition)	"Redewendung […] taucht […] 25x auf"	phrase comes up 25 times
inadequate or unidiomatic target text (use of English-German compounds)	"Verwendung von gemischt englisch-deutschen Ausdrücken"	using mixed English-German expressions
inconsistent target text terminology	"Eine einheitlichere Übersetzung […] wäre übersichtlicher gewesen."	a more consistent translation would have been clearer
inconsistent target text terminology	"Inkonsistenzen"	inconsistencies
incorrect grammar	"Deutsch ist […] fehlerhaft"	German is flawed
incorrect grammar (tense)	"Schwäche […] im Gebrauch von Tempora"	shortcomings as regards the use of tenses
insufficient target culture orientation	"hätte […] versuchen sollen, japanische Begriffe […] zu erklären"	should have tried to explain Japanese terms
stylistic devices of the source text ignored in the target text	"erkennt […] einige Stilmittel nicht"	fails to recognise some stylistic devices
target text meaning different from source text meaning	"Sinnfehler"	semantic error
target text meaning different from source text meaning	"erhebliche Mängel […] in der Wiedergabe das [sic] AT"	considerably flawed rendering of the source text meaning
target text meaning different from source text meaning	"Vokabelfehler"	vocabulary mistake
target text meaning different from source text meaning	"gravierende Sinnverschiebungen"	severe sense shifts
target text meaning different from source text meaning	"Übersetzungsfehler"	translation error
unjustified omission	"Auslassung"	omission
unjustified omission	"wird hier ohne Kommentar weggelassen"	has been omitted without comment
wrong reference	"[…] ergibt sich aus dem Ko- und Kontext eindeutig, dass „they" sich auf die Energiespeichersysteme bezieht"	the co- and context clearly show that "they" refers to the energy storage systems
wrong syntax	"syntaktisch falsche […] Formulierungen"	syntactically wrong expressions

"insufficient target culture orientation", the arguments draw on text form factors and, usually, they just state what is absolutely necessary. Only occasionally do arguments give explanations that go beyond the minimum requirement. Two examples will be discussed in the next paragraphs.

The examiner's argument is most convincing if it makes reference to the translator's strategy. A case in point is the following error discussion:

> An einigen Stellen ist die Übersetzung nicht in sich konsistent. Auf Seite 21 wird „536 hp" (Z. 227 vom 1. Text) mit „536 PS" übersetzt, obwohl „horsepower" sonst in Kilowatt umgerechnet wird, wie der Autor im Kapitel 6 „Wichtige Übersetzungsentscheidungen" (S. 30) angibt vorzugehen.
>
> In some places, the translation is inconsistent. On page 21, "536 hp" (l. 227 of the first text) is translated as "536 PS", although "horsepower" is usually converted into kilowatts, which is how – in chapter 6, "Wichtige Übersetzungsentscheidungen" [important translation decisions] (p. 30) – the author says he would proceed.
>
> [my translation, H.B.]

Apart from the fact that the conversion referred to is rightly pointed out as necessary in the context of a specialist journal such as "*Automobil Industrie*", the argument is significantly reinforced when the examiner reveals that, here, the translator violates his own strategy. Such an argument would also retain its force if the target text were to be published in a non-specialist magazine.

Besides bringing into play the translator's strategy, the examiner may also reinforce his or her argument by analysing why a particular error occurs:

> „liquor and tobacco stores" (AT1 Z. 107) wird mit „Likör- und Tabakgeschäfte" (ZT Z. 129) übersetzt; „liquor" ist im Amerikanischen ein Oberbegriff für sämtliche alkoholische Getränke; es liegt ein klassischer false friend vor.
>
> "liquor and tobacco stores" (l. 107 of source text 1) is translated as "Likör- und Tabakgeschäfte" (target text l. 129); in American English, "liquor" is a generic term for alcoholic beverages in general; this is a classic false friend.
>
> [my translation, H. B.]

Here, the argument that "liquor" refers to alcoholic beverages in general draws further support from the explanation that the error is a classic false friend. In other words, the mere statement that the translation is

wrong because the source term in question has a different meaning is complemented by the assumption that the error is due to the similarity between English "liquor" and German "Likör". While the false-friend explanation cannot be expanded into a supporting argument in the Betzian sense (cf. Chapter 5), it certainly renders the actual error argument more explicit, providing the reason why the translator translated as she did. With this we finish the discussion of question 13 and, indeed, of all questions relating to our analysis of translation evaluation reports in an academic context. The results of this analysis will be briefly summarised in the next section.

Summary of Results

To summarise the findings of Chapter 6, we will take as a point of departure the 13 guiding questions discussed above. This summary is depicted in Table 6.9. Finally, we will state whether the three hypotheses made in the course of this chapter are true or false.

Hypothesis 1: The length of an examiner's report is in inverse proportion to the quality of the commented translation.

The first hypothesis cannot unequivocally be confirmed as true or false. While, in general, examiners tend to write longer reports if the commented translation is of a lower quality, the length of the reports is also subject to the preferences of the individual examiner. What is more, the fact that the reports do not just discuss the quality of the translation but also assess the translator's ability to analyse the source text further complicates the relation referred to in the hypothesis.

Hypothesis 2: The number of explicit arguments exceeds the number of implicit arguments.

The second hypothesis is confirmed as the reports feature more than 1,000 explicit arguments but less than 60 implicit arguments. However, rather than serving, first and foremost, to substantiate the assumption of a translation solution as erroneous, many arguments seem to be primarily designed to define and classify errors.

Hypothesis 3: The number of successful translation solutions without arguments exceeds the number of successful translation solutions with arguments.

The figures do not confirm the third hypothesis: of the 12 successful translation solutions discussed, 7 come with an argument (or arguments), whereas 5 do not. However, the result is not particularly conclusive since only eight reports discuss translation achievements – either with arguments (four) or without (four).

The above results show to what extent the reports meet the TQA requirements stipulated by translation scholars. These requirements have

Table 6.9 Summary of results with regard to guiding questions

Question	*Results*
Question 1: *What formal characteristics of the thesis does the evaluator cover in his or her evaluation?*	The formal characteristics of the theses are often dealt with in the introduction of the report. The bibliography and mistakes made outside the translation are referred to most frequently. The other characteristics do occur in the reports; yet, they are comparatively infrequent.
Question 2: *Does the report have a weak or a strong structure?*	Roughly two-thirds of the reports have a strong structure with clearly distinguished paragraphs or sections, whereas one-third tends towards larger units that integrate the discussion of several issues. The structure of a report depends on the preferences of the examiner.
Question 3: *What hints does the examiner's report provide with regard to the evaluation procedure, that is, in particular, with regard to the question whether the source text and the target text have been compared?*	Evidence of a comparison of source and target shows in 69 reports. The other reports either imply such comparison through general remarks, for instance, about the translator's understanding of the source text, or provide no evidence of source–target comparison.
Question 4: *How does the evaluator assess the quality of the translation?*	More than three quarters of the reports (64) focus on errors. Of the remaining 18 reports, almost 40 percent (seven) look at both errors and achievements, while the rest (11) evaluates the commented translation based on general impression.
Question 5: *Have the errors and/or achievements been classified and, if so, how?*	Errors have been classified in nearly two-thirds of the reports (52); achievements have not been classified. Classification typically consists in error definition plus grouping of errors. Whether or not errors are classified is entirely up to the examiner.
Question 6: *Does the evaluator count errors and/or achievements?*	Errors are counted in 44 reports, achievements are not counted. All 44 reports were written by the same examiner.
Question 7: *Have the errors and/or achievements been weighted and, if so, how?*	The errors that have been counted have also been weighted. The weighting criteria, however, cannot be established.
Question 8: *Which evaluation perspective prevails: the professional reader's or the student translator's perspective?*	As most errors do not reveal a specific evaluation perspective, question 8 is usually not applicable. In those cases where such a perspective can be made out, the examiner does not seem to be aware that he or she assumes a particular point of view.
Question 9: *Does the evaluator discuss the translator's intention and, if so, how?*	For more than half of the reports (46), the answer to question 9 is "no". Of those 36 reports for which the answer is "yes", 18 quote the translation strategy, 12 criticise disregard of a strategy, 8 reconstruct the strategy, 3 quote the translator's reasons, and 1 reconstructs the translator's choice. As these figures amount to a total of 42, there are 6 reports where two categories are applicable combining the third and fifth categories, the first and fifth categories, and the first and third categories.

Question 10a: *To what extent does the evaluator provide arguments as to why a translation solution is not satisfactory?* *Question 10b:* *To what extent does the evaluator provide arguments as to why a translation solution is successful?*	Here, we will present the total figures for the whole corpus of 82 reports. These figures reflect the overall evaluation focus. Thus, the fact that of 1,124 translation solutions referred to in the examiners' reports only 12 are successful translation solutions confirms the general error focus pointed out in the answer to question 4. Of the 1,112 errors, more than three quarters, namely, 855, are non-binary errors, whereas 257 are binary. Although binary errors, by definition, come with an implicit argument as to why they are errors, in nine out of ten cases (232) the implicit argument is made explicit. An additional explicit argument that is different from the argument implied is provided only in two cases. Among the non-binary errors, less than four percent (32) provide a context that is sufficient to imply the reason why the translation solution counts as an error. Most non-binary errors (793) are supported by an explicit argument, whereas the number of non-binary errors without arguments (30) is almost negligible. We conclude that an argument is usually provided for those errors that need one. For more than half (7) of the 12 successful translation solutions mentioned in the reports, the examiner provides an argument why he or she thinks that the translation solution is successful. In the five remaining cases, the examiner does not state why a particular translation solution is successful. The total number of arguments (1,102) does not equal the number of translation solutions with arguments (1,089), because some translation solutions feature multiple arguments. As we do not count implicit arguments that have been made explicit, the number of implicit arguments (57) is significantly lower than the number of binary errors (257). Most arguments are explicit arguments (1,045). More than 96 percent (1,064) of all arguments provided are relevant in that they clearly show why an error is an error. Still, there are some (38) arguments that are not convincing in this respect and, thus, irrelevant.
Question 11: *Does the evaluator judge as unsatisfactory translation solutions that are, in fact, satisfactory and, if so, in which way?*	While for 53 reports question 11 is answered in the negative, there are 30 instances in 29 reports where the evaluator judges as unsatisfactory a translation solution that is, in fact, satisfactory. In 18 cases, this is done by providing an irrelevant or even wrong argument. Seven unjustly criticised translation solutions come with a satisfactory alternative, four with an unsatisfactory alternative. There is only one example of a satisfactory solution being criticised as unsatisfactory without argumentative support. Apparently the most common reasons for such misjudgement on the part of the evaluator are, first, taking for granted what must not be taken for granted and, second, underestimating the amount of research required to find the right translation solution.
Question 12: *To what extent does the evaluator provide an alternative to a criticised target text solution, and to what extent does he or she show that the alternative is, indeed, better?*	Some 56 percent (628) of all unsatisfactory translation solutions referred to in the reports are corrected by at least one alternative; approximately 44 percent (484) are not. The total number of alternative solutions provided (687) shows that, in some cases, multiple alternatives are used to illustrate the translator's options. Occasionally, though, a second alternative serves to conceal the inadequacy of the first. There are 91 unsatisfactory translation solutions where the alternative is not supported by an argument, whereas 537 unsatisfactory translation solutions do get such support. This is because, in most cases, the argument that attacks the error implicitly supports also the alternative.
Question 13: *What are the arguments put forward by the evaluator?*	All arguments employed in the reports are informal arguments. They are underdetermined because they imply premisses, additional arguments, and intermediate conclusions. Many arguments are rather weak in the sense that they do not provide a link to the translation strategy (which is usually taken for granted). The evaluators most commonly refer to inadequate or unidiomatic target text or find that the target text meaning is different from the source text meaning. Complaints about incorrect grammar often render the implicit argument of binary errors explicit. The case is similar with unjustified omissions. Arguments criticising a wrong reference or syntax or inconsistent target text terminology typically call for a larger context. Other arguments attack inconsistent target text terminology and failure to incorporate stylistic devices of the source text in the target text.

been discussed above. They are mentioned, here, again for the sake of convenience:

1 An evaluator should try to understand why the translator translated as he or she did.
2 An evaluator must be able to justify any changes he or she would want to make to a translation.
3 The evaluator must provide a better solution and state why it is better.
4 The evaluator's arguments draw on factors that cannot be defined in advance but must be established for each translation and translation quality assessment on the basis of the source text and the overall translation situation.

The first requirement is met by less than half of the reports. It shows in the evaluator's engagement with the translator's strategy (or lack thereof) and in his or her trying to find out – and mentioning – why the translator translated as he or she did. The second requirement is about errors, that is, those translation solutions that the evaluator would like to change. Here, the reports usually provide an informal argument to briefly explain why a solution is wrong. The argument often consists of one word only and is derived from the definition or classification of the error. As for the third requirement, more than half of the unsatisfactory translation solutions discussed in the reports are corrected by the evaluator, who provides an alternative solution. The vast majority of these alternatives are supported by an argument that attacks the unsatisfactory translation solution. The fourth requirement amounts to the question what arguments the evaluators put forth to substantiate their judgement. Here, we have found that the arguments are mostly derived from the immediate translation situation. The evaluators do not apply an explicit evaluation framework to the translation. Still, they sometimes neglect aspects or factors that they should have taken into account – which, in a few cases – leads to inappropriate criticism.

Notes

1 The range of issues that such a translation commentary may tackle has been described in García Álvarez (2007): it covers any aspects relevant to the process of rendering the source text from the source culture into a target text in the target culture.
2 A bachelor's thesis is always checked by two examiners. As a rule, the first examiner writes the report – possibly with input from the second examiner. Occasionally, the second examiner also contributes to the text of the report.
3 Cf. the relevant discussion in Chapter 3.
4 Note that, in principle, this also applies to translation solutions which the evaluator regards as particularly successful.

5 As we have pointed out in Chapter 3, Pym's distinction between binary and non-binary errors is not as clear-cut as it would seem at first: an obvious error that – in spite of its obviousness – permits of several corrections would be regarded as binary for its obviousness and as non-binary because of the correction alternatives. In such cases, we will opt for a non-binary error unless there is one obvious solution that immediately suggests itself as the correct translation.
6 Cf. also Peter J. Arthern's essay "Judging the Quality of Revision" (Arthern 1983) briefly referred to at the beginning of Chapter 5.
7 The following grades are possible: 1.0, 1.3, 1.7, 2.0, 2.3, 2.7, 3.0, 3.3, 3.7, 4.0, and 5.0 – with 1.0 and 1.3 denoting a very good result, 1.7–2.3 a good result, 2.7–3.3 a satisfactory result, 3.7 and 4.0 a sufficient result, and 5.0 an insufficient result. While a 4.0 is still a pass, a 5.0 is a fail.
8 As anticipated, there is also no evidence that examiners explicitly take into account different levels of translation difficulty.
9 One report, for instance, criticises a totally inadequate translation of the adjective "tough" in one example and then quotes a sentence in which the rendering of the same adjective is satisfactory.
10 Although the figures appear to be unequivocal, the result should be taken with a grain of salt as many explicit arguments are derived from the classification and definition of errors. Thus, it is doubtful whether the explicit arguments serve, first of all, as a means to substantiate the less obvious errors. Rather, the error definition or classification can also be used for argumentation purposes.
11 While it might seem no coincidence that there are also 29 reports that feature at least one irrelevant argument, the two sets of reports are not exactly identical: on the one hand, the reports for which question 11 requires an affirmative answer also include one report completely without irrelevant arguments (but with two examples of unjustified criticism that is devoid of any argument), and, on the other hand, the reports for which question 11 is answered in the negative feature one report with an irrelevant argument in connection with a successful translation solution.
12 "Fremdenverkehrsort an der Küste" (*Duden* online).
13 Interestingly, the examiner – in correcting the translator – fails to use a reflexive pronoun (Stalin hat *sich* seine politischen Sporen verdient), which is also required in the translator's rendering (Stalin hat *sich* seine politischen Zähne ausgebissen).

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7 Conclusion

Weaving our way through a maze of different approaches to, and discussions of, translation quality and translation quality assessment, we have gleaned from them in passing, as it were, the occasional idea or suggestion useful for our purpose of building an argument-based TQA theory. Juliane House's concept of overt and covert translation deserves particular mention in this context as it pervades our argumentative framework from top to bottom, having been streamlined for the purpose and slightly adapted to our theoretical needs. A second pillar of our theory is provided by Gregor Betz's theory of dialectical structures: in combination with Klaus Schubert's elements of the decision-making process, it furnishes the extra-translational basis of our approach to translation quality. Last but not least, there are a great many ideas proposed by various translation scholars that have made their way into the TQA theory presented in this book. To name only some of these ideas, we are indebted to Hans Vermeer's principle of relative relativity, Christiane Nord's extratextual and intratextual factors of translation, and Anthony Pym's minimalist translation competence model as well as his distinction between binary and non-binary errors. We have also benefited from several of the practically minded discussions of examples by Hans Hönig and Paul Kußmaul, and sought backing for our argument-based TQA approach with translation scholars such as Katharina Reiß, Andrew Chesterman, and Jiří Levý. Catering for any kind of translation, the resulting theory provides an argumentative basis that other theories of translation quality and translation quality assessment can draw on to substantiate their claims.

Consider, by way of example, Hans Vermeer's skopos theory, which has been criticised for reducing the source text to a mere offer of information, thus, leaving the translator with too much scope in his or her decisions as to how to translate. This is why Juliane House, for one, finds that "*skopos* theory is not very useful for translation quality assessment" (House 2015:11). In his essay "Die sieben Grade einer Translationstheorie", Vermeer counters such criticism:

> Tatsächlich lässt die Skopostheorie Raum für eine gebührende Beachtung des Ausgangstextes, seiner Form, seiner Inhalte, seiner

> Bedeutungen und/oder seines Sinns, wenn der Skopos dies erfordert oder erlaubt. Eigentlich soll das Ausgangstextem in jedem Fall und jeder Weise so weit wie möglich beachtet werden.
>
> (Vermeer 2003:25)

> In fact, skopos theory leaves room for due consideration of the source text, its form, its contents, its meanings and/or sense when required or allowed by the skopos. The source texteme should actually be taken into account as far as possible – in any case and in any way.
>
> [my translation, H. B.]

In our argumentative theory of translation quality assessment, the skopos of the translation situation is part and parcel of the translation strategy that emerges as a result of the first three decisions – regarding (1) the adoption of an overt or covert framework for translation, (2) source or target orientation, and (3) implications as to what specific consequences this has for the actual translation. The skopos can be defined as soon as the three decisions have been made; it appears to be near-identical to our concept of a translation strategy. We contend that skopos theory would benefit from our argument-based approach as the latter can help to substantiate any claims made by the former in a given translation situation. After all, the two theories are closely related in that they both rely on the expectations of the target audience to provide translational guidance.

Our argumentative TQA approach boasts several different applications, which can be distinguished according to user type. The first user is the translator as the person who renders a source text into a target text. Here, application of the theory enables the translator to set up a translation strategy that matches the specific translation situation – which contributes to a better translation quality as the translator becomes aware of why he or she translates the way he or she does. At the same time, the translator acts – even in the process of translating – as the first evaluator of his or her own translation. To be able to evaluate different potential translation solutions, the translator will consider the pros and cons for each of these potential solutions and select the best one. Our theory provides the underlying rationale for this selection process. The second user is the external evaluator of a translated text. He or she can draw upon our argumentative approach to substantiate any criticism of individual translation solutions. At the same time, however, the external evaluator needs to have in place a clear concept of how a given source text should be rendered into the target language. To establish such a concept, the evaluator can rely on the TQA theory presented in this book. The third user is the translation scholar who wishes to analyse evaluations of translated texts. How this works has been demonstrated in Chapter 6, in which we have analysed the examiners' reports of commented translations written to fulfil the requirements for a bachelor's degree.

Table 7.1 Uses of the argument-based TQA theory

User	*User role*	*Use*
Translator	Producer of the target text	Establishing a translation strategy
Translator	Evaluator of the target text	Checking and optimising the quality of individual translation solutions in the light of the translation strategy
External evaluator	Evaluator of the target text	Assessing the quality of individual translation solutions and the quality of the translation as a whole
External evaluator	Re-translator of the source text	Establishing his or her own translation strategy to be able to assess the translator's translation and translation strategy
Translation scholar	Analyst of translation evaluations or translation criticism	Developing a set of parameters based on the macro- and microstrategic principles of our theory to analyse translation evaluations

The different uses of our argument-based TQA theory are depicted in Table 7.1. The user roles of the translator and the evaluator run in parallel, so to speak, since both the translator and the evaluator feature one translating and one evaluating role each. However, there are two important differences, here. First, for the translator, the translating role takes precedence over the evaluating role, which has a mere supporting function. This relation is reversed in the case of the evaluator, who focusses on the evaluating role but needs to compare the results of the evaluation with the strategic results developed in his or her translating role. Second, while the translator – despite Gutt's application of relevance theory to translation (cf. Gutt 1991) and Levý's claim that a MINIMAX strategy is the preferred translational approach (cf. Levý 2000/1967:156) – will often go for what he or she regards as the best translation solution, the evaluator should content himself or herself with an acceptable translation solution.

Using the present theory in the role of the analyst, we have come to terms with how academics assess the quality of commented translations. They tend to do so in line with a MINIMAX strategy by providing as little argumentative support as is necessary to prove the point they wish to make. This is why the arguments are often reflected in the description or classification of an error. Moreover, the examiners' reports occasionally do not quote enough context for the reader to fully comprehend the issue in question – such reports are obviously intended to be read in

conjunction with the bachelor's thesis. Our findings could be used to set up a form for the standardised assessment of commented translations, an assessment that pays due attention to argumentation and translation strategy. Future studies of how the quality of translated texts is evaluated might include criticism of literary translations.

Probably the most obvious application of our argumentative TQA theory consists in evaluating actual translations. These translations could be renderings of functional text such as brochures or manuals, of news reports, audio-visual text, or works of literature: there is no limit to the kind of translation that can be evaluated using the theory presented in this book. This is due to the fact that its argumentative foundation is totally independent of translation and can also be used for other purposes. What our TQA theory cannot do is quantify the results of the evaluation and determine what overall mark the translation should get. However, the theory's fundamental design ensures that it can easily be used in combination with other, more specific TQA approaches – notably those that rely on quantification to assess the quality of a translation. Finally, some machine translation (MT) approaches might possibly benefit from the argument-based insights gained in our theory.

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