



## EVALUATION OF TRANSLATION- AN OVERVIEW

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**Abstract:** Translation Studies is now a deep-rooted interdisciplinary field of research whose limits extend beyond linguistic considerations is perhaps unquestionable. The twentieth century, particularly its second half, has witnessed the appearance of an important number of theoretical outputs that have in fact laid the foundations of the translation studies as a discipline. Translation has been regarded as a practice of reading and writing, and as a vehicle which passes through the cultures across the world. The diverse critical works on translation theory focuses on a series of aspects dealing with the problems and prospects of translation as an academic activity. In recent times, the growth in Translation Studies, there has been a shift in the development of Translation Studies by giving the emphasis on the translation process of literary texts from different perspectives.

**Keywords:** Translation, process, twentieth century, theories, culture, perspectives

Translation, especially the literary translation, is not a mere art of transferring from one language to the other. Translation evolved as a necessity and inevitability of human life as cultures get contact with each another. The role of translation has been accelerating since time immemorial. Particularly, in the recent phenomenon of translation as an emerging discipline in the academia, which indeed is functioning as a significant tool for not only in the communication of diverse people from various countries, but also in the growth of nation's politics, culture and society from the last five decades. The process of knowledge communication throughout the world is transporting through the art of translating. The whole world's culture, societal systems and political situations became familiar to each and every one within the world. At this juncture, the analysis of translation from various perspectives has become a significant scenario in view of its development as a new and emerging

discipline among the global academia. However, the evaluation or the analysis of translations and their assessment is mostly confined to the linguistic approach for a long time. In the olden days, scholars used to give great significance to the Source Text (SL), considering it as the authoritative. Translation, nevertheless, was regarded as unoriginal and subservient. From 1970s and 1980s<sup>17</sup>, the emergence of faithfulness of translation from its history, ideology and other societal aspects made significant role in advancing translation studies as an emerging subject of study.

Andre Lefevere's theory of rewriting was also an outstanding subject of study in this perspective. According to Lefevere's theory of rewriting in translation, there should be an analysis between the source language text and the target language text from the perspective of culture and the ideology of the text, author and the translator. This way of notion in the arena of translation and its evaluation encouraged many scholars to examine the translations from a wider social context. In this regard, it can be concluded that the translation studies as an emerging subject shall be viewed from various perspectives for its growth in the academic arena. In this regard, it can be noticed that the emergence of new approach from Lambert and Van Gorp who viewed the translations and its analysis from the perspective of the relationship between authors, texts and readers, particularly in 1980s. They also insisted their study on both the source and target language literary systems, relations between intentions of authors and translators and the study of differing sociological aspects like publishing etc<sup>18</sup>. Afterwards, it can also be noticed that the recent years of research across the global academics is correlating the translation studies from the perspectives of cultural studies and feminism, etc. According to Eugene Nida's theory of Dynamic Equivalence, the principal aim for translators must be to achieve equivalence between original and translated text.

Equivalence is accomplished when a translated text makes the same affiliations and emotions in the minds of its readers as was delivered in the minds of the readers of the original text. Translation Studies is now a deep-rooted interdisciplinary field of research whose limits extend beyond linguistic considerations is perhaps unquestionable. The twentieth century, particularly its second half, has witnessed the appearance of an important number of theoretical outputs that have in fact laid the foundations of the translation studies as a discipline. Translation has been regarded as a practice of reading and writing, and as a vehicle which passes through the cultures across the world. The diverse critical works on translation theory focuses on a series of aspects dealing with the problems and prospects of translation as an academic activity. In recent times, the growth in Translation Studies, there has been a shift in the development of Translation Studies by giving the emphasis on the translation process of literary texts from different perspectives. According to Van Doorslaer (2007),

the 'Translation Studies' is sub divided into four broad ways.

1. Translation Approaches (For instance, cultural approach and linguistic approach)
2. Translation Theories (Ex. general translation theories and poly system theory)
3. Translation Research Methods (Example- descriptive and empirical) and
4. Applied Translation Studies (translation criticism, evaluation, didactics, institutional environment, etc)

Therefore, according to Van Doorslaer, the new phenomenon in translation is the applied translation studies, which focuses on the criticism and evaluative aspects of the translated literature. Consequently, the present study which evaluates the selected translations of 'Anna Karenina' in English and Telugu explores the evaluation and criticism of the TL text (Telugu) in comparison with the SL text (English) from the readers' response approach. Even though the general idea of the research is to evaluate the selected translation, I would like to overlook the perspectives and theories in translation studies which support the idea of evaluation of translation in the following paragraphs. Translation, especially the literary translation, is not a mere art of transferring from one language to the other. Translation evolved as a necessity and inevitability of human life as cultures get contact with each another.

The role of translation has been accelerating since time immemorial. Particularly, in the recent phenomenon of translation as an emerging discipline in the academia, which indeed is functioning as a significant tool for not only in the communication of diverse people from various countries, but also in the growth of nation's politics, culture and society from the last five decades. The process of knowledge communication throughout the world is transporting through the art of translating. The whole world's culture, societal systems and political situations became familiar to each and every one within the world. At this juncture, the analysis of translation from various perspectives has become a significant scenario in view of its development as a new and emerging discipline among the global academia. However, the evaluation or the analysis of translations and their assessment is mostly confined to the linguistic approach for a long time. In the olden days, scholars used to give great significance to the Source Text (SL), considering it as the authoritative. Translation, nevertheless, was regarded as unoriginal and subservient. From 1970s and 1980s<sup>17</sup>, the emergence of faithfulness of translation from its history, ideology and other societal aspects made significant role in advancing translation studies as an emerging subject of study. Andre Lefevere's theory of rewriting was also an outstanding subject of study in this perspective. According to Lefevere's theory of rewriting in translation, there should be an analysis between the

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Equivalence is accomplished when a translated text makes the same affiliations and emotions in the minds of its readers as was delivered in the minds of the readers of the original text. Afterwards, Skopos Theory was developed by German linguist 'Hans Vermeer' in the 1970s. He introduced a functional approach where the non-linguistic and textual factors like the recipient's culture and the purpose of the text were the focus of attention.

The research in Translation Studies has primarily been concerned with assessing the "faithfulness" of the translated text to the source text and making general findings about what is "right" what is "wrong", from the linguistic perspectives. From 1990s, the concern of research in Translation Studies shifted from the "textual" to the "cultural". This paradigm shift was described by Bassnett and Lefevere (1990:1) as the "cultural turn" in Translation Studies. Cultural aspects to translation have managed to widen the discipline to hold the historical and cultural contexts. Besides, the text itself is promising to the idea that nothing exists in isolation and that the sense of anything is always determined by its context (Asad 1986:148). Similarly, Bassnett and Lefevere (1990:11) states that "[t]here is always a context in which the translation takes place, always a history from which a text emerges and into which a text is transposed".

Later, Jeremy Munday (2012) presents a progressive hypothesis towards a general theory of evaluation in translator's decision-making that will be of high significance to translator training and to descriptive translation analysis. Afterwards, there are some significant approaches for

evaluating translations. The following approaches such as 'Communicative approach', which focuses on determining the 'dynamic equivalence' (Munday, 1997), 'Introducing translation studies: theories and applications' (Nida 1964) between source and the target translations and 'a functional-pragmatic model of translation' which attempts to avoid anecdotalist, reductionism, programmatic statements and intuitively implausible one-sided considerations of the Source Text and Target Text alone, (House, 1977). Afterwards, Newmark defines a good translation as follows: "[A good translation] is likely to look surprisingly like the original text to a reader competent in both languages ..." ("About Translation" 34) Later, Antoine Berman who separated the literary translation from the non-literary translation in evaluating the texts also extended the scope of the evaluation of translations.

He states that "Unfortunately, a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular. Translation can occur only between "cultivated" languages. An exoticization that turns the foreign from abroad into the foreign at home winds up merely ridiculing the original" (Berman 2000: 294) He also opined that "All translation is, and must be, the restitution of meaning" (Berman 2000: 297). Antoine Berman declares that there may be many various methods for translation criticism or evaluation as there are many translation theories. Consequently, he entitles a model as "an analytical path" and remarks that it can be "modulated according to the specific objectives of each analyst and adapted to all standardized text types". (Berman)

Hence, our study will look in to the problems and prospects in TL text's translation of Anna Karenina (Telugu) and discuss the issues such as translator's ideology, the relation between the author and translation, readers' perspectives on translation and its dissimilarities and various other issues by comparing the TL text with its SL text. Therefore, the evaluation of literary translation is one of the significant and new phenomena in the translation and its criticism. After studying various types of evaluation approaches in translation, we can understand that the majority of the approaches are centred on the language. At this juncture, I thought that all these notions helped to open up new means of evaluating the processes of translation.

Some revolutions occur quietly: no manifestoes, no marching and singing, no tumult in the streets; simply a shift in perspective, a new way of seeing what had always been there. [We] have been witnessing just such a change in the field of literary theory and criticism. The words "reader" and "audience," once relegated to the status of the unproblematic and obvious have acceded to a starring role. The significance of reader response can be understood from the view of Terry

Eagleton, who has categorized the history of modern literary theory as taking place in three stages: a Romantic "preoccupation with the author," a New Critical "exclusive concern with the text," and finally, "a marked shift of attention to the reader over recent years" In a Reader-Response critical approach, the primary focus falls on the reader and the process of reading rather than on the author. Reader-response theory recognizes the reader as an active agent who imparts "real existence" to the work and completes its meaning through interpretation. It stands in total opposition to the theories of formalism in which the reader's role in re-creating literary works is ignored.

Reader-Response literary criticism recognizes the simple fact that the readers respond to literature and that such responses are important to the understanding of the work. Long ago, even Aristotle recognized how important an audience's reaction is to tragedy, for a key to tragedy is catharsis, the purging of the audience's emotions. Reader Response criticism includes various approaches to literature that explore and seek to explain the variety of readers' responses to literary works. Reader-Response critics embrace the affective fallacy (what reader-response critic Stanley Fish has called the "affective fallacy"); for they believe that a reader's affective response is important to criticism<sup>22</sup>. Instead of focusing on literature as a well-wrought urn, Reader-Response critics focus on the reader, who "completes" or "activates" the text as he or she reads. In a sense, the reader becomes the most important element in the reading process, supplanting even the author.

Focus on how texts guide, constrain, control reading; often use linguistic, stylistic, narratological methods of analysis. Wolfgang Iser argues that the text in part controls the reader's responses but contains "gaps" that the reader creatively fills. There is a tension between • "the implied reader," who is established by the "response-inviting structures" of the text; this type of reader is assumed and created by the work itself • "the actual reader," who brings his/her own experiences and preoccupations to the text c) Analysis of the Arguments of Reader-Response Critics Why do we need to study how people read? It seems easier to simply to read without thinking about it, treating reading as another mechanical action, like brushing one's tooth. Once learned, it becomes part of one's subconsciousness. We even read instinctively when presented with scribbled piece of writing. Maybe an important question to put forth is why should one be so interested in reading? Reader-Response Criticism was prevalent in the late 20th century before being integrated into mainstream literary theory. Despite its recent ebbing away and inherent fallacies of the approach, I still believe that it has a good place to ground the exploration of reading. I have constructed a blueprint of each author's contribution to the movement that helps to highlight the major points and flaws of the theorists which I believe had the most valid points about reading,

beginning with Georges Poulet and ending with V Valter Benn Michaels. The note that ensues is my attempt to re-position the major theories of Reader- Response Criticism vis-à-vis reception theory and aesthetics into five types: textual, experiential, psychological, social, and cultural. Richard Beach, *A Teacher's Introduction to Reader-Response Theories* (Urbana, IL: National Council of Teachers of English, 1993).

According to Wolfgang Iser, the affiliation between texts and readers is one of interactions. Indeed, Iser propounds an active role for readers, who contribute in the meaning-making process of textual creation through the act of reading. For Iser, reading is propelled by the responses of readers. These responses are in part resolved by the repertoire and structure of the text. However, the interactions are in large part determined by the subjectivity of the reader. Wolfgang Iser's reader takes an active role in reading, acting as a co-creator within the premeditated structure of the text. The reader is not forcibly led to any conclusions. "In literary work...the message is transmitted two ways, in that the reader 'receives' it by composing it" (Iser, "Act" 21).

Iser believes that the text is more than mere syntax and rules. However, Iser's reader is not reoccupied by the text; instead, he or she looks far and beyond the words to assume connections. In fact, the reader fills in details in the gaps what in order to create her/his own meaning. It is "the 'unwritten' part of a text [that] stimulates the reader's creative participation" (Iser, "Reading" 51). The nomenclature for this creative "faculty" is referred to by Iser as "the reader's imagination, which gives shape to the interaction of correlatives foreshadowed in structure by the sequence of the sentences" ("Reading" 53). With so many infinite possibilities, how can a reader even complete a book? Iser calls for the creation of a "consistent interpretation" or "configurative meaning" of the book (Reader p. 58-9). Iser's "reader's own disposition will never disappear totally; it will tend instead to form the background to and a frame of reference for the act of grasping and comprehending" (Iser, "Act" 37). As the reader sets the work against a "background which endows it with far greater significance than it might have seemed to possess on its own" (Iser, Reading, p. 52), the text somehow prevents the seemingly inevitable spiral into anarchy by enforcing controls on the reader (Iser, Reading p. 52). W. John Harker reduces the text to construction equipment, "little more than a scaffolding of indeterminacies to which the reader brings meaning" (476).

By creating what was formerly nonexistent by using part of him or herself (the imagination), the reader moves from reality into a fiction (Iser, "Reading" 56-7). He or she is not just connecting spaces in a book; the reader is playing God to an alternate reality. Inherent in reading is a continual oscillation between involvement and observation" (Iser, "Act" 128). The reader must always

vacillate between the text and his or her imagination, which makes him or her interpretations lag a little behind the present of the reading. Iser pushes his reader out of the comfortable convictions that originally defined the reader, saying, "it is only when we have outstripped our preconceptions and left the shelter of the familiar that we are in a position to gather new experiences" (Reader, p. 64).

Iser places the reader in an active role and raises the new idea that the barrier to cross is no longer between the text and the reader but "within the reader himself" (Iser, Reading, p. 67). Reading is thus positioned as a tool for self-discovery. "we may formulate ourselves and so discover what had previously seemed to elude our consciousness ... reading literature gives us the chance to formulate the unformulated" (Iser, Reading, p. 68).

As you can see, Iser's textual reader-response criticism is based on his contention that the reader concretizes the text—gives it meaning—while the text necessarily guides this concretization. Consequently, a literary text operates by indeterminacy; it has gaps that the reader attempts to fill.

Iser's hypothesis recommends a dualistic affiliation linking the text and the reader where each has influence on the other. On the other hand, this also points a work of narrative to a certain set of interpretational guidelines where one limit is authorial intent and the other is every given reader's perception of the text. With the given ideas of Professor Iser, we are able to explain how a reader and a text may be related. Noticeably, the proximity of the concept that is the link between text and the reader perhaps are very interesting in the evaluation of translation. Till today, redominantly, the translation and its evaluation are distinguished from the linguistic point of view. However, it is also significant that the views from the 'linguistic' to the 'other' perspectives are also important for the rise of translation studies as an expanding academic discipline.

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