# Translation Quality Assessment (TQA) in English to Persian translations of Where Crawdads Sing Based on House's Model

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**ABSTRACT**:

The purpose of this study is to assess quality in Masoudi and Alooshi's literary translations of *Where Crawdads Sing* by Delia Owens, based on House's Model of TQA (1997). In order to do so, a descriptive and comparative design in mixed method approach was adopted. In the first step, 15 chapters of the books were selected as the main corpus. Next, the covert and overt errors were identified. Finally, the identified errors were analyzed and compared. The results indicated that, overt errors have outnumbered the covert ones and both literary translations were done overtly. Accordingly, it was found that both translations were in line with the hypothesis of House's model (1997). However, the number of committed errors were different in these translations. Masoudi's translation has committed less errors than Alooshi's translation and it was more faithful to ST. Therefore, it was concluded that Masoudi's translation is of higher quality.

*Keywords: literary translation, overt and covert errors, translation quality, House's model of TQA*

## INTRODUCTION:

Disentangling the influence of translation phenomenon from our everyday life is impossible. (Bates, 1943, p. 7) claims that, "nothing moves without translation…. No change in thought or in technology spreads without the help of translation." In this point, the paramount importance of translation arises from its application in every aspect of modern life**,** including cultural, commercial, medical, technological, economical, political, literary and educational ones. Therefore, translation is both a scientific skill and an art of aesthetic values (Newmark**,** 1988; (Bell, 1993))

From an artistic perspective, literary text is one of the most effective, inspiring and interesting texts, which predominately revolves around aesthetic values. In actual fact, what distinguishes literary texts from non-literary texts is the very notion of this "added value which has everything to do with the text's style" (Huang, 2011, p. 1). It can be stated that literary text is beautifully written to please readers (Kendouci, 2019). Accordingly, "literary text needs to be translated so that it can be read by people in other countries" (Muchtar & Waty Kembaren, 2016, p. 9).

As the most discussed form of translation, literary translation is considered to be "means of creativity" (Sharfi Mohamed, 2016, p. 49). In this respect, (Devy, 1990, p. 58) expresses that "a literary translation has a double existence as a work of literature, and as a work of translation." In other word, literary translation as a piece of art, is a re-created literature (Lun, 2018). Unlike non-literary translation, in the process of this recreation there are some difficulties because literary translation not only renders ideas and messages, but

also embodies a particular translation style (Chen, 2015). Therefore, literary translation is a complex process.

Difficulties and complexities of translation may lead to some unavoidable translation errors. Vinay and Dalbernet (1958) believe that translation errors occur when translators do not pay attention to the differences of the meanings. Additionally, explains that an error is some form of non-equivalence. According to (Chesterman, 1993)**,** an error is a deviation from the expectations. Hansen (2010, p. 385) also mentions that translation errors appear when something "goes wrong" during the transfer of information. At this point, to reduce the errors, a translator should resolve them with information flow and reach quality (Kameyama, et al. 1991).

As affirmed by House (1997), the ultimate purpose of translation is quality. In the opinion of House, it is the most significant question to ask why, how and based on which criteria a translation is considered as good or bad. (1981, cited in Yousofi and Abasian, 2015). According to (Bowker, 2000, p. 3), answering this question is one of the most difficult works. On the word of William (2004), "Yet whereas there is general agreement about the need for a translation to be "good," "satisfactory" or "acceptable," the definition of acceptability and of the means of determining it are matters of ongoing debate."

Tytler (1790) expresses that a good translation involves successful transfer of merit of the source text (ST) in such a way that target text (TT) is as greatly understood by the target reader (TR). Further, both (Edwards, 1957) and Knox (1957) emphasized that in

a good translation, TT has to create nearly the same effect on the TR. Forster (1958) believes that the only good translation is one which fulfills the same purpose in the target language (TL) as the original did in the source language (SL). (Belloc, 1931, p. 22) also points out that "a good translation must possess the potential of being assessed."

Overall, it may be said that quality of translation is a key concept which has always been controversial (Sofyan & Tarigan, 2018). Thus, the notion of translation quality assessment (TQA) has attracted a great deal of scholarly attention. (Nord 1991; Farahzad, 1992; House 1997; Steiner 1998; (Al-Qinai, 2000); William 2001; (Colina, 2003)). Due to this reason, William (2009) claims, TQA is located at the heart of any theory of translation. Upon this claim, TQA as one of the most significant sub-fields of Translation Studies (TS) is "the domain to which different translation theories and practices have contributed" (Zandian et al., 2021, p.194).

Based on House's Model of TQA (1997), this study aims to assess translation quality in Masoudi and Alooshi's literary translations of "*Where Crawdads Sing*", by Delia Owens. In order to achieve this purpose, this study attempts to answer the following research questions:

**RQ1:** What translation errors are found in Masoudi and Alooshi's Persian translations of "*where crawdads sing*"?

**RQ2:** How are committed errors different between Masoudi and Alooshi's translations of "*Where Crawdads Sing*"?

## LITERATURE REVIEW:

Prior to this study, there have been several appreciable related studies in Iran which specifically investigates English to Persian literary translations in the light of House's model of TQA (1997). As an example, Yamini and Abdi (2010) focused on the translation quality of Shakespeare's *Macbeth* by Pasargadi, on the basis of House's model (1997). After identifying and classifying the errors into categories of covert and overt, the researchers took a quantitative method. The conclusion drawn from the data indicated that this literary text is not translated overtly. Therefore, this particular work did not abide by the hypothesis of House's model (1997).

In another example, Heidari Tabrizi, Chalak and Taherioun (2013) coworked in assessing Persian translation quality of Orwell's *Nineteen Eighty-Four* by Balooch (2004), according to House's model (1997). To do so, the profile of the ST and the profile of the translated text were compared. The results discovered some mismatches on different levels of register including field, tenor and mode. The researchers concluded that in the Persian translation of *Nineteen Eighty-Four*, there was no adherence to House's postulation that literary text requires to be translated overtly.

Khorsand and Salmani (2014) investigated the Persian translations of the anthems in Orwell's *Animal Farm* based on House's revised discoursal model (2015). First, the profiles of ST and its two translations were analyzed and assessed on different levels. In the next step, Khorsand and Salmani (2014) explained the two covert and overt types of errors. Finally, the researchers (2014) drew conclusions to discover the extent to which the translation of expert or novice translators were adequate. The results of their study suggest that expert performance does not always result in better performance.

In the study done by Kargarzadeh and Paziresh (2017), the translation of *Kite Runner* novel by Khaled Hosseini was investigates based on House model of TQA (2014). This novel was translated into Persian by Mehdi Ghabaree. The researchers compared the profile of ST to the profile of translation. The results of their study displayed that the type of translation was overt. Therefore, House's model (1997) was applied in this translation because its overtness was highly consistent with House's overtness of translation for literary texts.

Moayed Ghorashi (2018) carried out a comparative, and qualitative study to assess *The Great Gatsby* by F. Scott Fitzgerald with regard to House's model (1997). In this study, the researcher randomly selected some chapters on behalf of the whole books for assessing. Secondly, the researcher made a comparison between the original text and its translations which were translated by Rezaei and Emami in an overt way. After analyzing the translations and their errors, the study came to this conclusion that Reza Rezaei's overt translation seemed to be more qualified and appropriate than Emami's.

Regarding House's theoretical TQA model (1997), Bolouri (2018) studied two Persian translations of Shakespeare's Hamlet by Beh Azin and Adib-soltani. To examine the hypothesis of this study, the differences between the original text and the translated texts were compared in terms of overt and covert errors. According to the demonstrated results, both translations were overt but the percentage of their errors were roughly close. Ultimately, the results of the study revealed that Adibsolatani's translation had better quality than Behazin.

Seyed Jalali et al (2018) coauthored to conduct a qualitative descriptive study on the basis of House's model (1997) model in order to investigate Persian translations of *Franny and Zooey* by Zakaria and Nikfarjam. The researchers selected different segments of the original corpus.

Then, the researchers compared and contrasted those segments to their Persian equivalences. The results demonstrated that both translations tended to familiarize the text to the readers and preserve the function of ST. Thus, the translations were in accordance with House's model (1997) but Zakaria's translation was more overt.

The study of Kamalizad and Khaksar (2018), attempted to determine the eminence of Eslamieh's

Persian translation of Rowling's *Harry Potter and the Cursed Child* based on House's model (1997). In this study, the researchers analyzed the equivalences of Persian translations to find whether this translation is overt or covert. At the end, based on the sample analysis, and cultural data, it was discovered that the translation is assumed as a covert one. Therefore, this translation was not complied with House's model (1997).

In a similar way, (Alavipour & Noroozi, 2020) applied House's model of TQA (1997) as the main assessing framework of their study. In the proposed study, the researchers focused The Graveyard by Gaiman which was translated into Persian by ObeydiAshtiani. Further, the results of this analytic and comparative study indicated that in several cases, the Persian translation did not follow the original text and was ultimately classified into a covert translation. Hence, it was concluded that, House's model (1997) was not utilized in this translation.

Relatedly, the purpose of Behmanesh's study (2020) was also to compare the quality of two Persian translations of One Hundred Years of Solitude by Gabriel Garcia Marquez which belongs to Farzaneh and Mirabbasi. This study adopted a mixed-method through which a general comparison and analysis wee executed in terms of House's model (1997). Subsequently, statement of function and quality along with translation types were investigated. In the last step, it was revealed that both translations were translated overtly. Although the translation of Farzaneh was more acceptable.

Ghafouripour and Eslamieh (2018) selected House's model (1997) for investigating English translations of *Rubaiyat of Omar Khayyam* by Edward Fitzgerald (1859) and Saeedpour (2012). In their study, to assess the quality of the translations, the comitted errors were identified and classified into overt and covert types. It was found that, both translators had successful translations but Saeedpour (2012) has made fewer errors. As a result, it can be stated that native translators are able to master the implications better than nonnative translators.

Utilizing House's model (l997), the study done by (Esfahani, 2022) was conducted on Persian to English translations of *Ghazaliyat of Hafez* by Slater, Einboden and Alexandrian. To extract covert errors, this study had deeply analyzed the profiles of the ST and TTs. To extract the overt errors, each verse was analyzed and compared through the interpretation of the book *Sharh-e Shoq* by Hamidian (2011). As the results indicated, no significant difference was found in the translations, although the first translation had a partial tendency to be covert.

## METHODS:
### Theoretical Framework:
This study was conducted in the light of House's model of TQA (1997). Theoretically, House's model (1997) takes the text as a whole phenomenon and proposes a comparison between the ST and TT on three levels which are language/text, register and genre. The level of register has three dimensions of field, tenor, and mode. To put it simply, field refers to the subject matter of the text or the topic being discussed; tenor refers to the participants and their relationship; and mode refers to spoken or written channels which can be simple or complex (House, 2001).

In this model, House (1997) categorizes two types of errors and two types of translations: namely, Covert and Overt. According to House (1997), by definition, any mismatch is referred to an error. Therefore, House (1997) specifies 'covert errors' as dimensional mismatches, and 'overt errors' as the mismatches of denotative meanings and breaches of TL scheme. House (1997) also defines the covert translation as a kind of translation that enjoys the status of an original SL in the TC. On the other hand, House (1997) explains overt translation as a kind of translation in which the addressees are not directly addressed.

### Design
Within the framework of House's model of TQA (1997), the present study has adopted a comprehensive investigation by utilizing a corpus based descriptive, and comparative design which follows mixed methods, concerning both qualitative and quantitative aspects of research. As a matter of fact, this study is designed to mainly focus on describing and comparing covert and overt errors in Masoudi's and Alooshi's translation to spotlight on the quality matters with regard to House's model (1997). To be more specific, in this study, the translations are described qualitatively and the quantitative analysis is applied for comparing sections.

### Procedure
Through the procedure of this study, first the novel and its translations were purchased, downloaded and precisely read. The two Persian translations were compared with their corresponding literary text in order to find any possible errors which were made by the two expert translators. Respectively, profiles of both ST and TT were produced by doing register analysis including field, tenor, and mode. The genre and function were also realized. Then, the errors were identified, categorized and represented into two kinds of overt and covert. To make final decide on the kind of errors, two raters were consulted.

## DATA COLLECTION AND ANALYSIS:
In this study, the required data were collected and data analysis including different percentage of errors frequency were presented. To realize how the committed errors are different, the results were compared to each other. In the next step of analyzing data, by assessing examples and the different percentages, overt and covert types of translations were categorized. At last, the analysis was carried out with reference to translation results. Thus, decisions about quality were made and on the basis of House's

model of TQA (1997), a statement of quality was provided for both literary translations.

# RESULTS:
**Covertly Errornous Errors:-**

**Table 1. The Profile of ST, TT1 and TT2**

| Covertly Errornous Errors | | | The profile of source text (ST) | The profile of Masoudi's translation (TT1) | The profile of Alooshi's translation (TT2) |
|---|---|---|---|---|---|
| **Register** | **Field** | Subject Matter | Novel | Novel | Novel |
| | | Social Action | General | General | General |
| | **Tenor** | Author's Provenance and Stance | Novelist | Translator | Translator |
| | | Social Role Relationship | symmetrical | symmetrical | symmetrical |
| | | Social Attitude | Mostly Formal Partly Informal | Mostly Formal Partly Informal | Entirely Formal |
| | **Mode** | Medium | Simple | Simple | Simple |
| | | Participation | Simple | Simple | Simple |
| **Genre** | | | literary fiction, Bildungsroman, part crime drama, murder, mystery, romance and nature | | |
| **Function** | | | descriptive or ideational function | | |

As it is observable in Table 1, by comparing the profiles of ST, TT1 and TT2 side by side, only two covertly erroneous errors have been identified, namely:
1. The mismatch between the author's provenance and stance as the novelist and as translators.
2. The mismatch between the social attitude as mostly formal in ST or TT1 and entirely formal in TT2.

**Table 2. Covertly erroneous errors in Masoudi and Alooshi's translation**

| Covertly erroneous errors | Frequency | Percentage |
|---|---|---|
| Masoudi's translation | 1 | 33% |
| Alooshi's translation | 2 | 66% |
| Total | 3 | 100% |

**Figure 1. Covertly erroneous errors in Masoudi and Alooshi's translation**
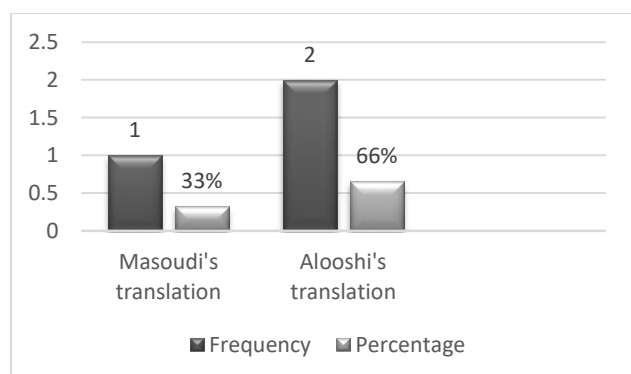


As it is apparent from table 2 and figure 1, only one covertly erroneous error is recognized in Masoudi's translation while the frequency of covertly erroneous error in Alooshi's translation is 2. In addition, the frequency percentage of covertly erroneous error in Masoudi's and Alooshi's translation are calculated as 33 % and 66% respectively. Since the numbers are not significant, no comparision is made.

**Overtly Errornous Errors:**
In this study, the criteria for identifying the errors were classified into seven categories to be elaborated in the following paragraphs.
**1. Not translated (NT):** This category comprises those words which are not translated.
**2. Slight change in meaning (SLM):** refers to a little difference of meaning between the ST and the TT.
**3. Significant change in meaning (SCM):** refers to a big difference of meaning between the ST and the TT.
**4. Distortion of meaning (DM):** refers to those mistakes which result in complete distortion of meaning of the ST.
**5. Breach of SL system (BSLS):** refers to deviation from norms, syntax and grammatical rules of the ST.
**6. Creative translation (CT):** refers to translator's creativity in translation.
**7. Cultural filtering (CF):** According to House (2015, p.68) CF refers to "socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities."

**4.2.1 Examples of Overt Errors in Masoudi's Translation**
In the following part, some examples of overt errors in Masoudi's translation are presented.
**1. Not Translated**

**Example 1:** "**Dressed in the now too-short peach chiffon,** Kya walked barefoot to the lagoon on July 4" (Owens, 2018, p.129).

ترجمه: روز 4 ژوئیه، کیا با پای برهنه در تالاب پیش رفت.

**Example 2:** "The September sea and sky glistened pale blue from a soft sun **as Kya churned in her little boat toward Jumpin's to get the bus schedule**" (Owens, 2018, p.266).

ترجمه: دریا و آسمان سپتامبر زیر نور ملایم آفتاب، رنگ آبی روشنی از خود ساطع می کردند.

**Commentary:** In these examples, some parts of the sentences are NT. However, in the first example, not translating doesn't significantly affect the meaning of the whole sentence because it is about extra descriptive details but in the second example, the omitted part is significant for the story.

## 2. Slight Change in Meaning
**Example 1:** "The **palmetto** patches stood unusually quiet" (Owens, 2018, p.13).

ترجمه: برگ های **نخل** مرداب، برخلاف همیشه بی حرکت بودند.

**Example 2:** "A heaviness, thick as black-cotton **mud**" (Owens, 2018, p.14).

ترجمه: چیزی سنگین مانند **خاک** سیاه پنبه زار.

**Commentary:** In the first example, palmetto is regarded as palm and its meaning is partially transferred. In fact, palmetto refers to tropical palms having fan shaped leaves and it should be translated as نخل بادبزنی. In the second example, instead of wet, soft and sticky earth, mud is simply translated into خاک but the exact translation is خاک سست or گل.

## 3. Significant Change in Meaning
**Example 1:** "She **lay** in her bed on the porch listening to the pines. She closed her eyes" (Owens, 2018, p.59).

ترجمه: روی رختخوابش در ایوان **نشست** و به صدای کاج ها گوش کرد. چشم هایش را بست.

**Example 2:** "Her eyes shifted to the tallest guy. Wearing **khaki** shorts and no shirt" (Owens, 2018, p.136).

ترجمه: چشم های کیا روی قدبلندترین پسر چرخید. او شلوارک **کتان** پوشیده بود و پیراهن به تن نداشت.

**Commentary:** In the first example, the meaning has significantly changed since the actions of sitting and laying are not equal. Thus, lay should be translated as دراز کشید. In the second example, linen or کتان is a type of cloth but here the first meaning of khaki orخاکی is a brownish yellow colour.

## 4. Distortion of Meaning
**Example 1:** "As if he'd crawled inside a **glistening cathedral** of coiling atoms..." (Owens, 2018, p.140).

ترجمه: طوری که گویی داخل یک **کاتتر شفاف** از اتم های به هم پیچیده خزیده.

**Example 2:** "Over the years **the case**, too, eased into legend" (Owens, 2018, p.318).

ترجمه: درواقع، **افسانه ای دیگر** برای مردم شهر شکل گرفت.

**Commentary:** In the first example, an obvious distortion has taken place in the translation of cathedral which is incorrectly translated into catheter or کاتتر. Moreover, in the second example, the case is

NT and this error has caused a DM. Instead of another lenged or افسانه ای دیگر, it should be translated into پرونده هم تبدیل به افسانه شد.

## 5. Breach of the SL System
**Example 1:** "So **it was just fine** when **he slept through**, or didn't come home at all" (Owens, 2018, p.16).

ترجمه: برای همین، وقتی از سر و صدا **بیدار نمی شد** یا اصلا خانه نمی آمد، **مشکلی وجود نداشت.**

**Example 2:** "Anything but look into **dying** fish eyes staring at a world without water, wide mouth sucking **worthless** air" (Owens, 2018, p.56).

ترجمه: یعنی هرکاری به جز نگاه کردن به ماهی ای که چشم هایش به دنیای بدون آب خیره شده، دهانش را باز کرده و هوایی را که **برایش ارزشی ندارد،** می مکد و **دارد می میرد.**

**Commentary:** In the first example, the positive sentences are translated into negative. The given translations should be made as وقتی با وجود سر و صدا می خوابید and همه چیز خوب بود. In the second example, adjectives of dying and worthless are translated into verbs. Additionally, three verbs are written after each other but this is not common in Persian. Instead of using verbs, the recommended translations for these adjectives are در حال مرگ and بی ارزش.

## 6. Creative Translation
**Example 1:** "Oak forests bunched around the other sides of the shack and **sheltered** the closest lagoon" (Owens, 2018, p.14).

ترجمه: درختان بلوط، سمت دیگر کلبه قرار داشتند و **سقف** نزدیکترین تالاب بودند.

**Example 2:** "Kya wondered how they could climb a tree or even get in a boat wearing those **big** skirts" (Owens, 2018, p.34).

ترجمه: آن ها چطور میتوانند با چنین دامن های **دست و پاگیری** از درخت بالا بروند یا حتی سوار قایق بشوند.

**Commentary:** In the first example, the oak forests are simulated to a roof or سقف which protects the lagoon. With regard to the literary genre of the story, using a simile is taken as a CT. In the second example, in accordance with the context, the meaning of big is changed to دست و پا گیر rather than بزرگ. This can also be considered as an instance of CT.

## 7. Cultural Filtering
**Example 1:** "Just like their **whiskey**, the marsh dwellers **bootlegged** their own laws" (Owens, 2018, p.15).

ترجمه: ساکنان مرداب، قواعد نه چندان منطقی خودشان را ایجاد کردند.

**Example 2:** "The two **barkeeps** roasted hot dogs; fried shrimp, oysters, and hush puppies; stirred grits; poured **beers and bourbon**" (Owens, 2018, p.180).

ترجمه: دو **آشپز** سرگرم سرخ کردن سوسیس و میگو، درست کردن صدف و کوفته ی ذرت، هم زدن بلغور و ریختن **نوشیدنی** بودند.

**Commentary:** In the first one, whiskey is NT and bootlegged has changed to ایجاد کردند because of cultural reasons. That is why they are taken as CF. In the second example, although barkeeps are the owners of a bar but it is translated into آشپز. Similarly, alcoholic drinks of beers and bourbon are changed intoنوشیدنی and their exact meaning is not mentioned.

### 4.2.2 Examples of Overt Errors in Alooshi's Translation
In the following part, some examples of overt errors in Alooshi's translation are presented.

#### 1. Not Translated
**Example 1:** "**With the confidence of a pup, Kya knew her** mother would return with meat wrapped in greasy brown paper or with a chicken, head dangling down" (Owens, 2018, p.13).

ترجمه: مادر با یک تکه گوشت که در یک کاغذ چرب قهوه ای بسته بندی شده بود یا با یک مرغ که سرش به سمت پایین تاب می خورد برمیگشت.

**Example 2:** "He was standing **with all his poles and rods**, motioning for her to come" (Owens, 2018, p.56).

ترجمه: پدر کنار قایق ایستاده بود و به او اشاره می کرد تا به آنجا برود.

**Commentary:** In the first example, although the text it is about a child who is waiting for her mother but this meaning cannot be inferred from the translation. It is expected to be translated as همانند اعتمادی که یک توله سگ به مادرش دارد، کایا می دانست. NT error of the second one, does not strongly affect the meaning but, it is advisable to translate such details.

#### 2. Slight Change in Meaning
**Example 1:** "She **whispered** across it, jumping from grass clump to sticks, leaving no trace" (Owens, 2018, p.35).

ترجمه: با خودش **گفت**: اگر از روی کپه ی علف ها به روی آن تکه چوب بپرم، هیچ ردپایی به جا نمی ماند.

**Example 2:** "Finally, she **sat up** and looked at the bottom of her foot. There was almost no blood, just the **tiny** opening of a small, deep wound" (Owens, 2018, p.36).

ترجمه: سرانجام **نشست** و به کف پایش نگاه کرد. تقیبا هیچ خونی وجود نداشت. تنها یک شکاف **کوچک** و یک زخم عمیق دیده میشد.

**Commentary:** The meaning of whisper in the first example is partially conveyed. Whisper is to speak very quietly and it should be translated as زیرلب آرام گفت or کرد نجوا. In the second example, sit up is to sit after lying down and tiny is extremely small. Therefore, respectively, they are recommended to be translated as راست نشست and بسیار کوچک.

#### 3. Significant Change in Meaning
**Example 1:** "The gulls squatted on the beach around her and went about their business of **preening** their gray extended wings" (Owens, 2018, p.35).

ترجمه: مرغ های دریایی اطراف او چمباتمه زدند و مشغول **کنکاش** در بال های خاکستری خود شدند.

**Example 2:** "But there was the **D'pression**, cott'n weevils, Ah don't know what all, and it was gone" (Owens, 2018, p.58).

ترجمه: وقتی پنبه ها شپشک گرفتند، همه چیز از بین رفت و من هم **افسردگی** گرفتم.

**Commentary:** A SCM has occurred in the translation of the first example. If a bird preens, it cleans itself but کنکاش is to look for something. Thus, the expected translation is کردن تمیز. In the second example, although here depression is a long and severe recession in economy but its other meaning is erroneously

presented by the translator. To avoid SCM, the translations of رکود اقتصادی or کسادی are offered.

#### 4. Distortion of Meaning
**Example 1:** "She'd tied a white scarf pirate style, low across her forehead, but the **purple and yellow edges of a bruise** spilled out" (Owens, 2018, p.17).

ترجمه: یک روسری سفید به روش دزدان دریایی بسته و آن را تا روی ابروانش پایین آورده بود **لبه های ارغوانی و زرد روسری** بیرون افتاده بود.

**Example 2:** "They'll say I'm just stirring up trouble. **Trying to get money out of his parents** or something" (Owens, 2018, p.267).

ترجمه: ادعا می کنن که من مزاحم شدم. **پدر و مادرش به اونا پول میدن** و اونا هم به نفع اون رای میدن.

**Commentary:** In the first example, the meaning is distorted because, instead of scarf, the purple and yellow edges are related to a bruise or کبودی which is NT and has caused a DM. In the second example, trying is NT and again this error has caused a DM. The proposed translation for this example is. سعی دارم از پدر و مادرش پول بگیرم

#### 5. Breach of the SL System
**Example 1:** "**Who could** afford grapes, anyhow**?**" (Owens, 2018, p.52).

ترجمه: **البته** او توان خرید انگور را هم **نداشت!**

**Example 2:** "She went through her brothers' room, **not much bigger than** a closet" (Owens, 2018, p.53).

ترجمه: او به اتاق برادرانش رفت. اتاق **به اندازه ی** یک کمد بود.

**Commentary:** In the first example, a question is translated into a negative exclamatory sentence. In point of fact, this sentence is considered as an answer for that question. However, the original grammar should be kept. Accordingly, the desirable translation would be چه کسی توان خرید انگور را دارد؟ In the second example, the translation is not grammatically considered as comparative as the original text. The suggested translation for this example is اتاق حتی از یک کمد هم بزرگتر نبود.

#### 6. Creative Translation
**Example 1:** "By late afternoon a cold dread set in" (Owens, 2018, p.54).

ترجمه: آن روز اواخر بعد از ظهر، ترس و وحشت کم کم **مهمان دل کوچک** کایا شد؛

**Example 2:** "At late day, the sun sighed, fading to the color of butter" (Owens, 2018, p.56).

ترجمه: اواخر روز، خورشید **بی تاب** شده بود و هرلحظه بیشتر از قبل **رنگ می باخت؛**

**Commentary:** In the first example, the translation of مهمان دل کوچک is creatively added to the sentence. In this example, dread is simulated to an uninvited guest and again a simile is used. The second one is another example of CT because in this translation, the translator has attempted to avoid literal meaning. She has creatively interpreted sighed as بی تاب شد and fading to the color of butter as رنگ باخت.

#### 7. Cultural Filtering
**Example 1:** "He drank some **likker** but then got busy and didn't drink more" (Owens, 2018, p.56).

ترجمه: او کمی **مشروب** خورد، اما بعد خودش را مشغول ماهیگیری کرد و دیگر سراغ بطری نرفت.

**Example 2:** "The only light emitted from various flashing **beer** signs, giving off an amber glow" (Owens, 2018, p.66).

ترجمه: تنها نوری که وجود داشت، از برچسب روی **نوشیدنی ها** بود که رنگ کهربایی داشت.

**Commentary:** In the first and second examples, the exact meanings of likker and beer are not mentioned and they are changed into مشروب and نوشیدنی. In these examples, CF has happened because these alcoholic drinks are forbidden in Islamic countries.

**Table 3. Categories of overtly erroneous errors in Masoudi and Alooshi's translation**

| Category | Masoudi's translation | | Alooshi's translation | |
|---|---|---|---|---|
| | Frequency | Percentage | Frequency | Percentage |
| NT | 127 | 25.45% | 233 | 26.26% |
| SLM | 134 | 26.85% | 147 | 16.57% |
| SCM | 70 | 14.02% | 131 | 14.76% |
| DM | 19 | 3.80% | 83 | 9.35% |
| BSLS | 99 | 19.83% | 171 | 19.27% |
| CT | 24 | 4.80% | 109 | 12.28% |
| CF | 26 | 5.21% | 13 | 1.46% |
| Total | 499 | 100% | 887 | 100% |

**Figure 2. Categories of overtly erroneous errors in Masoudi's translation**



■ NT ■ SLM ■ SCM ■ DM ■ BSLS ■ CT ■ CF
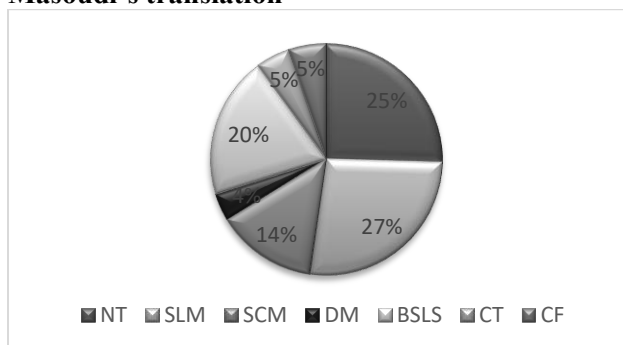
**Figure 3. Categories of overtly erroneous errors in Alooshi's translation**



■ NT ■ SLM ■ SCM ■ DM ■ BSLS ■ CT ■ CF
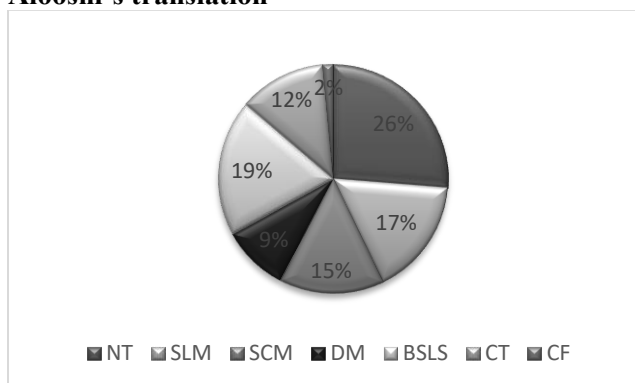
As it is indicated on the above, in Masoudi's translation, the most frequent overtly erroneous error belongs to the SLM by the percentage of 26.85% and the least frequent one is DM by the percentage of 3.80%. Besides, in Alooshi's translation, NT is considered as the most frequent overtly erroneous error by the percentage of 26.26% and CF is the least by the percentage of 1.46%. Comparison of the two

results also reveals that in all categories except CF, the numbers of Alooshi's overtly erroneous errors, were significantly higher than the numbers of Masoudi's overtly erroneous errors.

**DISCUSSION:**

There have been many theoretical discussions about TQA in literary translation. This study which assesses and compares the literary translations of *Where Crawdads Sing* to discuss the extent of their quality based on the House's model (1997), has been conducted under two main subheadings of covert and overt errors. According to the results, the covert errors were only made in two types of tenor mismatches between the author's provenance and stance and between their social attitude. Alternately, overt errors were made in all of its categories which are NT, SLM, SCM, DM, BSLS, CT, and CF. Therefore, statistically, the number of overt errors went over and above the covert ones. Notwithstanding the notion of errors, making overt errors is not necessarily taken as a negative point of translations.

Conforming to House's model (1997), overt errors are inevitable in every translation of literary texts. In fact, based on this model, literary texts should be translated overtly. It should be mentioned that an overt literary translation is faithful to ST, but at the same time, it is not considered as a second original. Analyzing the results based on a large number of committed overt errors, it can be interpreted that the translators had an intentional and artistic tendency toward overt translations. On that account, both literary translations under the study possess the features of an overt translation. Accordingly, it can be inferred that both of the analyzed literary translations had applied House's model (1997) and supported its hypothesis.

The obtained results of this study have been similarly discussed in light of the related body of literature. Some previous studies which have undertaken literary translations, such as the studies of Yamini and Abdi (2010) on Macbeth, Tabrizi et al. (2013) on Nineteen Eighty- Four, Khorsand and Salmani (2014) on animal farm, Kamalizad and Khaksar (2018) on Harry Potter, and (Alavipour & Noroozi, 2020) on the Graveyard are against House's model and are inconsistent with the current study. Moreover, the study done by (Esfahani, 2022) on the Ghazaliyat of Hafez is not in line with other studies since, in their investigation, both types of translations were observed, and there was no difference in quality.

Other studies which have followed a line of investigation into literary translation, such as the studies carried by Kargarzadeh and Paziresh (2017) on kite Runner, Moayed Ghorashi (2018) on Great Gatsby, Bolouri (2018) on Hamlet, Seyed Jalali et al. (2018) on Franny and Zooey, Ghafouripour and Eslamieh (2018) on Rubaiyat of Khayyam, and (Behmanesh, 2020) on One Hundred Years of Solitude, have applied House's model (1997). Thus, collectively, these studies are in accordance with the

results of the current study, which makes implications about the application of House's model and furthers previous understandings about TQA.

## CONCLUSION:

TQA serves as a mirror for translated texts which can be a valuable practical stage in translation and TS. This study which mirrors the committed errors of Masoudi and Alooshi's translations of Where Crawdads Sing, contributes in providing empirical data for demonstrating the application of House's model to the analysis of literary translations. On that account, by analyzing the literary translations, covert and overt errors have emerged from the results of this study. The results indicate that overt errors have outnumbered covert ones. This allows to conclude that both literary translations were translated overtly.

Although literary translation should be translated overtly and overt errors are not necessarily negative points of literary translations, but in House's model (1997), the extent of these errors is significant. To be more conclusive, an error is still an error. Accordingly, the results of the committed overt errors provide a statement of quality, leading to a deeper understanding of a quality literary translation. Since the number of committed overt errors in Masoudi's translation were less than in Alooshi's translation, and it was more faithful to ST, it can be concluded that based on House's model of TQA (1997), Masoudi's translation is of higher quality.

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