

The Application of House's (2015) Translation Quality Assessment Model to Arabic-English Translation

Ali Ali Ahmed Al-Aizari

Department of English Language and Literature Faculty of Arts and Humanities

Sana'a University, Sana'a, Yemen

alaizariali@gmail.com

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Abstract

Literary translation has gained momentum among scholars and researchers due to the peculiar and ambiguous nature of the literary genre(s). The salient discourse features of these genres do pose serious challenges for translators in their attempting to access the source text and to creatively transfer intentions embedded in the source text to target readerships. The aim of this paper is to contribute to the development of (TQA) with reference to El Tayeb Salih literary works translated by Denys Johnson Davies. It therefore aims at establishing a criterion that hopefully helps judge the quality of translations and possibly prevent translated literary works from being accepted without further investigation of the translation quality. This paper focuses on the relationship between the source text (ST) and the target text (TT) in order to identify mismatches, classify them into overt and covert errors and categorize the related overt errors into seven categories, namely not translated, slight change of meaning, significant change of meaning, distortion of meaning, breach of the target language system, creative translation and cultural filtering. The paper, to some extent, found out that the translator has translated the paper under investigation faithfully, however, a number of mismatches were found and accounted for. And since the translation is intended for a non-Arabic speaker, the translation of specific cultural terms and references should consider the limited cultural background of the target text reader (TT-R) which the translator neglected in some parts of his translation. The analysis can state that the translator is not tied to the culture, community, and language of the ST; rather he gave preference more to get comparability of the TT. It was also observed that House's model of Translation Quality Assessment (TQA) is applicable and useful in the field of translation of literary works, for both the translator and the student of translation studies. The researcher strongly supports the idea of translating El Tayeb Salih's works into a language register appropriate for a local or regional speech or even a localized speech dialect (jargon) of an English setting that is comparable to the typical level of local lexical jargon experienced by the Arabic reader.

1. INTRODUCTION

The salient discourse features of literary works often do pose serious challenges for translators in their attempting to access source text and to creatively transfer intentions embedded in the ST to TT-R.

Evaluating a translation of such work, however, is no less difficult than the process of translating those works. Some translation critics think that the process involves only giving judgment of whether the final product is literally rendered, reads like the original or seems comparable to it. This is probably due to the absence of objective ways of assessing translation. Decisions taken in the process of translation can be subjective and sometimes it fails to preserve source text aesthetic impact, especially when translators are not aware that a literary text involves linguistics, pragmatics and cultural elements that should be taken into consideration in translation. Such factors often pose problems to TT-R and any blatant distracted to these aspects will surely make the TT doomed to a complete failure. Landers comments on the difficulty of literary translation and problem facing translated literature into English by saying: Literary translation, at least in the English-speaking world, faces a difficulty that texts originally written in English do not: resistance by the public to reading literature in translation (...) In technical translation, for example, style is not consideration so long as informational content makes its way unaltered from SL to TL (...) In literary translation, the order of the cars – which is to say the style – can make the difference between a lively, highly readable translation and stilted, rigid, and artificial rendering that strips the original of the artistic and aesthetic essence, even its very soul. (77)

This is equally true of Arabic literature translated into English. Denys Johnson-Davies, who is the translator of many Arabic literary works and whose concern is essential to the aim of this research, states that he once asked an English friend with no knowledge of Arabic to read one of his translated books and the reply was simply "The stories did not read as English" (Johnson & Ghazuol, *An Interview*). This view sheds light on the significance of assessing existing translations that have always passed as STs rather than TTs and without any kind of investigation into the quality.

The difficulty of literary translation increases when the gap between SL and TL culture is wide. This makes both translation and evaluation fairly difficult. Newmark argues that "The more specific a language becomes for natural phenomena (...) the more it becomes embedded in

cultural feature and therefore creates translation problems" (Newmark, *Textbook*, 1988). El-Shiyab states that:

Translating literary texts requires paralinguistic [the aspects of spoken communication that do not involve words] features. Translation should process the capability of analyzing, sensing, and feeling the literary text. A mystery of the foreign language and its culture and the translator's own language and culture would form a good base for the translator.

The current paper sets out to carry out a translation quality assessment of some famous English published translations of three modern Arabic works. It focuses on the pragmatic, linguistic, cultural, and stylistic aspects of the ST and how these aspects are rendered during the process of translation.

Salih's Writings and Johnson's Translations in Perspective

Salih's stories are celebrated for their high degree of originality and authenticity, humoristic and symbolic airs as well as their fine incorporation of admirable aesthetic and literary features. He owes the introduction of his short stories to the entire Anglophone audience to the translation into English achieved in early 70s of the previous century by the eminent Arabic-to-English translator Denys Johnson-Davies who also translated, *Inter Alia*, several works by prominent Arab authors such as the Egyptian Nobel Prize-winning author Naguib Mahfouz and his compatriot Tawfik al-Hakim, the Egyptian Mahmoud Teymour and the Syrian author Zakaria Tamer. Johnson has pioneered through undertaking the translation of works by Arab authors in fulfilling a significantly unique role in the history of cultural relations between Arab countries and the rest of the world. Having achieved the translation of more than twenty-five volumes of short stories, novels, plays, and poetry, Denys Johnson is by excellence "the leading Arabic English translator of our time", or to put it in Salih's words "The Dean of Translators".

In his autobiographical publication, Johnson seemed to frame the distinguished status for El Tayeb Salih. He expressed his admiration at the ease of style and the underlying sense of humor in Salih's *The Doum tree of Wad Hamid*, the first ever story he translated for a late storyteller. This he followed by realizing translations for Salih's subsequent success for works, namely *The Wedding of Zein* and *Season of Migration to the North* both thanks to his efforts, were first published in the prestigious *Encounter* magazine. In an unprecedented translational experience, the world of art might have never encountered Johnson's translation of Salih's best novel *Season of Migration to the North*, which was executed almost in a simultaneous fashion. As he recalled in his *Memories in Translation*, he did that out of his faith in the skill of Salih and following the impression he mounted about his adeptness as he had translated the first

successful stories *The Wedding of Zein*, *The Doum Tree of Wad Hamid* and *A Handful of Dates*. Of course, the international recognition Salih received, especially for his brilliant miniature *Season of Migration to the North* as described by *The New York Times* was to a large extent due to Johnson's precise, swift, fluent, and typical rendition.

The researcher feels personally indebted to Johnson for the publishing of a paper on El Tayeb Salih's *The Doum Tree of Wad Hamid*. Having been touched by Johnson's gifted stylish translation in the first place; Johnson immediately started drafting his impressions which led soon after to the paper which appeared among the contents of *Sudan Notes and Records Journal* in 2008.

The translations of El Tayeb Salih's stories triggered reactions to his art from various regions across the globe. Istabanov a Soviet critic states "the deep nationalistic flavor enshrined in El Tayeb Salih's works is one important reason behind his success, for the man depicts the roots of Sudan's ancient history linking his innovation to its varied traditions, folklores and arts" (cited in Berjandzi p.144). According to Ajoaba in his article "Researcher's Translation", Salih's contribution to the identification of Sudanese identity and community stems from the fact that his collection of stories has turned to be a significant reference not only to scholars interested in examining the Sudanese story and its authors but rather to those who seek to explore the whole Sudanese society to understand its interactions, ethics and values.

Statement of the Problem

Literary translation is seen by most scholars as the most challenging type of translation for all the rhetorical complications it involves. The difficulty in translating comparable levels of the original literary writings felt by many to the extent that it leads to questioning the translatability of the related texts. Such translations look as if they are translated for bilingual readers and not monolingual readers who could speak and know only English language and culture. Arabic literary works, especially the works under investigation in this research are rich with concepts and meaning components that are related to Arab culture. The inability of the translator to analyze, appreciate and claim full understanding of these literary works and culture they represent may likely lead to translations which are of low quality, boring, unappealing, and difficult to be understood. Furthermore, translators will be challenged by colloquial speech among other aspects abundant in Salih style and this study finds it worthy of examination from translational viewpoint.

Objective of the Study

The aim of this paper is to contribute to the development of (TQA) with reference to El Tayeb Salih literary works translated by Denys Johnson Davies. It therefore aims at establishing a

criterion that hopefully helps judge the quality of translations and possibly prevent translated literary works from being accepted without further investigation of the translation quality.

The Significance of the Study

This study gains its importance from the fact that literature when translated from Arabic into English loses its literary property in a number of cases; the works in our hand are a case in point. The researcher intends to shed light into the field of TQA, to apply House's model in the evaluation of literary texts, and to contribute to an area lacking quality assessment. This, in fact, is highly important as it helps translators and assessors "measure the impact and effect of different variables on the translation product and process and subsequently change our techniques, training, or tools in order to better meet quality assessment" (Saldanha & O'Brien 96). Therefore, the present paper focuses on TQA of some masterpieces of Arabic literature. The idea emerged because of the inadequacy of TQA studies English translations of Arabic literary works.

To the best of the research's knowledge, this study is the first one to apply House's model (2015) on Arabic-English translation of El Tayeb Salih's literary works. This paper also tries to implement one of the best yardsticks TQA models, which hopefully, would fill a gap in the body of TQA studies on Arabic and English.

Theoretical framework

Julianne House's (2015) TQA Model

The ST analysis and its comparison with the TT are central to House's 2015 model, a pioneer in the field of TQA. This unique methodology was designed to evaluate the caliber of various text formats. Its foundations lie in the systemic functional theory of Halliday, as well as in the theories of the Prague School, speech act theory, pragmatics, discourse analysis, and corpus-based distinctions between spoken and written language. House (2015) tries to create a model for evaluating the quality of translation using her 1977 model and its modifications from 1981, 1997, and 2015.

Her model's main goal is to give translation criticism, or TQA, a solid scientific foundation and to promote TQA as a recognized area of study and research in the field of translation science. She is attempting to add flesh to the process of quality assessment, in other words. This complex model is initially constructed in accordance with pragmatic theories of language use. Through a comparison of the relative matches or mismatches and specific situational characteristics, it gives a study of the linguistic-situational peculiarities of the ST and its translated text.

Therefore, text-context analysis serves as the model's primary foundation. The extensive scope of House's (1997 and 2015) contributions in this area make her TQA model the most promising. She is recognized as being the first to describe the cultural filter and to address the difference between translation and non-translation, for example. Her overt-covert translation typology, which becomes a common word in TS, is her most significant addition to the thought of TQA critics. Translation is essentially "the replacement of a text in the source language by a semantically and pragmatically equivalent one," according to House (2015), (p. 23).

The basis for House's 1997 and 2015 models is mostly found in this definition. This iconic model primarily depicts the field, tenor, and mode ideas from the classical Hallidayan register, which are meant to record the interaction between text and context. For example, the field dimension includes the topic, the content, or the subject matter of the text, whereas tenor describes the participants, the addressers and the addressees, and the relationship between them in terms of social power and social distance as well as the degree of emotional charge; additionally, this includes the text producer's temporal, geographical, and social provenance as well as his or her intellectual emotional or affective stance vis-à-vis the audience. On the other hand, mode refers to the spoken or written channel, and these two channels might be simple or complicated, that is, written to be read or written to be said as if not written. The genre parameter, which was added to the model in 1997, is a significant improvement to the analytical framework for evaluating the quality of a translation since it enables the assessor to link each individual textual example to the class of texts with which it shares a common goal or function. House (2015) makes a strong case for how the genre parameter allows us to identify more complex textual patterns and structures. Genre records texts with macro-contexts of the linguistic and cultural community in which the text is immersed, as opposed to the register categories (field, tenor, and mode), which solely capture the interaction between text and micro-context. It is necessary to read through several earlier studies that used the model in order to demonstrate understanding of it.

2.METHODOLOGY OF THE STUDY

The methodology of this study is descriptive, comparative, and contrastive analyses of the STs and TTs by applying Julian House's (2015) Translation Quality Assessment Model. This analysis is through lexical, syntactic, and textual means. It also refers to what information is being conveyed and what the relationship is between sender and receiver. The analysis of the translations and the source text make it possible to determine whether the text is translated covertly or overtly.

Material of the study

This study tends to apply this model of House (covert and overt translation) to the short story *The Doum Tree of Wad Hamid* by the Sudanese novelist El Tayeb Salih and translated into English by the Canadian-born British translator, Denys Johnson-Davies.

Procedures

This study is going to be carried out through applying House's model on comparative the ST to TT. It is aimed at the analysis of lexical, syntactic, and textual means. It also goes through function and cultural factors in the texts. It analyzes the texts and gathers the data word by word and sentence by sentence.

First, the ST was read thoroughly and then the TT was assessed exhaustively. **Second**, the House's model in TQA was applied by performing a register analysis (field, tenor, and mode) for developing ST's profile, comparing the ST with TT, identifying TT errors based on the frequent occurrences and their effect on the intended meaning and aesthetic value of the TT. Errors are classified into two categories covert and overt. A statement of quality is then provided in view of the above steps. **Third**, identification of any mismatch which may make TT less adequate, less accurate or even acceptable by the readership and audience. The focus in this study is on the overt errors which are the result of a mismatch of the connotative meanings at the ST and TT levels.

ST and TT Analysis of Short Story *The Doum Tree of Wad Hamed*

A Summary of the Short Story

It is a story surrounding the battle of tradition and spirituality versus modernization and progress. Salih uses the Doum Tree to represent tradition and how it is in danger of getting lost amidst current trends of progress and change.

This short story begins with an old local man telling the story of his village to a young guest. "Tomorrow you will depart from our village, of this I am sure, and you will be right to do so". He tells tales of townspeople, religious men, and government officials who have passed through the village with ideas of progress only to leave the very next day deflated and weary and covered in insect bites. While many new ideas have come to this village, there is yet no one which has managed to stay.

There is a great contrast between the old man and the young guest. The old man who has lived in the village his entire life shares the oral history of his village in a slow, methodical way delivering mythical qualities of the story intertwined with dateable facts. "When you arrive at your destination, think well of us and don't judge us too harshly", says the old man in his final words to the young guest. He fears that the young guest will not understand the village's reluctance to move forward with progress and change, while the tree will become just another monument where the true meaning will be lost, even if the tree remains. In contrast, the young guest who is clearly from the outside is focused on the future and progress of the village and will be quick to move on, perhaps to the next village, the next day. He is a literary figure, able to record the oral story of the old man and pass it on to the next place he visits. While he respects the old man and his values, both the young guest and the old man are aware that progress will happen eventually, and nothing can be done to stop it.

The speaker weaves in and out of spiritual tales and social and political ideology, pushing the reader forward as they learn the history of the village. The Doum Tree has faced many perils, however, the greatest it has yet to face when the villagers no longer dream about the tree in their sleep. While everyone is torn between tradition and progress, the old man realizes that "What people have overlooked is that there's plenty of room for all of these things".

In this story, we deal with a rural Muslim village that reveres and places The Doum Tree of Wad Hamid in their collective memory. "And ever since our village has existed, so has The Doum Tree of Wad Hamid". All of this is occurring within the context of the community's cultural narrative, meaning that they believe they can achieve a greater closeness to God through the representative power The Doum Tree and Wad Hamid have.

An Analysis of the TT in Terms of Overt and Covert Errors

Defining Covert Errors in ST and TT

The details of the theoretical model components for the present research are listed below:

Field

The register category of field deals with the subject matter and social action of a text. This short story's subject matter or content is a narrative work and the text's social action, i.e., the language used to present the topic is a mix of general and specific same thing with TT.

Source Text & Target Text	Social Matter	Social Action
Source text profile <i>The Doum Tree of Wad Hamid</i> by El Tayeb Salih	Short Story (tradition and spirituality versus modernism)	General and specific

Target text profile Translation of <i>The Doum Tree of Wad Hamid</i> by Johnson	Short Story (tradition and spirituality versus modernism)	General and specific
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Tenor

The author's provenance and stance are the first situational dimension under the register category of the tenor. It alludes to the author's place in society as expressed through their social dialect, intellectual stance, and communicative task in relation to the text's subject matter. Regarding these elements, the author of this short story is a novelist and a prose writer. The social role relationship is the second situational dimension under tenor. It is symmetrical because the author employs everyday language to suggest that he respects the readers roughly equally. The social attitude is the third situational factor under tenor. Because the Short Story contains so many formal and colloquial elements, the text appears to be a hybrid of the two while the TT is heavily loaded with formal elements.

Source Text & Target Text	Author's Provenance and Stance	Social Role Relationship		Social Attitude	Participation
		Symmetrical	Asymmetrical		
Source text profile <i>The Doum Tree of Wad Hamid</i> by El Tayeb Salih	Writer/ Sudan	symmetrical		formal and colloquial	Simple
Target text profile Translation of <i>The Doum Tree of Wad Hamid</i> by Johnson	Translator/ Britain			formal	Simple

Mode

It is separated into participation and medium. The text's medium is straightforward because it was written to be read. It was published as a book along with a collection of seven stories, whereas the TT was published along with two stories. The short story also combines narrative

discourses and dialogues; thus, its participation can be categorized as mixed of complex and simple in both ST and TT.

Source Text & Target Text	Medium		Participation	
	Simple	Complex	Addresser	Addressee
Source text profile <i>The Doud Tree of Wad Hamid</i> by El Tayeb Salih	Simple (written to be read)		Complex: the text is mostly dialogue with active participants	
Target text profile Translation of <i>The Doud Tree of Wad Hamid</i> by Johnson	Simple (written to be read)		Complex: the text is mostly dialogue with active participants	

Genre

The text's genre is a literary narrative work where both the ST and TT are written in form of short stories. Texts in this genre are characterized by certain traits and, especially, length, though, the ST and TT don't have the same length. Also, they are not similar in keeping the other formal traits at the same literary level where the use of prose in its natural flow of speech can be considered one of these robustly affected traits.

The Text's Function

It might be said that the function of the ST and TT is interpersonal in nature since the function shows the value of the judgments related to personal stances. The following table summarizes the genre and the function of ST and TT:

Source Text & Target Text	Genre	Function
Source text profile <i>The Doud Tree of Wad Hamid</i> by El Tayeb Salih	Short story (society, individual)	Interpersonal
Target text profile Translation of <i>The Doud Tree of Wad Hamid</i> by Johnson	Short story (society, individual)	Interpersonal

Comparing Profiles of ST and TT

The covert errors were always to some extent in matches between the author's provenance, viewpoint, and that of the translator. Another match was found in the medium category under mode, meaning that both the ST and the TT were produced primarily with reading in mind.

Defining of Overt Errors in TT

In the part that follows, the collected data are examined in accordance with the following House's seven subcategories of overt errors:

1. **Not translated:** this category includes those words or expressions which are not translated either because of translator's negligence or not being able to translate.
2. **Slight change of meaning:** this means that there is a little distortion of meaning, partial transference of meaning or not complete faithfulness to ST; but this change in meaning is not so severe as to impair communication.
3. **Significant change in meaning:** this category materializes when there is a big difference between the ST and the TT
4. **Breach of the SL system:** this category is recognized when the TT has deviated from the norms or syntax or grammatical rules of the ST.
5. **Distortion of meaning:** this category refers to those mistakes which result in complete distortion of meaning of the ST.
6. **Creative translation:** in this case, the translator translates the ST somehow freely by adding some extra words/ information which did not exist in the original ST.
7. **Cultural filtering:** there are some cultural phrases, words or local names and titles, which are untranslatable. In these cases, usually the translator tries to find some alternative equivalents according to target culture and intended readers.

As the original text of this Short Story is directed to people who are familiar with traditions in Sudan, no footnotes or endnotes are used to clarify certain cultural words often used in the Arab world. All these terms and expressions can be discussed in the selected examples from the text under investigation below:

1. إنها لن تقبلك هذه الشياطين، ولكنها تقويك على احتمالهم" (33)

"While it won't protect you against **these devils**, it will at least **help** you to bear them."

This translation is not exactly literal translation. It is not word by word translation. So, it is not tied to SL structure. However, in the first part of the sentence, the word "الشياطين" is not translated literally. The word "الشياطين" is referring to the "النمّة" and it is just translated as "the devils" rather being translated as sand-flies". So, the translator is not tied to the lexicons of SL. It is important for him to transfer the meaning and the function which it implies in ST into TT. In the next sentence "ولكنها تقويك", is translated as "it will at least help". It is not word by word; however, the meaning pragmatically is transferred. The translator pays attention to the TT readers. He should bear in mind that this translation is not for special audiences and special time or place. Thus, this can be classified as a significant change in meaning.

2. اذكر صاحباً لابني يزامله في المدرسة (33)

I remember a friend of my son's, a **fellow** student at school.

The TT is not tied syntactically to the ST. There is a rank shift; several verbs are translated as nouns. The translator goes through the entire paragraph in translating the paragraph not sentence by sentence. He tries to look at ST through the eyes of target readers. This translation is created in its own right. ST and TT functions are kept comparable. The translator attempts to make the translation readable for the TT readers and dismisses the ambiguity for them. Therefore, this text is classified as breach of the SL system.

3. هـش عنك يا بني – قاتل الله ((التمنة)). (34)

Wave them off you, my son – God **curse** all the sand-flies.

4. فأح-رى بك يا بني ألا تلعننا، بل ظن بنا خيراً. (48).

It will be fitting if you don't **curse** us but rather think kindly of us.

Inconsistency in translating some words or phrases having different meanings similarly, or same words or phrases have same meanings differently cause confusion for the reader as to whether these are the same or different contexts. For example, "قاتل" is translated as "curse" in sentence 3 while the phrase "تلعننا" in sentence 4 is translated also as "curse" though the two words carry different connotational meanings. A great deal of information is omitted which is a crucial mismatch between the ST and TT. The translator's lack of Arabic language is obvious in his translation. This error can be classified as a cultural filtering and a significant change of meaning.

5. هيا بنا يا بني إلى البيت، فليس هذا وقت الحديث خارج البيت. (37)

Let us go **home**, my son, for this is no time for talking in the **open**.

In this rendition, the word "البيت", in the original text is mentioned two times and is converted to the target language in a way that makes the TT looks a little bit odd to the prospective readership. Such expression loses its pragmatic effect in translation; therefore, it needs to be more clarified using the strategy of translation with explication to provide a more acceptable rendition in the target language. The translator chooses a word which is not appropriate for "البيت". The chosen word "the open" could mean an open area or a place far away from home. The proposed translation can be classified as breach of the TL system.

6. هذي آثار الجولة الصغيرة التي قمنا بها بأديّة على وجهك ورقبتك ويديك ايضاً. (38)

The mementos of the short walk we have taken **are visible** upon your face, neck, and hands. The translator renders the whole sentence literally making the TT awkward and inappropriate. TT-R may not understand the intended meaning of the sentence or even feel the originality of

the translation means that a number of these references are possibly also lost to the source audience. The comparable rendering used by the TT-R is "written all over your face". The translation rendering makes his translation goes under the cultural filtering error.

7. أبناؤنا فتحوا أعينهم فوجدوها تشرف على البلاد. (38)

Our sons opened their eyes to find it **commanding the village**.

Instead of the metaphor used in the Arabic sentence, the translator failed to bring the exact meaning. He simply renders the sentence literally without analyzing the deep meaning. Thus, the translation doesn't reflect the same intended meaning of the ST and the same pragmatic impact to the TT-R. What the ST-A wanted to say is that, when we were born the doum tree was already there. The failure of using metaphor is due to the cultural filtering and a distortion of meaning.

8. ثم صعد تلاً، فلما بلغ قمته رأى غابة كثة من الدوم في وسطها دومة – دومة طويلة، بقية الدوم بالنسبة إليها كقطيع الماعز بينهن بعير. (39)

How he climbed a hill and on reaching the top espied a dense forest of **doum trees** with a single **tall tree** in the center which in comparison with the others looked like a camel amid a herd of goats.

9. وبعد أن صمت برهة نظر إلي نظرة لا أدري كيف اصفها، ولكنها أثارت في نفسي شعوراً بالحزن – الحزن على أمر مبهم لم أستطع تحديده. (53)

When he had been silent for a time, he gave me a look which I don't know how to describe it, though it stirred within me a **feeling of sadness, sadness** for some obscure thing which I was unable to define.

The translator ignores translating the bolded word in the ST "دومة" and refers to "دومة طويلة" as a "tall tree". He has not comprehended the context of situation in which this word is used to come up with the most appropriate rendering. "Tall tree" in this example does not literally mean "دومة طويلة", but rather any sort of tree that is tall. The TT-T thinks he should preserve the ST and that leads him to distorting the meaning intended by the source text author (ST-A). Thus, to accurately express the intended meaning the target text translator (TT-T) should seek comparability that is TT bound and not ST bound. This puts the translation under the category of not translated. While if you look at the second sentence the translator repeats the word "sadness" twice and in this point, you can realize the inconsistency of the translator. As Nida states, "TT should enjoy a certain degree of linguistic redundancy and should be explicit

enough to let receptors be able to make all the inference required for a proper understanding of the text" (129). The translation resulted in a slight change of meaning and cultural filtering.

10. ما من رجل أو امرأة. طفل أو شيخ، يحلم في ليلة إلا ويرى دومة ود حامد. (41)

There is not a man or a woman, young or **old**, who dreams at night without seeing the doum tree of Wad Hamid.

In this example and many others, the ST is creatively rendered. The focus of the meaning in both the ST and the TT is kept comparable; however, the TT is not tied to the ST. The translator pays attention to the TT reader as the author of the original does to the ST readers. the ST and the TT have comparable purpose. In Arabic text, just by mentioning "شيخ", it is considered the one who has a high statue among his people. However, the translator through the skill and knowledge tries to view the ST through the eyes of a target culture member. So, this can be classified as a creative translation.

11. فرد الموظف ضاحكاً: ((إذا غيروا يوم الزيارة)). (42)

The official laughed. "Then change the day!" he replied.

The translation of this sentence is not said to be literal translation because it is not translated word-by-word; rather the translator tries to convey the meaning of the SL item in the TT. It is not bound to the structure of SL and the translator obviously pays attention to TT reader and ignores to mention the word "الزيارة" and translated it as "change the day". The translator used the deletion strategy by only mentioning the word "day" while the word "الزيارة" should be kept indicating the impressive status of the situation. So, the translation here can be classified as not translated.

12. أمهاني يا بني ريثما أصلي صلاة المغرب ... يقولون إن المغرب غريب، إذا لم تدركه في وقته فاتك ... ((عباد الله الصالحين... (43)

Excuse me, my son, while I perform the sunset prayer – it is said that the sunset prayer is 'strange': if you don't catch it in time, it eludes you. *God's pious servants* –.

13. ((كان ود حامد في الزمن السالف مملوكاً لرجل فاسق، وكان من أوليا الله الصالحين...)) (46)

'Wad Hamid, in times gone by, used to be a slave of a wicked man. He was one of the God's holy saints.

Davies' translation of the religious expressions "عباد الله الصالحين" and "أوليا الله الصالحين" seem to some extent suitable, but with some awkwardness due to the different translations the word "الصالحين" in both examples has. The expressions originate in the Holy Koran. They have been

continually used over the centuries, so much that their constituent parts have almost fused into concepts. So, translating such expressions in particular and religious concepts that are molded in culture poses considerable difficulties for translators especially with regard to conveying the sense, overtone and function of the SL collocation to the TL audience. It would better if the translator used the same rendering for "الصالحين" and this is due to the cultural filtering.

14. من يومها لم يزورنا أحد من القوم الكبار العمالة الذين زارونا. (52)

And not one of those **great giants of men** who visited us has put in an appearance.

The translator follows the SL too literally resulting in an awkward TT which increases the TT receptor's processing effort. The word "giant" means an extremely tall strong man, who is often bad and cruel, in children's stories (*Longman Dictionary*). The whole speech, therefore, sounds less adequate, unclear, and doesn't convey the same pragmatic impact. This can be classified as a distortion of meaning.

15. أنا أعرف يا بني أنك تكره الطرقات المظلمة،... يا ليت كل الطرقات المرصوفة في المدن. (34)

I know, my son, that you hate dark **streets**... I wish – the asphalted **roads** of the towns.

In this part of the translation, the translator doesn't clarify and define the meaning of the words. "الطرقات" may not be familiar with to the TT readers. The translator thinks this place is known to the readers because of its fame. Rather it would better if he defined it or used a footnote to mention his definition. In the second sentence he translates the same word "الطرقات" differently. It shows that it is a common event for ST readers in their culture; however, it is translated word by word in the TT without any extra definition. So, it makes it ambiguous for the TT readers, therefore, in this translation the addresser's geographical and social provenance is not paid attention. It is merely considered the divergence from the situational constraints that leads to a slight change of meaning error.

16. مرة جاءنا واعظ أرسلته إلينا الحكومة... وتصبر وصلى بناء صلاة العشاء. (35)

Once a preacher, sent by the government, came to us... He bore this manfully and joined us in the evening prayers.

Translating must aim primarily at reproducing the message. To do anything else is essentially false to one's task as a translator. Therefore, one can assume that the TT-T has failed to produce the message of this very passage and by failing to do so, he has produced his text deceptively. The translation of the noun "واعظ" literally as "preacher" has failed to connotatively convey to the TT-R the sense of the original. Contextually, this word is far away from this rendering. A better replacement could be closer to words such as Imam Sheikh or a religious man. Therefore,

translating the word "واعظ" in this manner is inadequate because the word itself "preacher" is referring to someone who talks about religious subjects in a public place especially at a church. The TT-T should have known that to reproduce the message of the ST, one must make a number of lexical adjustments and try to reach to what fits the context. In other words, the translator's choice of words should be an outcome of a conscious translation process. This can be classified as a significant change of meaning.

Statement of Quality

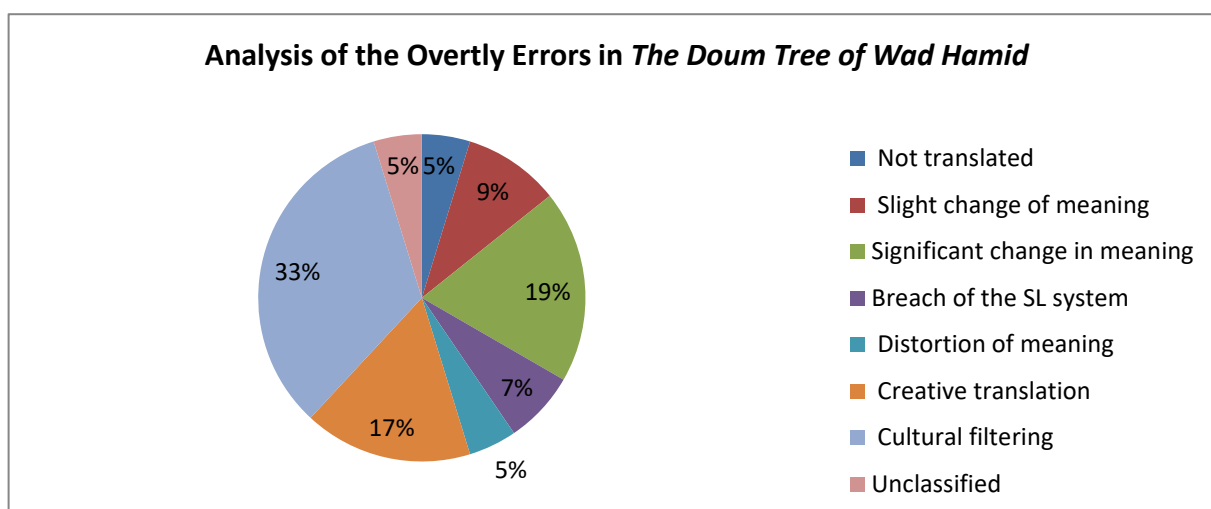
The analysis of the ST and the TT has revealed a number of mismatches along both the ideational and interpersonal functions. The ideational function focuses on the mismatches resulting in the linguistic analysis whereas the interpersonal function shows the value of judgments related to the personal stances. In the TT, the interpersonal function component is less strongly marked. The TT-T has used either consciously or unconsciously the literal translation strategy, and thus changed the ST's functions accordingly. The comparison between the two texts has revealed linguistic differences along the parameter of register (field, tenor, and mode). The use of often wrongly collocated words and phrases have camouflaged the TT-R which in turn has affected the TT-T's personal stance. The rhetorical means that has played such an important role in the stylistic presentation of the ST has foisted up the TT.

In the field dimension, for instance, one could examine how the main themes of the ST have not been presented accurately and expressively as intended by the ST-A in comparison to those in the TT. Tenor dimension, on the other hand, has proved that if the TT-T has put off the strait jacket of sticking to formal equivalence theory and moved forward toward modern theories in dynamic equivalence, he would have produced something lexically, syntactically, and stylistically comparable to that of the ST. For cohesion and coherence matters, errors in mode dimension are the result of the lack of both cohesive devices and logical consequence of the ideas. This can be understood through what schools confirms that "[e]very literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system" (Cited in Bassnett 83). Therefore, the errors that have taken place have destructively affected the whole TL system of the TT.

3.FINDINGS

The extensive impressionistic and statistical scrutiny carried out by the study enabled the researcher to point at the following as main analyses:

1. Overt erroneous errors found and shaped the frames of the mismatches between the ST and TT. The overt erroneous errors are classified according to House (2015) into seven types:
 1. Not translated
 2. Slight change of meaning
 3. Significant change in meaning
 4. Breach of the SL system
 5. Distortion of meaning
 6. Creative translation
 7. Cultural filtering
2. The researcher during the process of analyzing the TT's mismatches using House's model to TQA faced some problems in classifying some of the errors according to the above categories which might be considered a shortcoming of the model. Thus, these errors were categorized as "unclassified". A total number of sixteen overt erroneous errors were identified based on the sentences, phrases, expressions, and excerpts selected. The following diagram can clarify an analysis of the overt errors in the work under investigation:



As evident from the diagram, 33% of the total number of errors belonged to the cultural filtering which constituted the largest proportion of errors. Examples associated with creative translation were allocated 17% of the total number. The errors related to the significant change of meaning were also of high percentage that is 19%. The breach of the SL system errors took 9% followed by the slight change of meaning 7%. The untranslated, slight change of meaning, distortion of meaning and the unclassified errors make up 5% of the total errors, respectively.

4. CONCLUSION

The paper has followed House (2015) model's procedures of analysis that consists of:

1. establishing a ST's profile;
2. comparing ST's profile with TT's profile;
3. categorizing the errors into covert and overt; and
4. providing a statement of quality that lists and comments on the translation quality and the analysis has proved that her model for TQA is very useful.

The analysis and comments of the TT are done by following the procedures, proposed by House, and comparing the ST and TT's profiles, has revealed a number of mismatches. These mismatches have exposed the nature of the error, i.e., overtly erroneous errors. Here, the study suggests that if the TT-T has delved in the ST, he could have relived the traumatic experience and painful emotions presented in the ST. Moreover, he could have reproduced faithfully and creatively the artistic features besides capturing the effusive characteristic of the original work and weaving them into an equivalently mesmerizing pattern in the TT. Furthermore, the TT could have been more precise, compact, idiomatic, natural, smooth, less crooked etc. if the TT-T had not followed the direct translation strategy and employed different other effective and dynamic strategies. Thus, he should have a wide knowledge of the linguistic tools that would help him cast the intended message in the highest talent. He should know how to conceptualize and actualize the intended meaning and intended message to his readers. He should have known that TQA rests largely on "the translator's precise understanding of whatever it is the original writer wants to convey" (Friederich, 350, cited in House 6).

5.SUGGESTIONS AND RECOMMENDATIONS FOR FURTHER STUDIES

The researcher proposes the following as topics for future studies in the areas of Linguistics and translation studies :

1. The researcher strongly supports the idea of translating El Tayeb Salih's works into a language register appropriate for a local or regional speech or even a localized speech dialect (jargon) of an English setting that is comparable to the typical level of local lexical jargon experienced by the Arabic reader.
2. Despite being one of the most successful and influential models in the field of TQA, the House model nevertheless has significant drawbacks. As a result, the researcher believes that overt errors may be further separated into stylistic, lexical, and syntactic categories, with the major focus in the lexical category being on potential semantic changes and whether they were substantial or minor. Whether the breach is significant or tiny, the syntactic faults would center on it. Finally, stylistic mistakes would demonstrate any aesthetic value loss, no matter how significant or slight.

3. By adopting dialectal frames in the TL, such as Cockney, Geordie, or Cornish, translational alternatives could have additional modes of rendition capable of ensuring closer representation setting in the original narratives.
4. Studies on the difficulties of translation at various linguistic and stylistic levels and features of El Tayeb Salih's writings could be done .
5. Conducting more comparative analysis of Salih's novels' translations into other languages to enable a more comprehensive understanding of the influence of languages on translation.
6. Other intriguing areas for future research might include suggesting fixes, updates, or alterations to be made to produce a more powerful and culturally and linguistically accurate translation of El Tayeb Salih's writings.
7. It is suggested that the same model be used to other genres like poetry and even drama.

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