

Translation Quality Assessment of Persian Translations of Charles Dickens's *Great Expectations* Based on House's TQA Model

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Abstract

This research paper examines two translations of Charles Dickens's *Great Expectations* by Yunesi and Akhavan, utilizing House's model. House's model of Translation Quality Assessment (TQA) provides a comprehensive framework for evaluating the quality of translations in terms of linguistic accuracy, cultural equivalence, and stylistic appropriateness. The selection of these two translations was based on their popularity and relevance to the study. Based on this model, overt or covert translation and the implication of cultural filters were determined. Moreover, the translation that effectively conveys the core meaning of the original text was also found. In this study, a comparative analysis of 50 pages of the translated texts compared to their original version was done. The main focus was on determining which translation was superior, more subtle, and more explicit. The study utilized House's model as a framework for evaluation, allowing for a structured and systematic approach for comparing the two translations. The findings revealed that Yunesi's translation was overt and superior because of fewer overt errors, and Akhavan's translation was covert. Cultural filters were applied in Akhavan's translated text in order to make proper translated texts for children's and teenagers' ages.

Keywords: Translation Quality Assessment, Covert translation, Overt translation

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1. Introduction

This study focuses on evaluating the quality of Persian translations of Charles Dickens's novel "*Great Expectations*" using House's Translation Quality Assessment (TQA) model. The study compares different Persian translations of the novel to analyze their accuracy and effectiveness in conveying the meaning of the original text. By examining the translations through a specific model, the article aims to provide insights into the strengths and weaknesses of each translation, offering a comprehensive overview of the topic and enhancing the reader's understanding of translation quality assessment in the context of literary works. This study was done based on a holistic and eclectic model of translation quality assessment that is proposed by House (1997).

This model analyses the original and translated text regarding the (a) Field of the text (subject matter and social action), (b) Tenor (author's provenance and stance and social role relationship), (c)-Mode (medium and participation), (d)-Genre and (e) the Function of the text. This model was revised based on Hallidayan systematic functional theory (1978). The researcher tried to make an appropriate ground for another translation assessment. The significance of evaluating translated texts lies in the need for translators to progress and for translated texts to be reviewed and enhanced. This issue has motivated the researcher to assess the chosen translated texts.

In the article comparing translations with the original text to determine the quality of translations, several key problems may arise. Firstly, the challenge of accurately capturing the nuances and cultural context of the original text in the translated version can be a significant hurdle. This can lead to potential misinterpretations or loss of meaning in the translated work.

Secondly, the implications of cultural filters in translations can also pose a problem. Different cultures may have varying perspectives, values, and linguistic nuances that can impact how a text is translated and understood. This can result in a loss of cultural authenticity or misrepresentation in the translated work.

Lastly, distinguishing between overt and covert translations can be a complex task. Overt translations aim to directly translate the words and phrases from the original text, while

covert translations focus on conveying the underlying meaning and intent of the text. Determining which approach is more suitable for a particular text can be challenging and may impact the overall quality of the translation.

As a researcher in the field of translation studies, conducting research on House's Model of Translation Quality Assessment in the context of evaluating translations of Charles Dickens's *Great Expectations* holds several significant implications. First of all, House's model is one of the most well-known and established models in the field of translation quality assessment. By utilizing this model, the research can benefit from an extensive theoretical foundation and practical application of TQA, ensuring credibility in the evaluation of the translated texts. So the researcher tried to design the study in order to apply a well-known translation quality model. Secondly, this study is done to understand the translation quality of Dickens's *Great Expectations*. Studying the translations can contribute to a deeper comprehension of the translation techniques used to capture its essence in different languages.

By utilizing House's model, one can provide a systematic analysis of the translations' fidelity, fluency, and other relevant dimensions, shedding light on how well the translations convey the original work's meaning, style, and impact. Then, this can help translators, scholars, and publishers understand the challenges. Thus, this study is done to identify the strengths and weaknesses in translation texts. Moreover, it is a translation quality assessment research study by applying House's model to evaluate the translations of literary works like *Great Expectations*. Finally, the researcher has found this subject to be helpful for assisting other translators, publishers, and researchers. Additionally, readers who rely on translated texts can make more informed decisions when selecting a translation of *Great Expectations* based on the analysis and evaluation provided in this paper. The research questions are as follows:

- 1) According to House's model of TQA, which selected translated texts of Dickens's *Great Expectations* excelled in conveying the essence of the original work?
- 2) According to House's model of TQA, are the selected translated texts overt or covert?

- 3) According to House's model of TQA, what is the implication of cultural filter in the selected translated texts?

2. Review of Literature

House's model is a well-known framework in the field of translation and comparative analysis used for evaluating and analyzing literary translations. This model was introduced by Julian House in 1977 and consists of four main dimensions: Meaning, Language, Culture, and Time.

1. *Meaning Dimension*: This dimension focuses on accurate and precise transfer of meaning from the original text to the translation. It includes conveying concepts, ideas, and the main messages of the text.
2. *Language Dimension*: In this dimension, attention is given to the structure and linguistic features of the original text, and efforts are made to preserve these features in the translation.
3. *Culture Dimension*: This dimension emphasizes the cultural and social influences on translation. The translator must pay attention to the cultural concepts and idioms of the original text and try to preserve these dimensions in the translation.
4. *Time Dimension*: This dimension looks at temporal and historical influences on translation. The translator must consider when and in what context the original text was written and how to incorporate these aspects into the translation.

For example, suppose you want to evaluate a translation of a famous poem. By using House's model, you can look at the meaning, linguistic structure, cultural idioms, and temporal aspects to offer a precise and comprehensive translation of the poem that considers all these dimensions. This model helps you deliver a high-quality and faithful translation that aligns with the original text.

Conducting research based on House's Model of translation quality assessment to evaluate translations of Dickens's *Great Expectations* holds great significance in terms of increasing knowledge in translation studies, contributing to the field's evaluation

methodologies, and assisting translators, publishers, and readers in acquiring a better understanding of the translation quality of this literary work. Because of the importance of this topic, numerous studies have been done in this field. Several prior studies have employed House's Model of Translation Quality Assessment to assess the translated texts. These studies have concentrated on evaluating the overt and covert translations and comprehending the impact of cultural filters. These articles have made valuable contributions to the field of translation studies. Here are some examples:

Mozaheb and Salmaki (2020) paid attention to the quality of Dickens's *Great Expectations* translated by Maryam Dastum by using House's model of TQA. The analysis was done by investigating lexical means, syntactic means, and textual means, in three parts of the field, tenor, mode, and genre. The researchers compared the source text with the target text again and investigated the field, tenor, mode, and genre. The findings showed that this translation was covert translation and the quality of translation was normal.

Tabrizi, Chalak, and Taherioun (2014) investigated Orwell's *Nineteen Eighty-Four* quality based on House's model of TQA (1997), which was translated by Balooch (2004) into Persian. In this research study, the source and target text profiles were investigated and the function of the texts was given. Then, the source text and target text were compared and the overt errors were analyzed. The substitution was the most and the breaches of TL systems were the lowest frequent of overt errors. Based on this paper, the translation could not be an overt translation because of some overt errors and cultural filters; rather, it was a covert translation.

Charkhtab and Monsefi (2019) investigated the quality of Wilhelm's Tyrone *Big Bad Bully* Persian translation which was done by Jaberfard (2016) according to House's model of TQA (1997). The researchers compared the source text with the target text and analyzed the mismatches. Moreover, the field, tenor, mode, and genre of the source and target texts were determined. It was concluded that addition was the most frequent and breaches of TL system were the least frequent instances of overt errors, in addition, the translation was covert because of several errors and cultural filters.

Another thesis was written in this area by Masoudnia (2017) which was an investigation of Persian translations of “The Girl on the Train”. The researcher concluded that Salary’s translation was more overt than Mosavi’s translation. Also mosavi’s translation was more comprehensible based on House’s model of TQA (1997) (Masoudnia, 2017).

There is another paper about the application of House’s model of TQA (1997) in Persian translations of Orwell’s *Nineteen Eighty-Four*. The profiles were compared together and the mismatches were assessed and omissions and substitutions were the most frequent errors. Also because of the existence of cultural filters, it was a covert translation (Heidari Tabrizi et al., 2013).

Another study, which applied the TQA model to evaluate the translation quality of cultural references in literary texts, was done by Kamala (Kamala, 2007). He examined how overt and covert translations handle cultural filters and the implications for the reception of these references by the target audience. The article provided significant insights into the challenges faced by translators in maintaining cultural richness while ensuring target reader comprehension.

Another article focused on assessing the quality of covert translations using House's TQA model. It made an attempt to investigate the effects of cultural filters on covert translations and the resulting impact on translation quality. The study contributes to our understanding of the complexities and challenges of conveying cultural nuances in translated texts (Wu, 2012).

Another study investigated the implications of cultural filters in Chinese-English translations by employing House's TQA model (Chen, 2014). The impact of cultural differences on translation quality, highlighting both the strengths and weaknesses of the translated texts was explored. It offers valuable insights into the decision-making processes and challenges faced by translators.

These articles demonstrate the relevance and effectiveness of House's TQA model in evaluating translation quality, particularly in the context of overt and covert translations and the implications of cultural filters. They contribute to the advancement of translation studies

by providing empirical evidence, practical recommendations, and a deeper understanding of the complexities involved in translating cultural elements. Additionally, identifying strengths and weaknesses of the translated texts was another important issue explored in these articles. These studies are definitely helpful for translators to obtain insights regarding the decision-making processes when dealing with overt and covert translations and cultural filters.

3. Method

3.1. Theoretical Framework

This study is done based on House's model of Translated Quality Assessment (1997). This model was proposed according to the theories of language use that focus on linguistic and extra linguistic aspects. According to House (1997), equivalence is important in this model and must be preserved as functional equivalence or as preserving the meaning. This model of TQA analyses the source and the translated texts by focusing on three aspects of texts including field, tenor, and mode that are gathered in the register segment. The genre segment was added to this model later. Moreover, the field segment includes subject matter and social action, the tenor segment includes the author's provenance and stance, social role relationship, and social attitude, and mode segment includes medium and participation. This study involves both qualitative and quantitative research design, while the data collection method based on the research objectives and nature of the study is observation and analysis of existing sources. The researcher used a systematic method in which 50 pages were selected, spanning from the first chapter to the last chapter of the text. The selection process involved choosing pages at regular intervals, with each page being 9 pages apart from the previous one. This method ensures a representative sample of the text while managing the scope of the analysis.

The researcher aims to ensure that the findings are valid and reliable. Measures must be taken to minimize bias, ensure the accuracy of data collection and analysis methods, and demonstrate the trustworthiness of the research findings. Thus, the researcher ran the Chi-Square test. The qualitative approach was used to assess the cultural filters in translation. In order to do this, the researcher analyzed the translation process through the lens of cultural differences and how they are reflected in the translated text. By examining how cultural

filters are applied and how they impact the overall quality of the translation, the researcher determined the effectiveness of the translators in conveying the intended meaning and cultural nuances of the original text.

3.2. Corpus

Great Expectations of Charles Dickens was selected as the source text published by Barnes and Noble (2004). Two target texts were translated by Yunesi (2020) and Akhavan (1996). The original text had 544 pages in the first edition in 1861, so the researcher decided to bind the sample size and tried to focus on 50 pages which were chosen systematically from the first chapter to the last chapter and the interval was 9 pages. In other words, the researcher selected the first page, in every 9 pages to have 50 pages as the research sample. The researcher used this sampling to enhance the validity of the study, because translators would make these overt errors in different parts of the translated text for some reasons like time pressure. Also, choosing the sample of study from the first pages of the translated text might not be credible because the translator is so motivated and precise in the beginning of the translation.

3.3. Procedures

This study was done to distinguish the application of House's model of TQA on Dickens's *Great Expectations* and its two Persian translated texts by Yunesi and Akhavan. In House's model of Translation Quality Assessment, the assessment of translated texts involves analyzing various aspects of the translation, such as field, tenor, mode, genre, and participation. The research procedure was proposed for assessing translated texts based on this model. These factors help evaluate the appropriateness of the translation in terms of subject matter, register, style, genre conventions, and the intended recipients.

The researcher conducted a comparative analysis between the source text and the translated texts. Then, she identified areas where changes have occurred, including omissions, additions, distortions, breaches of the target language (TL) system, or slight changes in meaning. These elements were assessed against the established criteria to

determine the quality of the translation. The researcher applied both quantitative and qualitative analysis techniques to assess the translation quality.

In the first step, the researcher determined both the source and the target text profiles. Next, the translated texts were compared with the original text separately and then both of the target texts were compared with the original text simultaneously. In addition, the cultural filter elements were determined. The data were analyzed to find answers to the research questions. The researcher chose two versions of the Persian translation of *Great Expectations* by Yunesi (Dickens, 2005) and by Akhavan (Akhavan, 1996).

4. Results

4.1. ST Analysis

These details were derived from the original text based on House's model which includes the elements of field, tenor, mode, genre, and participation to create a profile of the original text.

Table 1

The Details Derived from the Original Text based on House's Model

Individual Textual Function		Examples
Field	Lexical Means	Joe greatly augmented my curiosity. (p. 41)
	Syntactic Means	My sister was... (p. 50)
	Textual Means	May I venture to congratulate you (p. 176)
The field of " <i>Great Expectations</i> " revolves around themes of social class, ambition, love, and identity. The novel explores the journey of the protagonist, Pip, as he navigates through various societal expectations and personal desires.		
Tenor	Lexical Means	As we were going with our candle

		along the dark passage (p. 140)
	Syntactic Means	The second greatest surprise I have ever had in my life was seeing him... (p. 113)
	Textual Means	I thank you ten thousand times (p. 302)

The tenor of the novel focuses on the relationships between characters, particularly the complex dynamics between Pip, Estella, Miss Havisham, and Magwitch. Dickens delves into the emotional and psychological aspects of these relationships, highlighting the impact they have on the characters' lives.

Mode	Lexical Means	“Oh yes”, yes he returned (p. 212)
Medium: complex	Syntactic Means	“O! Don’t cut my throat, sir,” I pleaded in terror (p. 32)
	Textual Means	I was so humiliated... that tears started to my eyes (p. 86)

The mode of “*Great Expectations*” is predominantly narrative, as Dickens tells the story through the perspective of Pip. The novel is characterized by vivid descriptions, intricate plot twists, and rich character development, all of which contribute to its immersive storytelling.

Participation	Lexical Means	I asked him/ he answered
	Syntactic Means	“Tell us your name!” Said the man. “Quick!” (imperative) (p. 32).
	Textual Means	The four little white crockery poodles on the mantel shelf (p. 50)

Readers actively participate in the text by analyzing the characters’ motivations, societal critiques, and moral dilemmas presented in the novel. The reader's engagement with the text enhances their understanding of the themes and messages conveyed by Dickens.

Genre	This story is a bildungsroman and a drama, which it considers psychological and moral situations. This novel surrounds detailed life events of main role.
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“*Great Expectations*” falls under the genre of Victorian literature, specifically belonging to the genre of the Bildungsroman, or coming-of-age novel. It combines elements of social commentary, moral exploration, and psychological depth, making it a classic example of 19th-century English literature.

4.2. Source Text Profile

The researcher started by thoroughly examining the linguistic features of the source text, including its vocabulary, grammar, sentence structure, and overall coherence. The researcher paid close attention to Dickens's writing style, which often features complex sentences, rich vocabulary, and intricate narrative techniques.

Table 2

The Source Text Profile

Field:	Subject matter	Novel
	Social action	General & popular
Tenor:	Author's provenance and stance	Writer & novelist
	Social role relationship	Symmetric
	Social attitude	Informal
Mode:	Medium	Complex
	Participation	Complex
Genre:	Moral & psychological	
Function:	Interpersonal & ideational	

Field: *Great Expectations* belongs to the field of literature, specifically the genre of Victorian novels. It deals with themes of social class, ambition, love, and identity in 19th-century England.

Tenor: The relationships between characters in *Great Expectations* are complex and often driven by social expectations and personal aspirations. The protagonist, Pip, navigates interactions with characters such as Estella, Joe Gargery, and Miss Havisham, reflecting various aspects of human behavior and emotion.

Mode: The mode of *Great Expectations* is primarily narrative, with the story unfolding through a first-person perspective as Pip recounts his life story. Dickens employs

vivid descriptions, rich character development, and intricate plots to engage readers and convey the novel's themes effectively.

Genre: *Great Expectations* falls within the genre of Bildungsroman, a literary form that focuses on the moral and psychological growth of the protagonist from childhood to adulthood. It also encompasses elements of social critique and romance, adding layers of complexity to the narrative

Function: The function of *Great Expectations* goes beyond mere entertainment; it serves to explore the human condition, societal norms, and the pursuit of self-identity, and fulfillment. Through its characters and plot twists, the novel prompts readers to reflect on themes of ambition, morality, and the impact of one's past on his/her future.

In summary, Dickens's *Great Expectations* is a multifaceted work that operates within the field of literature, portraying intricate relationships through its dynamic characters and narrative mode. As a Bildungsroman, it serves the function of not only telling a compelling story but also delving into deeper themes and societal observations that continue to resonate with readers across generations.

4.3. Target Text Profile

The researcher assessed the degree of linguistic equivalence between the source text and its translations by Yunesi and Akhavan. The researcher scrutinized the translated texts to determine how effectively they capture the linguistic nuances and stylistic features of the original text.

Field: The field of "*Great Expectations*" by Dickens revolves around themes of social class, ambition, and identity. The translations by Yunesi and Akhavan maintain a similar field, focusing on these same themes which are adapted for their respective audiences.

Tenor: The tenor of Dickens's original work is likely formal and literary, while the translations by Yunesi and Akhavan adjust the tenor to suit the cultural and linguistic norms of their target audiences.

Mode: The mode of communication in “*Great Expectations*” is through written text, conveying complex narratives and character development. The translations by Yunesi and Akhavan would also be in written form but may be adapted to better resonate with their readers.

Genre: “*Great Expectations*” is a classic novel, falling under the genre of literary fiction. The translations by Yunesi and Akhavan also fall under the genre of literary fiction but may incorporate elements that cater to their specific audiences.

Function: The function of “*Great Expectations*” is to entertain, provoke thought, and explore societal issues. The translations by Yunesi and Akhavan maintain these functions while also serve to bridge cultural and linguistic gaps between the original work and their audiences.

Table 3

The Target Text Profile

Field:	Subject matter	Novel
	Social action	General & popular
Tenor:	Author's provenance and stance	Writer & translator
	Social role relationship	Symmetric
	Social attitude	Informal
Mode:	Medium	Complex
	Participation	Complex
Genre:	Moral & psychological	
Function:	Interpersonal & ideational	

Overall, while the core themes and messages of “*Great Expectations*” may remain consistent across the original work and its translations by Yunesi and Akhavan, the adaptations in field, tenor, mode, genre, and function will be made to ensure the works resonate with their respective audiences effectively.

4.4. Comparison between ST and TT

4.4.1. Elements which were not Translated in Akhavan’s Translation

These include idiomatic expressions, wordplay, or culturally specific references that may not have direct equivalents in the target language. Translators may opt for approximations or cultural substitutions, which could result in a loss of nuance or richness of the original text.

Table 4

Comparison between ST and TT

ST	TT
1- I pointed to where our village lay, on <u>the flat in-share among the alder trees and pollards</u> , a mile or more from church (p. 32).	من به طرف دهکده مان که حدود یک مایلی کلیسا واقع شده بود اشاره کردم (اخوان، ص. ۹).
2- What with my feelings and what with soup-suds I could at first see no stars from the chaise-cart (p. 77).	هیچ ستاره‌ای توی آسمون نمی دیدم (اخوان، ص. ۴۱).

As it is clear by comparing the source texts and translated texts, there are some untranslated and removed elements in Akhavan's translations. The researcher claimed that Akhavan's translated text was abbreviated to make a short story and that is why the target text is much shorter.

Table 5

Additions in Akhavan's Translation

ST	TT
1- "Now lookee here" said the man. "Where's your mother?" (p. 32).	از من پرسید که پدر و مادرم کجا هستند (اخوان، ص. ۱۰).
2- I believe they were fat... (p. 32).	اما جوجه هایی که داشتیم به نظر من چاق بودند (اخوان، ص. ۱۰).

4.4.2. Additions in Akhavan's Translation

Translators may sometimes add supplementary materials to provide context, clarify ambiguities, or enhance the reader's understanding. These additions could include footnotes, glosses, or explanatory passages. While intended to aid comprehension, excessive additions

might alter the original text's tone or disrupt its flow, impacting the reader's engagement with the translated work.

There are some added elements in Akhavan's translated text. The number of additions was less than removed items, in order to make the story localized and emphasize the fluency and ease of the target text not just translating word for word.

4.4.3. Distortions in Akhavan's Translation

Distortion occurs when the translator misinterprets or alters the meaning, tone, or intent of the source text. This can result from linguistic limitations, cultural biases, or subjective interpretations. Distortions may manifest as changes in characterization, plot details, or thematic emphasis, leading to a divergence from the author's original vision.

Table 6

Distortions in Akhavan's Translation

ST	TT
1- "Show <u>us</u> where you live" (p. 32).	جایی را که زندگی می کنی، به من نشان بده (اخوان، ص. ۹).
2- The <u>ringing and roaring</u> stopped (p. 59).	همه ی سروصداها از بین رفت (اخوان، ص. ۲۹).

Distortion refers to the alterations or modifications that occur during the process of translation, resulting in a deviation from the source text. It is an important concept in translation quality assessment, which aims to evaluate the fidelity and accuracy of translations. It means that the translator did not remove or add any elements but decided to change them. In Akhavan's translation, distortion occurred to bring fidelity, adequacy, and acceptability.

4.4.4. Breaches of TL System in Akhavan's Translation

Breaches of TL norms refer to violations of linguistic conventions, stylistic norms, or grammatical rules in the target language. These breaches can occur due to the errors in translation, awkward phrasing, or attempts to replicate source language structures that are

incompatible with the target language. Such breaches undermine readability and authenticity, detracting from the overall quality of the translation.

Table 7

Breaches of TL System in Akhavan's Translation

ST	TT
1- " <u>You young dog</u> ", said the man, licking his lips... (p. 32).	در حالیکه لب هایش را می لیسید گفت: « <u>ای سگ</u> جون... (اخوان، ص. ۹).
2- Evening mists were rising now and in all the board expanse of tranquil light they showed to me <u>I saw</u> no shadow of another parting from her (p.542).	در فضای آرام آن روز بعد از ظهر، احساس کردم که هیچ وقت از او جدا نخواهم شد (اخوان، ص. ۲۳۰).

Breaches of the target language system refer to instances where the translation deviates from the accepted norms and conventions of the target language. These breaches can negatively impact the quality and effectiveness of the translated text. In Akhavan's translation, there were some changed elements that were not generally used in the target language. The researcher considered these breaches were made to rise the comic atmosphere, but they affected the translation negatively.

4.4.5. Slight Changes in Meaning in Akhavan's Translation

Even with a meticulous attention to details, translations often entail minor shifts in meaning or nuances due to linguistic differences between the source and target languages. These changes may result from lexical choices, syntactic structures, or cultural adaptations which are necessary for effective communication in the target language. While some alterations are inevitable, translators strive to minimize deviations from the original text's intended meaning.

Slight changes in meaning refer to instances where the translated text deviates slightly from the original meaning of the source text. These changes may be unintended and can have an impact on the accuracy and fidelity of the translation. There were some slight changes in meaning in Akhavan's translation, these changes in meaning were not effective in the narrative.

Untranslated elements in Yunesi's translation were less than those in Akhavan's translation. As it is clear by comparing the source text and target text, the reason could be the translator intention to reduce the items which were ineffective in the narrative.

Table 8

Slight Changes in Meaning in Akhavan's Translation

ST	TT
1- "What fat cheeks you ha got"? (p. 32)	چند تا جوجه ی چاق دارید؟ (اخوان، ص. ۹)
2- I kissed her cheek as she turned it to me (p. 113).	در حالیکه اونو بوسیدم، او هم منو بوسید (اخوان، ص. ۶۸)

Table 9

Elements which were not Translated in Yunesi's Translation

ST	TT
1- Pip, sir" "Once more" said the man staring at me. "Give it mouth" "Pip, Pip, sir".	«پپ، آقا» ----- «به ما بگو کجا زندگی می کنی زود آنجا را نشان بده!» (یونسی، ص. ۱۷).
2- On a <u>memorable</u> raw afternoon towards evening... (p. 32).	در بعدازظهری سرد و مرطوب حوالی غروب بدست آمده باشد. (یونسی، ص. ۳۲).

Addition in Yunesi's translation was more than that in Akhavan's translation. The translator decided to make the content clearer based on comparing the source text and target text. The addition did not influence the story line.

Distortion occurred due to various factors such as linguistic, cultural, and situational differences between the source and target languages. Also, complete equivalence is often unattainable. In Yunesi's translation, the number of distortions was more than that in Akhavan's translation.

In House's TQA model, breaches of the TL system are considered as part of the acceptability level of assessment. The acceptability level focuses on the stylistic and cultural appropriateness of the translation in the target language. It aims to determine whether the translation adheres to the norms and conventions of the TL and if it is natural, fluent, and readable for the target audience.

Table 10

Additions in Yunesi's Translation

ST	TT
1- I believe it was settled you should meet me? (p. 266)	گمان میکنم قرار بر این شد که مرا در چاپارخانه ملاقات کنید؟ (یونسی، ص. ۳۴۴)
2- Under what altered circumstances I should next see those rooms, if ever (p. 428).	از خود پرسیدم: تو می گویی تحت چه شرایط متفاوتی این آپارتمان را دوباره خواهیم دید؟ (یونسی، ص. ۵۱۸).

Table 11

Distortions in Yunesi's Translation

ST	TT
1- "Why don't you cry again, you <u>little wretch</u> ?" (p. 104)	چرا دیگه گریه نمی کنی بیچاره ی بدبخت؟ (یونسی، ص. ۱۲۰)
2- To be dangling them all against the edges of <u>the stairs</u> (p. 68).	آنها را هر دم به زمین می کشیدم (یونسی، ص. ۶۷).
3- "Now?" she said, "you little <u>coarse monster</u> what do you think of me now?" (p. 104).	پرسید: «حالا چطور؟ بی تربیت ایکیبری. حالا چه جور آدمی هستم؟» (یونسی، ص. ۱۲۰)

Table 12

Breaches of TL System in Yunesi's Translation

ST	TT
1- Joe kept a journey man at weekly wages whose name was Orlick (p. 131).	جو کارگر هفته مزدی را به نام اورلیک به مزدوری گرفته بود. (یونسی ص. ۱۵۷)
2- The coffee-room at the <u>Blue Boar</u> was empty (p. 228).	اتاق قهوه خوری مهمان خانه خالی بود. (یونسی ص. ۲۳۲)

When breaches of the TL system occur, it means that the translation contains errors, inconsistencies, or awkwardness in terms of target language usage. In Yunesi's translation, the number of breaches of TL system was partly the same as that in Akhavan's translation but it did not affect the content and faithfulness of the text.

4.5. Implications of Cultural Filter

The cultural filter plays a significant role in House's model of Translation Quality Assessment. It refers to the influence of cultural factors on the translation process and the potential impact on the quality of the translated text. House recognizes that translations are not purely linguistic transfers but also involve cultural and contextual considerations. The cultural filter refers to the way in which translators interpret and adapt the source text based on their own cultural background, beliefs, and values. This can result in a filtering effect, where certain cultural aspects may be emphasized or modified, leading to potential changes in meaning or perception.

Translators must make conscious decisions on how to adapt cultural references, idiomatic expressions, or cultural-specific concepts to ensure they are understood and acceptable in the target culture. The cultural filter also takes into account the characteristics and expectations of the target audience. Some cultural concepts, idioms, or expressions may be challenging to translate directly due to the differences between languages and cultures. The cultural filter also highlights the importance of the translator as an intercultural mediator. They need to bridge the gap between the source and target cultures, ensuring that the translated text is not only linguistically accurate but also culturally appropriate and relevant.

To remove or change a cultural element is cultural filtering which was seen in the target texts and occurred in Akhavan's translation frequently. The translator applied cultural filters to make the novel appropriate for Iranian and Persian culture and for teenager class of readers. In addition, Yunesi's translated text is not filtered culturally. The implications of the cultural filter are essential for a comprehensive assessment of translation quality according to House's TQA model. It recognizes that translations go beyond linguistic transfer and require a deep understanding of the cultural and sociocultural aspects associated with both the source and target languages.

Table 13

Comparison between ST and TT

ST	TT
1- <u>Mr. Pumblechook and Mr. Hubble declined on the plea of a pipe and ladies' society but Mr. Wopsle said...</u> (p. 59).	آقای وپسل گفت اگر آقای جو بره (اخوان، ص. ۲۹)
2- She came back with some bread and meat and a <u>little mug of bear</u> (p. 86).	او بعد از دقایقی با مقداری غذا و <u>یک لیوان آب بازگشت</u> (اخوان، ص. ۵۴).
3- And get behind one of the gates in the <u>brewery-lane</u> (p. 86).	رفتم پشت یکی از درهای <u>کارخانه ی نوشابه سازی ...</u> (اخوان، ص. ۵۴).
4- Well miss? I answered <u>almost falling over her</u> and checking myself (p. 104).	خم شده بودم و خودمو نگاه می کردم. گفتم: « <u>خب چی خانم؟</u> » (اخوان، ص. ۶۰).

4.6. Summary of findings

The provided data shows that 63.6% of translation errors in the study of discrepancies in the translation of Dickens's *Great Expectations* by Akhavan consist of certain parts of the text which were not translated. This can lead to some important information being left out and a loss of coherence in the translation. Mostly, it is done because of localization, cultural filters, and making a short story. The solution for this type of error is for the translator to carefully review the text and make sure all parts are accurately translated.

Addition errors account for 4.8% of the discrepancies, where the translator adds information that was not present in the original text. This can lead to a distortion of the original meaning and should be avoided. The solution for this error is for the translator to stick closely to the original text and only add information for clarity when necessary. In Akhavan's translation, addition is to make the story clear for a special class of children's ages.

Errors related to distortion of meaning make up 15% of the discrepancies, where the translation changes the meaning of the original text. This can lead to a misinterpretation of the author's intentions and should be corrected. The solution for this error is for the translator to carefully consider the context and style of the original text to ensure that the translation reflects the intended meaning accurately.

Table 14

The Percentages of Overt Errors in Akhavan's Translation

Over Errors Classifications	The Percentages of Overt Errors in Akhavan's Translation
Not translated	63.6%
Additions	4.8%
Distortion of Meaning	15%
Breaches of TL	0.8%
Slight changes in meaning	15.8%
sum	100%

Breaches of target language (TL) norms account for 0.8% of the errors, where the translation does not adhere to the conventions of the target language. This can lead to confusion for the reader and should be avoided. The solution for this error is for the translators to familiarize themselves with the norms and conventions of the target language and adhere to them in their translation.

Lastly, slight changes in meaning make up 15.8% of the discrepancies, where the translation introduces minor changes in the original meaning. While these errors may be less severe, they can still impact the overall interpretation of the text. The solution for this error is for the translator to pay attention to details and strive for an accurate and faithful translation of the original text.

Elements which were not translated (25%): This means that a quarter of the translation does not have an equivalent in the target language. This is due to the fact that the

translator missed some parts of the original text to localize them. But in some cases, it could be due to not being able to find appropriate equivalents in the target language. To improve this, the translator should carefully review the entire text and make sure to translate all parts accurately.

Table 15

The Percentages of Overt Errors in Yunesi's Translation

Overt Errors Classifications	The Percentages of Overt Errors in Yunesi's Translation
Not translated	25%
Additions	25%
Distortion of Meaning	32.7%
Breaches of TL	5.8%
Slight changes in meaning	11.5%
sum	100%

Addition (25%): This refers to instances where the translator has added information or words that were not present in the original text. This could lead to a distortion of the author's intended meaning. To address this, the translator should stick closely to the original text and avoid adding any unnecessary information.

Distortion of meaning (32.7%): This indicates that over a third of the translation does not convey the intended meaning of the original text accurately. This occurred due to some semantic errors, misinterpretation of the source text, or lack of linguistic proficiency. To rectify this, the translator should carefully analyze the original text and make sure to convey the author's intended meaning accurately in the target language.

Breaches of TL (5.8%): This refers to instances where the translation violates the rules or conventions of the target language, which can lead to confusion or misunderstanding for the reader. To improve this, the translator should have a good understanding of the target language and adhere to its grammar, syntax, and stylistic conventions.

Slight changes in meaning (11.5%): This means that there are minor alterations in the meaning of the translation compared to the original text. While this may not impact the

overall understanding of the text significantly, it is important for the translator to strive for accuracy in conveying the author's intended meaning. To address this, the translator should carefully consider the nuances of the original text and make sure to capture them accurately in the target language.

Table 16

The Percentages of Overt Errors in Yunesi's and Akhavan's Translations

Translations	The percentages of overt errors
Overt errors in Yunesi's translation	35.3%
Overt errors in Akhavan's translation	64.7%

The comparison between Yunesi's and Akhavan's translation reveals some similarities and differences in terms of the translation quality.

Similarities:

- Both translations have instances of some parts of the text which were not translated, though Yunesi has a lower percentage of these instances (25% compared to 63.6% in Akhavan's translation).
- Slight changes in meaning are present in both translations, with Yunesi having a slightly lower percentage (11.5% compared to 15.8% in Akhavan's translation).

Differences:

- Yunesi has a higher percentage of addition of the text (25% compared to 4.8% in Akhavan's translation), indicating a tendency to add information during translation.
- Yunesi has a higher percentage of distortion of meaning (15% compared to 32.7% in Akhavan's translation), suggesting that the translations in this category may deviate more from the original text.
- Yunesi has a higher percentage of breaches of TL (5.8% compared to 0.8% in Akhavan's translation), indicating more instances where the translation does not reflect the target language norms accurately.

Overall, these results suggest that Yunesi may have a slightly better translation quality because of the lower percentage of elements which were not translated, but also have a tendency to add information and make breaches of target language norms. Akhavan, on the other hand, has a higher percentage of elements which were not translated, and slight changes in meaning. Translators in both translations must prioritize preserving the integrity and accuracy of the original text while ensuring that the translation is fluent and natural in the target language.

4.7. The Chi-Square Results

To evaluate the results of the study based on House's Model of TQA, a Chi-square test can be employed. The Chi-square test is a statistical test that helps determine if there is a significant association between two categorical variables. In this context, the Chi-square test can be used to analyze the relationship between the translation quality assessment provided by House's Model of TQA (with categories such as linguistic, functional, and cultural aspects) and the actual observed translation quality in the research data. Table 17 shows the result of this test: here is an association between the translation quality assessment based on House's Model of TQA and the observed translation quality.

Table 17

The Chi-Square Results

Test Statistics	
	Overt errors in Yunesi's and Akhavan's translations
Chi-Square	31.425 ^a
df	1
Asymp. Sig.	.000

a. 0 cells (.0%) have expected frequencies less than 5. The minimum expected cell frequency is 89.5.

Based on the Chi-Square calculation results, the P-Value is less than 0.05. Thus, it can be concluded that there is an association between the translation quality assessment based on House's Model of TQA and the observed translation quality.

5. Discussion and Conclusion

The purpose of this article was to apply House's Model of Translation Quality Assessment (TQA) to assess the quality of two Persian translations of Charles Dickens's *Great Expectations*, completed by Yunesi and Akhavan. House's TQA model provides a comprehensive framework to evaluate translation quality, taking linguistic, functional, and cultural aspects into account.

The research findings are presented and interpreted based on the analysis. The researcher draws conclusions and discusses the implications of findings in relation to the research question and objectives. Dastum's *Great Expectations* translated text was another article that is about the comparison of source text and target text, based on House's model of TQA (Mozaheb & Salmaki, 2020-2021). According to the results, it was a covert translation because it was culturally translated with great attention to the target language. The existence of overt errors and cultural filters expressed that the translated text was covert (Charkhtab & Monsefi, 2019; Heidari Tabrizi et al., 2013). The researcher showed that the cultural filter in Akhavan's translation is a strong reason that the text was covertly translated based on House's model of TQA. In Mossop's cultural filter, implication was the cultural adaption. While, the most used implication of the cultural filter in this study was removing different cultural elements and adapting (Mossop, 2003). The study by Kamala proved that the filtered cultural elements occurred because of ensuring the comprehension of the target reader (Kamala, 2007). In another study by Wu, the complexities and difficulties for translating a literary text by applying cultural filters were defined (Wu, 2012). The researcher claimed that cultural filtering was appealed to make target text appropriate for teenage class of readers. In Chen's (2015) paper, it was asserted that analyzing both the source text and target text, and then comparing them, could be a crucial method for evaluating the translation quality. This approach helps to identify the strengths and weaknesses of the translated texts, providing strong evidence for the effectiveness of House's TQA model. Based on the application of House's TQA model, both translations by Yunesi and Akhavan demonstrated a satisfactory level of translation quality. Yunesi's translation stood out for its formal accuracy and cultural

faithfulness. Akhavan's translation, on the other hand, displayed a more contemporary and reader-friendly approach, enhancing the reader accessibility.

In this study, the researcher tried to distinguish two Persian translations of Dickens's *Great Expectations* which were translated by Yunesi and Akhavan based on House's model of TQA (1997). The functional analysis assessed the effectiveness of the translations in conveying the intended purpose and tone of the source text. Both translations demonstrated a commendable level of accuracy in maintaining the plot and structure of the original work. However, Yunesi's translation was observed to be more faithful to the formal and literary aspects of the source text, while Akhavan's translation exhibited a slightly more modernized and colloquial approach. With due attention to the results and percentages, Yunesi's translation was more appropriate than Akhavan's translation based on House's model of TQA in order to convey the core meaning of the original text. Akhavan's translation was full of culturally filtered elements to be proper for teenage class of readers but in Yunesi's translation there were not any culturally filtered elements. Based on House's model of TQA (1997), Akhavan's translation was a covert translation and Yunesi's translation was an overt translation. The application of House's Model of TQA on the two Persian translations of Charles Dickens's *Great Expectations* revealed that both Yunesi and Akhavan produced translations that meet acceptable standards of quality. The translations were evaluated from linguistic, functional, and cultural perspectives, and while some discrepancies were identified, overall, the translations succeeded in conveying the essence of the source text to Persian readers. This study highlights the significance of considering House's TQA model for comprehensive translation quality assessment and emphasizes the need for ongoing evaluation and feedback to further enhance the translation excellence. Here are some suggestions for further studies based on this article:

- 1) Conducting a comparative analysis of translations of *Great Expectations* by other translators using House's Model of TQA. This will help provide a broader perspective on the effectiveness and applicability of the model in evaluating different translations.

- 2) Supplementing the quantitative analysis with qualitative methods such as interviews or focus groups to explore the perceptions and opinions of readers or target language speakers regarding the quality of the translations. This can provide valuable insights into the subjective aspects of the translation quality.

Conflict of interest

The author(s) certify/certifies that they have no affiliations with or involvement in any organization or entity with any financial interest (such as honoraria; educational grants; participation in speakers' bureaus; membership, employment, consultancies, stock ownership, or other equity interest; and expert testimony or patent-licensing arrangements), or non-financial interest (such as personal or professional relationships, affiliations, knowledge or beliefs) in the subject matter or materials discussed in the present research paper.

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