

## **ASSESSING THE TRANSLATION OF COLLOCATIONS IN LITERARY TEXTS BASED ON JULIANE HOUSE'S MODEL (1997) OF TRANSLATION QUALITY ASSESSMENT**

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### **ABSTRACT**

The purpose of this study was to assess the translation of collocations from Arabic into English in literary texts, which are considered as a rich source of culture and fixed expressions. The methodology of this study is a descriptive- interpretive analysis of the source text (ST), which is the Arabic novel "*Awlad Hartna*" and the target texts (TTs), which are the English translations "*Children of Gebelawi*" and "*Children of the Alley*". The author applied House's (1997) model of translation quality assessment. The analysis was divided into two sections, (1) analyzing the ST and TTs according to their register and genre to find the overt errors, and (2) examining the translation of collocations to find the covert errors. The result of the study revealed that the two translations have many mismatches at the level of field, tenor and mode, such as the lexical, cultural, linguistic and syntactic mismatches. The findings also reveal that translators have committed 106 collocational errors which were divided into four categories: not translated, slight change in meaning, significant change in meaning and distortion of meaning. The findings of the study have pedagogical implications for translators in general, translators of literature, translations students and teachers.

**Keywords:** collocation, translation, translation quality assessment, literary works, meaning

### **INTRODUCTION**

Translation Quality Assessment (TQA) is a model that deals with evaluating the existing translation of a text. It is a way to find out the adequate and appropriate translations from those which have a lack of adequacy. Thus, evaluating translation should be objective by following a systematic model or a theoretical view since it is an important issue which is still considered a problematic one. The vital role of TQA makes it a fast-growing sub-field in the field of translation and translational theories. Many theoretical view or models are theorized in this filed to evaluate the quality of translation. However, among of those models and theoretical views a few of them seems to have a real effect on the studies of translation quality. One of the most interesting models of TQA is Julian House's (1997) model.

House's model is considered a comprehensive model of analyzing a text and compare the translation to the original. It is built based on the Halliday's famous theory Systemic – Functional theory (SFT). House (1997) believes that a text should be analyzed, and the translation should be compared to the original at three different levels: Language /Text, Register (Field, tenor and mode) and Genre (p. 107). She adds that TQA model is a functional one which discusses the text in different dimensions such as linguistic, pragmatic, semantic and discourse. In this regard, House (2015) defines the translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language' (p. 23).

TQA basically compares between the original text and its translation to find out the mismatches and errors. House (1997) remarks the text in the source language (SL) and target language (TL) by giving each text a profile. The present model (House 1997) draws electrically on Prague School ideas, speech act theory, pragmatics, discourse analysis and corpus-based distinctions between spoken and written language.

Based on this model, this study aims to conduct an evaluation of the collocations mentioned in the Arabic Novel *اولاد حارتنا* and its two English translations. There are many researchers who have applied different models to assess translated texts, but literary text in Arabic, in general, and this chosen novel have not been given the needed attention in the field of translation studies. The importance of assessing and evaluating the translation of this novel relies on considering it as a unique literary work which helps its author, *Naguib Mahfouz*, to win Nobel Prize on 1988. The study partially evaluates the existing translations by examining the translation of its collocations.

## LITERATURE REVIEW

To understand the basic function of TQA, the question of “*what evaluation is?*” should be answered. Scriven (2007, p. 1) defines evaluation as “taken to mean the determination of merit, worth, or significance” (as cited in Williams, 2009, p. 4). Williams (2009) adds that “evaluation involves asking a question that has challenged thinkers from time immemorial: is a particular thing good?” (p. 4). Williams (2009) also describes the problems that make evaluating a text a difficult process. He mentions seven problems that include: the evaluator himself, level of target language rigour, seriousness of errors of transfer, sampling versus full-text analysis, quantification of quality, levels of seriousness of errors, multiple levels of assessment and TQA function. (pp. 6-7).

Yamini and Abdi (2010) apply House’s TQA model on William Shakespeare’s “Macbeth” and its Persian translation. this study aims at detailed investigation of House’s Model and its potential power to predict the errors in the Persian translation of this literary work. They use both a qualitative and quantitative approach, as suggested by Williams (2009), to compute the differences between observed and expected frequencies of errors, cover and overt. The results of the study indicate a significant statistical difference between the two kinds of errors. The statistical analysis finds a significant difference of the numbers of the over errors. Therefore, the study shows that this translation is covert translation which is on the contrary to the hypothesis of House’s model which considers literary work to be translated overtly.

Ghafouripour and Eslamieh (2018) apply this model on two English translations of Rubaiyat of Omar Khayyam. The study divides errors into covert and overt. The overt errors are also divided into seven subcategories: 1) Not translated, 2) Slight change in meaning, 3) Significant change in meaning, 4) Distortion of meaning, 5) Breach of the source language system, 6) Creative translation, and 7) Cultural filtering. The study provides an assessment of two translations, one by a native speaker of the ST (Saeed Saeedpour) and the other translator is a native speaker of the TT (Edward Fitzgerald). They find that the native speaker of the ST can master the implications of the text better than a native speaker of the TT. They also find that translators have usefully translated this literary work of poetry and they have also overcome the challenge of cultural-filtering by finding the best equivalent for each case.

Kargarzadeh and Pazireh (2017) conducts their study to assess the quality of the Persian translation of *Kite Runner* based on House’s (2014) Functional Pragmatic Model.

Around 100 pages of this literary work are chosen for investigation based on this model. The study shows mismatches at the level filed, tenor and mode. Those kinds of mismatches are considered as overt errors. Accordingly, covert errors are also found in terms of mistranslation of tense and selection of inappropriate meanings for some lexicons. The study also explains how culture filtering is avoided by transferring the informal and culture specific terms thoroughly.

Tabrizi, Chalak and Taherioun (2014) apply House's model to assess the quality of the Persian translation of Orwell's (1949). The study aims to conduct a comparison at the level of dimensional mismatches and overt errors. The overt errors are categorized into four categories: omission, addition, substitution and breaches of the target language system. The study finds that mismatches on different levels of register shows that cultural filter is not applied in the translation. therefore, the Persian translation of this work does not fit to the criteria to be an overt translation as suggested by House.

Since most of the recent studies examine the existing translation partially by selecting a random sample for analysis, this study also partially investigates this literary work by assessing the translation of its collocations. Thus, the result of this study may not be said to be as an assessment of the whole text. The study will be an effective one for the improvement of translating collocations in literary text from Arabic into English. The result also can be used as guide for translators of collocations in literary texts.

### **Theoretical Background of TQA**

The quality of translation is considered as the core of the translation studies. Many scholars theorize approaches and models to assess the quality of translated texts. Larose (1987) believes that the objective and purpose of translation is central to assess the quality. He argues that "every translation must be assessed in terms of the appropriateness in the translator's intentions to that of the author of the original, not of the appropriateness of the translator's intentions to that of the evaluator" (as cited in Williams, 2004 p. 9). He presents his model of translation quality assessment based on three levels, microstructural, macrostructural and superstructural (cited in Hady, 2015, p. 25). Williams (2004) argues that most of the existing models of translation quality assessment investigate only the micro-textual level of a text. He assumes that such models focus only on discrete lexical unites and sentence level. Accordingly, he develops his theoretical view to theorize a new model based on the argumentation theory that "can serve to remove the subjectivity and randomness from decisions on the acceptability of translations" (p. xviii).

Accordingly, his approach has four stages: analyzing the original, analyzing the translation, compare the original to the original and make an overall quality statement. Al-Qinai (2000) believes that the quality and efficiency of the translated text can be evaluated at the levels of semantic, syntax, pragmatics and the expressive potentials of both source language and target language. He draws his model based on the parameters suggested by other theorists who are Newmark (1988), Hatim and Mason (1990), Steiner (1994) and House (1997). He proposes seven parameters of his TQA model which are: textual typology and tenor, formal correspondence, coherence of thematic structure, cohesion, text pragmatic, lexical properties (register) and grammatical syntactic equivalence (p. 499). He also adds that "since no two languages are ideational, either in meaning or in form, the best we can hope for is an approximation given the following variables: nature of ST message, purpose and intent of ST producer and the type of audience" (p. 500). House (2015) re-visits her model in her book

“Translation Quality assessment: Past and Present” to re-insist the parameters of her model which are divided into three levels: Language /Text, Register (Field, tenor and mode) and Genre. Those parameters are discussed in detail in the following section.

## METODOLOGY

### Theoretical Framework of The Study

The present study aims to assess the two English translations of the Arabic collocations mentioned in the Novel *اولاد حارتنا* based on House’s (1997) model of translation quality assessment. The study follows House’s model by conducting a comparative analysis of the ST and TTs. Secondly, the covert errors will be analyzed in the translated versions to examine if translators have successfully dealt with the problematic collocations and treated them adequately. House (2015) states that TQA can be qualitative or quantitative. She also adds that it can be “diagnostic” (determining areas for improvement), “formative” (measuring progress and giving feedback during the course of study) or “summative” (measuring the results of learning). She also confirms the seven parameters suggested by Al-Qaini (2000) to assess a text which includes, lexical properties (p. 19). Lexical properties relate to idioms, collocations, figures of speech and style shifts. Accordingly, the present study is limited itself to assess the two English translations of collocations.

### House’s (1997) Complete TQA Model

The model raises three important issues in terms of the evaluation of a text. House takes into considerations (1) the relationship between ST and TT, (2) the relationship between the text itself and its recipients, and (3) finding out the relationships in 1 and 2 to determine which is the translation and which is the original text. As stated above, House (1997) divides her model into three main levels: Register (field, tenor and mode), Genre and language/text. The register and the genre constitute which is called by House as the individual textual function. The following figure illustrates the complete model of House (1997):

Figure 1: House (1997) Complete Model (House, 2015 p. 65)

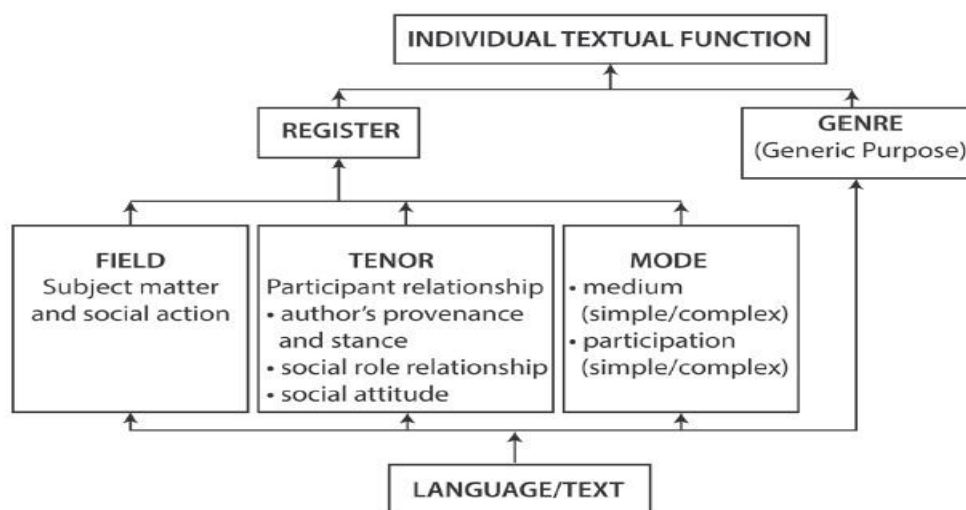


Figure 1: House’s (1997) TQA Model

## Individual Textual Function

According to House (1997), the individual textual function refers to the function of an individual text. She defines it as the function of a text in a particular context of situation (p. 36). The function of a text can be only considered through an analysis of a text. The analysis refers to create a profile of the ST and TT(s). She comments that providing the text profile is characterized through “a systematic linguistic-pragmatic analysis of the text in its context of situation” (House, 1997, p. 36). Thus, a text function is either an interpersonal or ideational function which can be derived from the analysis of genre and register (p. 42). At the meanwhile, a text may have all the language function. However, one is more important than another (p. 37). A context of situation should not be viewed as separate entities, but “through a systematic relationship between the social environment on the one hand and the functional organization of the language on the other” (Halliday 1989, p. 11 as cited in House, 2015, p. 63).

## Register (Field, Tenor and mode)

**Filed:** refers to subject matter and the social action of the topic itself. The former can be a novel, poem or a play; where the latter can be specific, general or popular.

**Tenor:** “refers to the nature of participants, the addresser and the addressees, and the degree of emotional charge” (House, 2015, p. 64). The tenor has three important stages of analysis refer to the producer’s temporal, geographical and social provenance. It also captures the social attitude of the text, i.e. formal, frozen, consultative and informal. Finally, is the social role relationship that can be Symmetrical if the text contains features indicating solidarity and equality between addresser and addressees; and Asymmetrical when a text contains features indicating authority relationship between addresser and addressees.

**Mode:** the mode captures the medium as simple if the text is written to be read and complex of the text written to be heard. It also captures the participation as simple when it is a monologue and complex when it addresses a large community.

**Genre:** House (2015) explains that “while register captures the connection between texts and their micro-context; genre connects texts with macro-context of the linguistic and cultural community in which the text is embedded” (p. 64). In other words, readers of a text can refer the text to a certain genre based on their knowledge of the macro-context features of the text. a genre of a text can be poetry, fiction and scientific.

## Overt and Covert Erroneous Errors

According to house (1997), any mismatche along the dimensions is an error. She categorizes the errors into two main types: overt and covert. Overt errors refer to the mismatches between the situational dimensions; and covert errors are the non-dimensional mismatches that can be resulted in wrong selections, wrong omissions, destroying the meaning and mistakes in denotative meaning.

## Corpus of The Study

The corpus of this study consists of the Arabic novel *أولاد حارتنا* which was written by Nagiub Mahfouz in 1959 and its two English translations, *Children of Gebelawi*, by Philip Stewart in 1981 and the second translation, *Children of the Alley*, by Peter Theroux in 1988. The author

of this novel. Naguib Mahfouz, is considered the most famous novelist in the Arab World in the 20<sup>th</sup> century. This literary work gives Mahfouz a supreme rank among the Arab novelists, especially after he wins the Noble Prize in 1988. The novel is attacked by many religious authorities in Egypt due to the figurative language and religious symbols it has. For the purpose of this study, the full novel and its two translations will be analyzed to find out the overt erroneous errors. On the other hand, collocations that are mentioned in the Arabic Novel and their two English translations will be analyzed to find out the covert erroneous errors.

## **Procedures**

To achieve the objective of this study, the researchers apply House's (1997) model to this novel to find out the covert and overt errors between ST and TTs. The original text is compared to its two English translations to detect overt errors and discussing the covert errors by examining the translation of the collocations. In order to achieve an adequate evaluation of the translation of collocations, the researchers use *Almaany Online Dictionary (2018)* to understand the meaning of each examined collocation. According to House's (1997) model, literary works should be translated overtly. Thus, this paper examines the overt errors to find out if the translators follow the hypothesis of House's model in one hand. On the other hand, collocations and their two English translations are examined to find out the covert errors. Those two types of analysis have been done by referring to the following procedures:

- i. Reading the ST to find out its collocations
- ii. Reading the TTs to find out the translated collocations.
- iii. Doing a register analysis of the ST and finding out the text genre based on the register analysis.
- iv. Finding out the statement of the text function of the ST.
- v. Repeating the mentioned steps in 3 and 4 for TTs
- vi. Comparing the ST and TTs profiles to find out the statement of quality and classifying errors into overt and covert errors.
- vii. Discussing the covert errors by comparing the translation of the found collocations to its original and categorizing them into 5 categories: Not Translated, slight change in meaning, significant change in meaning, distortion of meaning, and creative translation.

## **DATA ANALYSIS**

As early mentioned, the errors that are examined in this study are overt and covert errors. Covert errors are examined through comparing the ST profile and TTs profiles, while overt errors are related to the translation of collocations.

### **Overt Errors**

#### *Analysis of the original*

To describe the dimension of FIELD, it should be said that *أولاد حارتنا* is a novel. It is a fictional classic novel that is popular and famous in the Arab world. It is a long novel that is derived from the stories mentioned in the Noble Quran. The novel deals with the stories of Adam and

Evie with the Satan, the stories of the prophets of the three holly religions on earth which are, Jews, Christianity and Islam, and the knowledge as a prophet in the modern time. The author narrates the stories of those five prophets in a literary way by describing them living in an Egyptian Alley. The novel tells how the prophets suffer to save their people. It refers to the prophets by symbols and not direct names. It can be said that the novel is a mix between literary and religious points of view. The novel is written to be read by adults from different religions. Lexical means that are applied in this novel are using symbols to refer to prophets' names such as *Adham* to refer to *Adam*, *Jabal* to refer to *Moses*, *Refa'a* to refer to *Jesus* and *Qasim* to refer to *Mohammed*, the use of huge number of collocations, idioms and proverbs such as *غض بصره*, *اكفهر الوجه*, *فاضت روحها*, *صك الاسماع*, the use of frozen Arabic terms and collocations such as *يطوف بالبيت*, the use of Egyptian dialect as in *اخز الشيطان، شدي حيلك*. In syntactic means, the author uses short and long clauses and sentences with simple structure throughout the text. Textual means are shown throughout the use of iconic linkage between several clauses such as *جاء الفرج* *وما بعد الصبر الا الراحة*, the use of punctuations such as semicolon, colon, comma and question marks to make it easy to the reader to understand the utterances. In TENOR, the Author's temporal, geographical and social provenance are unmarked, contemporary and Modern Standard Arabic, frozen Arabic and Egyptian dialect. As such, author's personal (Emotional and intellectual) stance is clearly presented by describing the whole world belong to one father, Adam, and the three religions are true with no difference between them. The author clearly views the society he lives in which consists from people of different religions and where poor people are controlled by their masters. He means to fight against religious racism or discrimination. In lexical means there are repetitions of the word *الفتوات*, *بطش* and *الحقوق*. In syntactic means it is found the presence of structures describing the typically religious racism and the two types of narration with switches between describing and dialogue structures. In social role relationship, the author acts as a narrator of the novel who tells the story to his audiences. He gets his readers to be involved in the novel by using descriptions and dialogues. Accordingly, the social role relationship here is symmetric. Finally, the social attitude of this novel is found by the formal, informal and dialectal expressions used in the text which describe the text to be formal, frozen and informal. In MODE, the medium of the text is written to be read and the participation is complex as it addresses a large community. GENRE of the novel is fiction.

### Statement of Function

the function of *أولاد حارتنا* as a text consists of an ideational and interpersonal functional component. The author wishes to convey to the reader his own philosophy of dealing with religions. He tries to remind the readers that all mankind belongs to one father who is the origin of them. He also reminds the readers to always fight against injustice and that justice will always win at the end. The interpersonal function is clear from the Genre, since the author develops the characters of the novel who lives in the same alley in different times. On the dimension of Field, the interpersonal function is clearly presented due to the using of colloquial and dialectal lexical items, the presence of religious expressions, the presence of simple clause structures and the presence of iconic linkage. On Mode, the formal, informal and frozen style levels operate interpersonally to enhance the style of narrating the stories in this alley. The Mode also has the interpersonal functional component because the medium of the text is "written to be read", and the participation is marked to be complex. The following table shows the analysis of the Source Text in Arabic:

Table 1: Analysis of the Source Text

<b>Register:</b>	<b>Field:</b>	Subject matter:	<b>Fiction Novel</b>
		Social Action:	<b>General and Popular</b>
	<b>Tenor:</b>	Author's Provenance and stance:	<b>Novelist</b>
		Social Role Relationship:	<b>Symmetrical</b>
		Social Attitude:	<b>Formal, Informal, Frozen</b>
	<b>Mode:</b>	Medium:	<b>Simple</b>
Participation:		<b>Complex</b>	
<b>Genre:</b>	<b>Fiction Novel</b>		
<b>Function:</b>	<b>Ideational and interpersonal</b>		

### The Text Profile of the English Novels (TTs)

On FIELD, the subject matter for the 1<sup>st</sup> target text is the fictional novel “*Children of the Gebelawi*” by Philip Stewart in 1981, and the 2<sup>nd</sup> target text is *Children of Alley* by Peter Theroux in 1988. The two target texts are general and popular. The first translation has lexical mismatches in terms of informal words which is translated into formal lexical items such as translating *دوّت الزغاريب (dawwat alzagareed)* into *trilled with joy*. The second translation also has lexical mismatches because informal and dialectal lexical items are translated into formal lexical items such as translating *فتّوة (fittiwah)* into *Chiefs*. There are also syntactic mismatches because passive sentences are translated into active sentences and vice versa. In the 2<sup>nd</sup> translation, the sentence *وتأقت نفسه الى العربية (wa taqat nafsuhu ?la al3arbadah)* is translated into *when he felt like reveling*. In the first translation, *شغل الحب بقية يومه (sagala alHubbu baqeyata yawmehi)* is translated into *his heart is overwhelmed with love*.

On TENOR, the author's provenance and stance of the 1<sup>st</sup> target text is a translator and the 2<sup>nd</sup> target text is a translator and a university instructor. The social role relationship in the two target texts is a symmetric due to the complex translated text that indicates to treat readers more or less as an equal. The last dimension in Tenor is social attitude which can be said that the two texts are formal due to the numerous formal lexical items. It can be said that the two translations have textual mismatches as the translators ignore the translation of many collocations appropriately, especially those which have idiomatic meanings. Syntactic mismatches are also shown in the two translations due to the change of the style level in some cases from informal into formal. On MODE, the medium of the 1<sup>st</sup> and 2<sup>nd</sup> target text is simple as they are written to be read, and the participation of the texts is also complex. The textual mismatches are found in the two translations due to the absence of culture-specific lexical items which describe the nature of the society that the novel deals with, such as *نّبوت، قطاع الطريق (nabbot, quTTa3 al Tareeq)* and others. Genre of the 1<sup>st</sup> and 2<sup>nd</sup> target texts is fictional novel, and the function of the two target texts is ideational.

### Comparison of Original and Translations

Since this study deals with two translations, the analysis is conducted to two target texts. The first target text to be analyzed is *Children of the Alley*, by Peter Theroux in 1988 and the second translation, “*Children of Gebelawi*”, by Philip Stewart in 1981. On FIELD, the first translation has lexical mismatches because informal and dialectal lexical items are translated into formal lexical items such as *فتّوة* translated into *Chiefs*. The second translation also has informal words



which translated into formal lexical items such as *نوّت الزغاريد* translated into *trilled with joy*. There are also syntactic mismatches because passive sentences are translated into active sentences and vice versa. In the first translation, the sentence *وتأقت نفسه الى العريدة* is translated into *when he felt like reveling*. In the second translation, *شغل الحب بقية يومه* is translated into *his heart overwhelmed with love*. On TENOR, it can be said that the two translations have textual mismatches as the translators ignore translating many collocations appropriately, especially those which have idiomatic meanings. Syntactic mismatches are also shown in the two translations due to change the style level in some cases from being informal to be formal. On MODE, textual mismatches are found in the two translations due to the absence of cultural-specific lexical items which describe the nature of the society that the novel deals with, such as *قطاع الطريق*, *نّبوت* and others. The following table provides a comparison between the ST and the TTs:

Table 2: A Comparison Between the ST and TTs

		Source Text:	1 <sup>st</sup> Target Text:	2 <sup>nd</sup> target text:
Register:	Filed: Subject matter: Social Action:	Fiction Novel General and Popular	Fiction Novel General and Popular	Fiction Novel General and Popular
	Tenor: Author's Provenance: Social Role: Social Attitude:	Novelist  Symmetric Formal, informal, frozen	Translator  Asymmetric formal	Translator and instructor Asymmetric formal
	Mode: Medium: Participation:	Simple complex	Simple complex	Simple complex
	Genre:	Fiction novel	Fiction novel	Fiction novel
Function:	Ideational and interpersonal	Ideational	ideational	

## Covert Errors

The present study deals with a big novel which consists of 552 pages and which includes a huge number of cultural-specific terms, idioms, collocations, similes and metaphors. Due to those reasons, the researchers decide to discuss the overt errors of this novel by examining the quality of the translation of its collocations. The researcher find that the novel has 625 collocations. By examining the translation of these collocations, it was found that the translators have committed 106 errors that are categorized into 5 categories: not Translated, slight change in meaning, significant change in meaning, distortion of meaning, and creative translation.

## Not Translated

This category refers to those collocations which are not translated either because a translator neglects it or being not able to translate.

Example 1:

فصمت ادهم وازداد وجهه عبوسا فقال ادريس هازنا:

1<sup>st</sup> Translation: Adham kept silent and glowered even *more darkly*.

2<sup>ns</sup> Translation: Adham said nothing, and frowned still more, Idris said mockingly:

Discussion: the first translator translates this collocation as, *more darkly*, while the second translator ignores this collocation totally.

Example 2:

تلطيف هذا الجو المشحون بالنوايا الدموية

1<sup>st</sup> translation: soften the atmosphere of **bloody intentions**.

2<sup>nd</sup> translation: sweeten the **ugly** atmosphere

Discussion: the first translator translates this collocation appropriately, while the second translators replaces this collocation by the word, ugly, which is not a collocation and does not convey the intended meaning. Therefore, it can be said that the second translator is not able to translate it.

Example 3:

لقى نظرة ازدراء على المظاهرة

1<sup>st</sup> translation: he cast a **disdainful look** at the demonstration,

2<sup>nd</sup> translation: he looked at the demonstration.

Discussion: the second translator totally neglects the mentioned collocation in his translation. this neglectation maybe due to inability to understand the meaning of the ST collocation.

### Slight Change in Meaning

This category to convey the meaning of ST collocation partially, or the translator is not faithful to the ST in his translation. However, this change in meaning does not affect the ST message meaning in a sever way.

Example 1:

فتناولته قلة من الناس بكلام لا يليق بقدره ومكانته

1<sup>st</sup> translation: some people talked about him in a way **unsuited to his rank**

2<sup>nd</sup> translation: a few people spoke of him in a tone did not **benefit his power**.

Discussion: the second translator translates this collocation with unsuitable word, *power*. The first translation translates it correctly. The back translation of the 2<sup>nd</sup> translation can be as يليق بسلطنته. Therefore, the second translation has a slight change in meaning.

Example 2:

وسرعان ما قال جليل وهو يغض طرفه

1<sup>st</sup> translation: Galil was quick to **lower his gaze**

2<sup>nd</sup> translation: Galil **looked at the floor** and did not hesitate

Discussion: it can be said that the two translations have a slight change in meaning as this collocation has an equivalence in English, *turns a blind eye*. The meaning is there, but it is slightly changed.

Example 3:

ولعله عانى من ذلك اسى مكتوما

1<sup>st</sup> translation: and though this may have caused him **inner suffering**.

2<sup>nd</sup> translation: he may have suffered an account of this **some sorrow**.

Discussion: the two translations have a slight change in meaning. the first translation translates the word, *أسى*, as, *suffering*. This word is not suitable to the ST word. A back translation of this collocation may be a little different from the original as, *معاناة مكتومة*. The second translator ignores the adjective of this collocation, which is an important part of this collocation. The word, *some*, cannot be an equivalent of *مكتوما*. Suggested translation for this collocation is, *inner sorrow* or *hidden sorrow*.

### Significant Change of Meaning:

This category refers to a difference between the ST collocation and TT collocations. This means that a back translation of such collocation may result in a completely different phrase.

Example 1:

انه القوي لحد الفتك بفلذات كبده

1<sup>st</sup> translation: he is so strong that he ruins **the people closest to him**.

2<sup>nd</sup> translation: he is so strong that he destroys **his beloved ones**.

Discussion: this collocation in ST describes the loved people of someone's sons or grandsons. The two translations have a significant change in meaning because the translations describe the loved ones in general. This change in meaning is due to the lack of equivalence in the TT. A suggested translation to this collocation could be, *his beloved sons*, or, *the closest son to him*.

Example 2:

يا ابن الاكابر، علمني ابوك ان اعامل الناس بالفظاظة والقسوة

1<sup>st</sup> translation: **little man**, your father taught me to treat people badly.

2<sup>ns</sup> translation: you **fine fellow**, your father taught me to be hard to people.

Discussion: the first translation has a significant change in meaning since the ST describes the man as an honorable one. The translator uses the word, *little*, as an adjective to translate this collocation. However, it is inadequate in this collocation. A suggested translation could be as, *you honorable man*.

Example 3:

بدت الفتاة في ثوب العرس اية في الجمال

1<sup>st</sup> translation: and Yasmina, who was **the soul of beauty** in her wedding dress.

2<sup>nd</sup> Translation: in her bridal dress she looked a **picture of beauty**.

Discussion: the first translator successfully understands the meaning of this collocation and convey its meaning. the second translator is not able to understand this meaning, so his translation has a significant change of meaning as he uses the word, *picture*.

### Distortion of Meaning

In this category, the meaning of a collocation is destroyed. In most cases, such collocations are cultural-specific collocations which have no equivalence in the TT or which are misunderstood by the translators.

Example 1:

ودخول الكتاب، اهو ميزة اخرى؟!

1<sup>st</sup> translation: Or **knowing how to write?**

2<sup>nd</sup> translation: and **going to school**, was that a distinction too?

Discussion: the ST collocation means that some one goes to school. The first translator is not able to understand the meaning of the ST collocation especially that it includes a cultural word, كَتَاب, which literally means *school*. The second translator conveys the meaning of this collocation correctly.

Example 2:

كأنها حلم، حلم ابي منذ عشرين عاما. لكني مثقل الرأس

1<sup>st</sup> translation: like a dream, my father's dream for the past twenty years, but I have a **terrible headache**.

2<sup>nd</sup> translation: Like a dream – my father's dream for twenty years.

Discussion: the second translator is not able to understand the meaning of this collocation, so he deletes it from his translation. The second translator destroys the meaning of this collocation when he translates it in this way. This collocation means to be unconscious. Therefore, it can be said that the meaning is destroyed.

Example 3:

ورقصت تمر حنه حتى انحل وسطها

1<sup>st</sup> translation: Tamar Henna danced until she **was nearly thin**.

2<sup>nd</sup> Translation: Tamarind danced till she **was stiff**.

Discussion: this collocation is derived from the Egyptian dialect and it is considered as a cultural collocation which has no equivalence in the TT. It means to, *Dance till the waist is tiered*. The two translators fail to convey the meaning of this collocation and their translations do not reflect its meaning.

### Creative Translation

In this case, the translators convey the meaning of a collocation freely by adding some information that describe the meaning. the added information doe not exist in the original text.

Example 1:

وحارتنا اصل مصر ام الدنيا

1<sup>st</sup> translation: and from our alley grew Egypt, **the most important place**.

2<sup>ns</sup> translation: from him came our alley, from which came Cairo, **the mother of the world**.

Discussion: the phrase, *the most important place*, is added to by the translator to convey the meaning of أم الدنيا. The second translator conveys the meaning literally. The first translation is considered as a creative translation as it partially conveys the meaning of this collocation which has no equivalence in the TT.

Example 2:

وكم دفعني ذلك الى الطواف ببيته الكبير

1<sup>st</sup> translation: how often that moved me to stroll around his tall mansion.

2<sup>nd</sup> translation: many a time it made me go and walk around the big house.

Discussion: this collocation is bound cultural collocation in the ST. It means, *to circumambulate around the Holly House in Mecca*. The two translators use a creative translation to convey the meaning of this collocation by describing it.

Example 3:

يا زين الرجال يا ملتبس حمدان الطرح

1<sup>st</sup> translation: good for you, you **turned those Al-Hamdan men into women.**

2<sup>ns</sup> translation: well done, you are a great man. you have **made Hamdan wear a yashmak.**

Discussion: this collocation is derived from the Egyptian dialect and means to treat a man like a woman. The two translators use different ways to convey the meaning and they both succeed to translate it by describing the meaning.

## FINDINGS

House's TQA model is used to assess the translation of the collocations mentioned in this Arabic novel. According to House (1997), literary works should be translated overtly. The overt and covert errors and mismatches are identified and some of them are discussed. It is found that the translators commit many errors which affect the quality of their translation. In terms of overt errors, mismatches are found at the levels of style, structures, syntax and lexical items. Therefore, the study finds that the two translations of this novel is considered to be covert translation. In terms of covert errors, the study finds that translators commit many errors in dealing with collocations. However, since the translator of literary work is considered as a second author of a text, it can be said that the two translators convey this ST into TT successfully. The following tables show the numbers of Covert errors committed by each translator:

Table 3: Total Frequency of Covert Errors by the 1<sup>st</sup> translator

Not translated	Slight Change in Meaning	Change in	Significant change in meaning	Distortion of meaning	of	Creative translation
3	10		9	7		18

Table 4. Total Frequency of Covert Errors by the 2<sup>nd</sup> translator:

Not translated	Slight Change in Meaning	Change in	Significant change in meaning	Distortion of meaning	of	Creative translation
7	12		16	3		21

## CONCLUSION

Based on the information presented in the previous sections and according to the TQA model (House 1997), this study finds that the two target texts have different mismatches. In terms of overt mismatches, the study finds out that the two translations have many mismatches at the level of FIELD, such as the lexical and syntactic mismatches of translating informal lexical items into formal lexical items and translating active sentences into passive or vice versa. In terms of TENOR, the study reveals that the target texts have textual mismatches and syntactic mismatches which affect the faithfulness of the two translators and affect the ST meaning. On MODE, the study discusses the mismatches at the textual levels as the translators failed to find appropriate equivalences to some culture- specific- expressions due to the difference between the ST culture and TT culture. The above analysis reveals that the ST and the TTs have mismatches at the cultural and linguistic levels. These mismatches are resulted from the different cultural background of the author and the translators. Moreover, the linguistic differences between the two languages, Arabic and English, result in having linguistic mismatches. These mismatches relate to (1) textual mismatches which is a kind of mismatches

arises from the difference between the two cultures in terms of norms, habits, religions as well as material culture. It is believed that this kind is one of the most common translation problems which are likely to be found in most of the translated texts. It is possible that the translator is not aware of the different social or religious backgrounds between the two texts, (2) lexical mismatches which is very important to be studied in any translated text.

This importance arises from the difference between the two languages under study in terms of lexical meaning, polysemy and metaphorical meanings. The author tends to use many words with metaphorical meanings that are mistranslated in the TTs. It is also found that using dialectal words and expressions resulted in a misunderstanding of the meaning by the translators. The translators may sometimes employ managing as a strategy in translation, and finally (3) syntactic mismatches which are found by changing the sentence structures, changing the active sentences into passive and using some shifts in the translated texts. The translator of any text should be aware of the fact that the two languages he/ she works on might turn out to have structural differences. The results of the study are congruent with (Heidari Tabrizi, Chalak and Hossein Taherioun, 2012; Khorsand and Salmani, 2014) performed on the translation quality assessment of literary texts. Further, as the type of translation of *Awlad Hartna* as a literary translation has been realized as overt, it is in line with overt translation type theory of House (1997). House (1997) noted that the overt kind of translation is needed for translation of literary works.

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