
Assessing Persian-English Translation Quality: A Housian Model

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Abstract

This paper aims to assess the quality of Daneshvar's short story ('Chashme-e-Nim Khoftteh') with its English translation ('The Half-Closed Eye') by Lewis (1997) in light of House's revised model (1997; 2001). Firstly, the main literature on the House's TQA is reviewed. House's newly modern revision concerns the categories for register analysis, the distinction between overt and covert translation including the cultural filter, as well as a reconsideration of the whole notion of translation evaluation. Secondly, the quality of Daneshvar's translated story is assessed concerning its English translation. In doing so, a text profile is given for the ST and the TT, and then, the functions of both the ST and the TT are stated. Third and finally, the overall quality of the English translation of the story is assessed. Regarding the target field, a lot of mismatches in three lexical, syntactic, and textual means were observed. Regarding tenor, the changes the translator has made in the syntactic and textual means have changed the informal/ casual style of the ST into a bit of a formal/ informal one. Regarding mode, no mismatches happened in the English translation. Also, the English translation is *overt* and needs not a cultural filter to be applied.

Keywords: Field, Mode, Register, Tenor, Translation Quality Assessment

INTRODUCTION

Whenever a translation of any kind, notably a literary one, is released and published, interestingly enough, a paradox is born with it too: it should replace the existing source text (ST) in the target language (Brunette) and culture, but it should still keep its originality and authenticity it is own right. Better, as a translation, how a text should keep its authenticity; as an original, how to be translated? Solving this paradox has brought with it some important trends and approaches for evaluating the quality of translated texts throughout the history of translation studies. One way, among others, to solve this paradox is to show how translated text stands to its original by assessing the interpretative possibilities that arise from the translational

options made by the translator in the process of translation. In doing so, this paper aims to apply one challenging model of 'translation quality assessment' (TQA) by Juliane House to evaluate the relationship made between a Persian short story and its English translation.

Critical evaluation of translations and the issues related to assessing the quality arising from translated texts are probably as old as the translations themselves (Brunette, 2000, among others). Depending on the trends and interests a translator scholar may take, there may appear many different ways to determine the translation assessment. As one of the most disturbing yet challenging and intriguing trends in translation studies, TQA has always been a great area for debates and discussions on the quality of translation as both process and product among translation scholars. Although TQA enjoyed so

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many different approaches and procedures as varied as the number of scholars, its main concern, however, is to determine what constitutes a good translation, on the one hand, and to establish means of measuring and evaluating the merit, worth, and significance of translated texts from the SL into the TL and the other way around, on the other. Among so various models, one promising model, however, has been proposed by the German scholar, Juliane House as early as 1977 and revised 20 years later in 1997, and developed and reshaped in 2001. Back to the beginning, this paper aims to solve the paradox of a translated Persian short story into English by putting the Housian TQA model into practice to check out to what extent the translation is as good as the original text.

Quite recently, there appeared an increasing tendency in translating modern Persian prose and poetry into other languages, with English and French on the top. In modern Persian literature, translating the selection of the "Short Story" genre by the pioneers of the Iranian short story writers has recently taken the translators' attention. However, fewer studies have been done on the nature, number, and, at best, the quality assessment of these translations. All that has been done and written has been about translating from foreign languages to Persian, and not the other way around. While it seems quite necessary to know how to assess the quality of translating these modern short works into foreign languages, here is English.

As one of the modern pioneer Iranian short story writers, Simin Daneshvar (1921-2021) has written a lot of short stories, collected in different story collections as well as some important novels. Feminine issues, family, politics, social events, and religion are among the most important themes with which she has dealt in her works. The reevaluation of the status of women in society as opposed to the traditional perspective can be seen as an important theme, addressed by Daneshvar in one of her short stories, called "the Half-Closed Eye" (henceforth, HCE) (1359/1980). Therefore, one function, among others, of assessing the translation quality is to see to what extent these themes have been preserved in the English translation of this story.

Regarding the TQA model proposed by House, so many studies investigated different aspects of her model. For instance, Al-Qinai (2000) developed "an empirical model for QA based on objective parameters of textual typology, formal correspondence, thematic coherence, reference cohesion, pragmatic equivalence, and lexico-syntactic properties" (p. 497). Following House (1977, 1997), House (2001) dealt with "the practice of assessing the quality of a translation" (p. 243). In addition to House herself, some new researchers (Karoubi, 2016, 2017) have put her model into practice. Regarding the quality assessment of the English translation of Daneshvar's work, especially 'The Half-Closed Eye', no study has been done, as far as it was concerned in the available literature.

THEORETICAL FRAMEWORK

The theoretical framework is based on Juliane House's Revisited TQA (1997). As Hewson (2011) states, "House (1997, p. 36) provides a critical account of Reiss's (1971/2000) use of text-types, and in particular of the "equation" between language function and textual function/type (p. 4). House lays focus on the relationships between the ST and the TT, in which the 'equivalence' is taken as the main criterion by House. According to House (1997), the equivalence between the ST and the TT should be an equivalence of function; that is, both the ST and the TT should have the same function. She points out that "a translation text should not only match its source text in function but employ equivalent situational dimensional means to achieve that function" (House, 1997, p. 42). For this, House's model is based on the Hallidayan functional theory of language, which emphasizes the need for paying attention to the context in which a text is produced. The text is not separated from the context, or better, language is not separated from society but "preserved as a whole" (Halliday, 1978, p. 14). As the functional perspective of language, the socio-semiotic theory of language (Halliday, 1978, p. 108) utilizes factors such as 'text', 'situation', and 'register'; in this sense, the socio-theory of language is not solely concerned with the semantics of the text. Still, it is related, in the broader situation, to what is

called 'register', and register can be in turn subsumed under 'genre' that is itself conditioned by the socio-cultural situation. As Hewson (2011) puts it:

The methodology she advocates draws on a wide – and rich – range of disciplines (grammar, componential analysis, rhetorical-stylistic concepts, speech act and pragmatic theory, discourse analysis, foregrounding, and automatization), and informs the three main textual aspects she seeks to address: theme-dynamics, clausal linkage, and iconic linkage.

All in all, the purpose of this paper is to make a statement about the quality of the English translation of 'The Half-Closed Eye' by Simin Daneshvar based on the TQA model, as formulated by Juliane House (1997).

House's Revisited Model

Having been confronted with different criticisms, House (1997) tried to revise her earlier model after 20 years of its first publication. The revision, as she puts it, "concerns the categories for analysis, in particular, those originally used for register analysis, the distinction between overt and covert translation including the cultural filter, as well as a reconsideration of the whole notion of translation evaluation" (House, 1997, p. 101). After accepting critical points and rejecting some others, House proposed her final model. This newly revised model provided the means for the analysis and comparison of an original text, and its translation on three different levels: *Language/Text*, *Register (Field, Mode, and Tenor)*, and *Genre*. The diagram is self-evident:

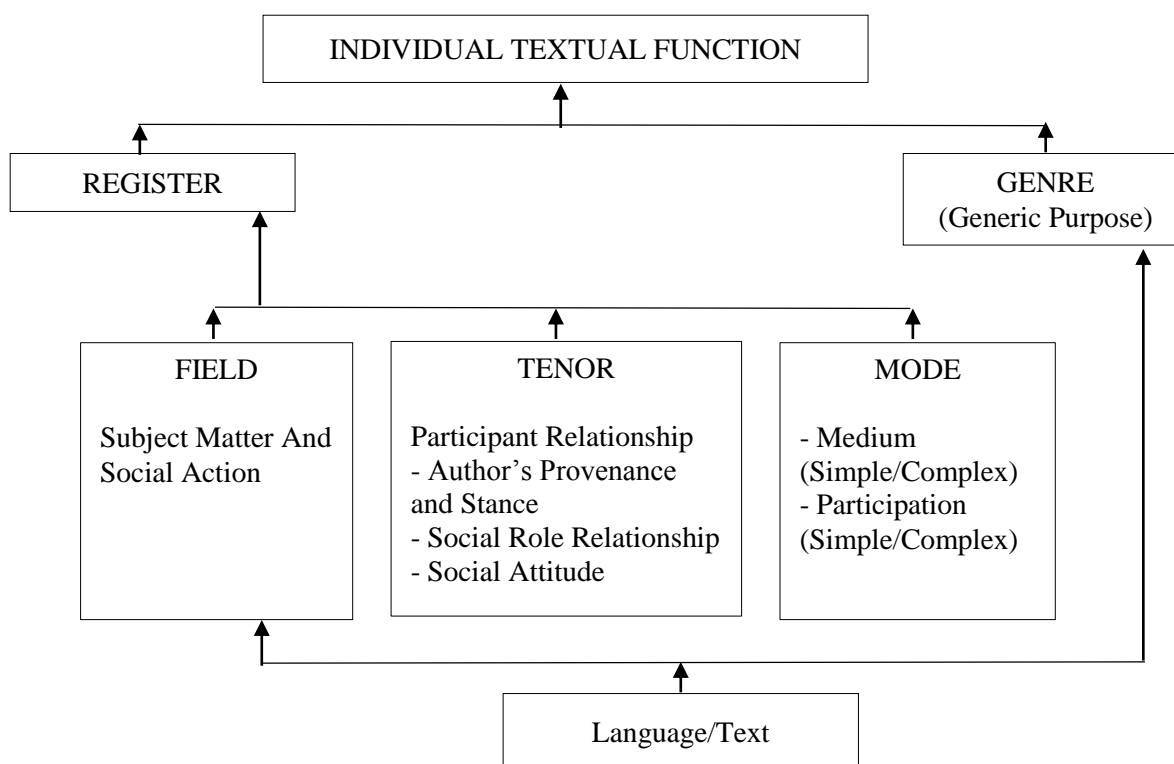


Figure 1
Language/Text, Register, and Genre House (1997)

"Field" refers to the type of social action being performed: field, topic, content, or subject of activity. 'Tenor' refers to he who takes part in the story, to the nature of the participants, the addresser and the addressees, and the relationship between them. This dimension includes the addresser's temporal, geographical, social origin, as well as their intellectual and emotional attitudes (House, 1997, p. 109).

"Social role relations" can be either symmetrical (characterized by the presence of solidarity or equality) or asymmetrical (characterized by the presence of some kind of authority). "Mode" refers to both the channel and the extent to which potential or actual engagement between interlocutors is permitted (ibid.).

For each dimension, House distinguishes between syntactic, lexical, and textual means,

‘although it might not always be the case that all three categories are found to be operative on a particular dimension’ (House, 1997, pp. 43-44). The textual means include three main textual aspects: theme dynamics, causal linkage, and iconic linkage. ‘Theme dynamics charts the various patterns of semantic relationships by which “themes” recur in texts (e.g., repetition, anaphoric and cataphoric reference, pro-forms, ellipsis, synonymy, and near-synonymy)’ (House, 1997, p. 44). The notion of theme dynamics also covers word order as the means of achieving a theme-rheme distribution. Iconic linkage is structural parallelism when two or more sentences are related at the surface level.

In the scheme, ‘Mode’ refers to both the spoken or written channel (either ‘simple’, e.g., ‘written to be read’ or ‘complex’, e.g., ‘written to be spoken as if not written’) and the extent to which potential or actual engagement between interlocutors is permitted (House, 1997, p. 109). Participation can also be either simple or complex. House (1997) defines ‘Genre’ as a “socially established category characterized in terms of occurrence of use, source and a communicative purpose or any combination of these” (p. 107). In discussing the function of the text, House uses the notions ‘ideational function’ (using language to describe things in the external world and to present and evaluate arguments and explanations) and ‘interpersonal function’ (using the language as an expression of a speaker’s attitudes and his influence on the attitudes and behavior of the hearer).

Another important distinction House also makes refers to the dichotomy of ‘overt’ versus ‘covert’ translation. The ‘overt’ translation is one in which the addressees of the translation text are not being directly addressed: ‘thus an *overt* translation must overtly be a translation not, as it were, a “second original”.’ (House, 1997, p. 66). The source text is tied in a specific manner to the source language community and its culture. The ‘covert’ translation enjoys the status of a source text in the target culture and is not tied to the source language and culture.

TQA In Practice: The Hale-Closed Eye and Its English Translation

As House (1997) puts it, to assess the quality of the TT, “it must be compared with the ST textual

profile which determines the norms against which the appropriateness of the TT is judged” (p. 43). In doing so, House differentiated lexical, syntactic, and textual means on each of the situational dimensions. However, all three categories do not need to operate on a particular dimension. The following table is self-evident:

Table 1
TQA’s Snapshot

Text	Source Short Story
Genre	Narrative
Field/ Ideational	Lexical Means
	Syntactic M.
	Textual Means
	Theme Dynamics
	Foregrounded rhematic fronting
Tenor/ Interpersonal	Author’s temporal, geographical, and social provenance
	Author’s stance: - syntactic M.
	Social Role relationship: - Lexical Means - Syntactic M. - Textual M.
	Social Attitude: - Syntactic M. - Textual M.
	Medium: - simple - complex
Mode/Textual	Syntactic M.
	Phonological M.
	Textual M.
	Participation: - simple - complex - Syntactic M. - textual M.

Now, as House (1997) says, “a translation text should not only match its source text in function but employ equivalent situational means to achieve that function” (p. 42). It means that “for a translation of optimal quality, it is desirable to have a match between source and translation text along these dimensions to contribute in a particular way to each of the two functional components, ideational, and interpersonal, of the text’s function (House, 1997, p.

42) Now, if a translated text is to fulfill the requirements of a dimensional, and as a result of this, a functional match, then any mismatch along the dimensions is considered an error (p. 45). Such dimensional errors were referred to as 'covertly erroneous errors', differentiated from 'overtly erroneous errors', which have always overshadowed the former in translation processes. 'Overtly erroneous errors' result either from a mismatch of denotative meaning in the ST and the TT or, from a Breach of the target language system in cases of ungrammaticality, or cases of dubious acceptability (House, 1997, p. 45). Regarding the above diagram, it is time to discuss the three components of register, firstly in the ST and, secondly, in the TT: field, tenor, and mode.

Persian Text's Profile

Filed in The ST. 'Field' refers to the nature of the social action taking place: field of activity, topic, content, or subject matter. This resembles Crystal and Davy's (1969) 'province'. Generally speaking, "Field" is concerned with some primary questions concerning the content or the subject matter of the story. Here, a try is made to answer such questions regarding Daneshvar's short story.

1. What is the story about?

The story concerns two married women who are separately narrating their lives as if they are presenting them to a neighbor or a friend, much of which includes speaking proudly of their immediate family (son or daughter) and speaking ill of their relatives or acquaintances in the form of gossiping and backbiting.

2. Who are the main characters?

Effat al-Moluk, Batul, the anonymous third person who is their niece.

3. What are their main concerns in the story?

As mentioned in the answer to the first question, in the first two dialogues, there are two women mainly speaking about each other; each of them separately speaking to the same hearer. These two dialogues, due to the silence of the hearer, are somehow in the form of an interior or dramatic monologue; one voice is heard but the presence of someone else is felt.

Another important aspect of "field" in the ST discusses the Lexical Means, Syntactic Means, Textual Means, Theme Dynamics, and Foregrounded rhematic fronting. Concerning lexical means, Daneshvar has used a lot of simple, colloquial, and slang words and phrases, all belonging to one specific walk of Iranian people. She also used a lot of religious idioms employed by the traditional religious walk of Iranian people:

purgation (تطهير) / pilgrimage (زیارت) / prayer-rug (جانماز) / well of Zamzam (چاه زمزم) / Black Stone (حجرالسود) / Veil (حجاب) / full-length Chador (چادر تمامقد) / head-scarf (روسری) / house of the Prophet (خانदान رسول) / infidel (کافر) / vow (قسم) / vow (نذر) / blessing (خیر) / Mecca (مکه) / winding-sheet (کفن) / praying kind (نمازخون) / God bless him (خدا بیامرزدهش) / God strike me blind (خدا کورم کنه) / God forbid (خدا نکنه) / God help us (خدا کمکمون کنه) / for heaven's sake (به خاطر خدا) / God preserve us (خدا نگهمون) / داره /

When it comes to syntactic means, the informal aspect is achieved through simple, short sentence structures featuring short clauses, no complex subordination, and simple clausal linkage. Also, it is used monologue and dialogue techniques, and the like. For instance, when confronted with each other, two characters try to change their attitudes to an insincere friendly one, saying nice words about each other and praying for one another's well-being; at the same time, they try to fix their gossip and not take responsibility for them by passing them off as just white lies to preserve their face. While their meeting starts in a friendly manner (mainly because one is trying to ask the other for a favor), they reveal their hands when this asking for a favor is declined by the other, and ill-treatment of one another surfaces.

As for the textual means, she used a lot of short, simple yet cohesive and coherent sentences; a lot of conjunctions to connect the sentences and phrases; a lot of joint and disjoint pronouns; a lot of theme-rheme constructions, and the like. The first paragraph of the story is self-evident regarding these lexical, syntactic, and textual means:

Effat ol-Moluk: Yes, my dear woman, the late doctor Haj Hakimbashi was my uncle, the

full-blooded brother of my mother. Everyone called him Haj Hakimbashi the Deaf. Khanom Kuchek was his favorite wife. When she didn't indulge him in his matrimonial prerogatives, he'd get very peevish. He'd come to the clinic in Mirza Mahmud Vazir Street, take one glance at the patients, and say, "Give them all an enema."

They say that once, while Haji was prostrated in prayer, Khanom Kuchek got a pillow and sat right down on top of his head. Haji's about to suffocate and she tells him, "I won't get up until you swear you'll leave me all your wealth and possessions and if you don't, I'll just sit here till you croak." Haji had no choice but to swear to it. But, by and by, she did him in. They say she ground up some glass and mixed it in with his enema water. Haji, God rest his soul, was a great believer in purgation. Yes, my dear, that makes you the granddaughter of my uncle. By visiting you today, I'm reaffirming family ties, as a good Muslim should. but, I've disturbed you; good lord, I could die of shame! (in Moayyad, 1997, pp. 125-126, emphases added).

The story is about two women, Effat ol-Moluk and Aqdas, the former being the aunt (mother's sister) of the latter, who are separately talking to a friend or a neighbor, describing their lives, mainly talking about their children who are living overseas. Through a gossip-like account of the path their children have taken to get where they are now, they try to discredit the child of the other person (behind their back) and defame them by passing comments and subtle suggestions. At the end of the story, they meet each other, hypocritically complimenting each other and passing insincere kind comments about each other, which are an introduction to a favor-asking by Aqdas. Effat, while being Aqdas's aunt, refuses to help her and dishonestly denies the fact that she can help. The story ends with Aqdas turning to bitter words and Effat ignoring her.

Tenor in the ST. Tenor refers to who is taking part in the story, to the nature of the participants, the addressers and the addressees, and the relationship between them in terms of social power and social distance, and the degree of emotional charge". Also, the tenor talks about

Addresser's temporal, geographical, and social provenance as well as his intellectual, emotional, or affective stance. According to House (1997), Daneshvar used language in this story as a tool to analyze the role and presence of women in the relatively downstream and traditional Iranian society. The use of colloquial words, expressions, and idioms, depicting the traditional manners and lifestyles, and customs common to women, and in general, highlighting women's issues, have all been expressed through language in the form of narrative discourse. The story takes place in contemporary times and modern Iranian society.

Author's Personal (Emotional and Intellectual) Stance. Daneshvar looks at the situation of women with sympathy. Therefore, as one of the contemporary Iranian women writers, she paid special attention to women's issues in modern Iranian society. In her works, women, from the poorest and lowest class levels to the affluent classes, are considered, and through them, the author explores the situation and causes of the backwardness and vulnerability of women in Iranian society. The scholar considers women to be economically and emotionally dependent on men. In her stories, women are far more vulnerable than men in marital and emotional relationships. Middle-class women, like men, have an active presence in social and political activities; but some customary and social limitations and anomalies caused women to become more and more vulnerable.

Social Role Relationship. House subdivides Crystal and Davy's (1969) dimension *Status* into two categories: *Social Role Relationship* and *Social Attitude*. Under *Social Role Relationship*, she analyses the role relationship between the addresser and addressees, which may be either symmetrical (marked by the existence of solidarity or equality) or asymmetrical (marked by the presence of some kind of authority).

In this story, two characters as addressers, Effat al-Moluk & Aqdas, are talking to an invisible addressee, the granddaughter of Haj Hakimbashi. The relationship is asymmetrical in that the addressee seems to be a rich person, who has no common contact with

the characters, but the characters seem to be willing to meet her. Although the addressee is unheard of all through the story, the way the addressers talked to her shows that she is in a higher social position than them.

In addition, the narrator is not present at the beginning of the story, and the story is narrated through the eyes of two characters who are considered the focal points of the story. From this point of view, it becomes an ideological point of view, because it looks to express the positions and attitudes of people about themselves, others, and their environment. Still, at the end of the story, when the two characters Effat al-Muluk and Aqdas face each other, the narrator is present. It is revealed because he is the one who reports the conversation between these two characters to the reader. Hence, the angle of view changes from the first form of the intervening person to the third form of the non-intrusive person. In fact, in this story, there is an internal narrator who is the focal point of the story (the first ideological point of view of the interpreter or intervener) and an external narrator who is outside the story and brings the story to an end (non-ideological third-person perspective of the non-commentator). Regarding the inner narrator, the distance between the reader and the world of the story is short, and concerning the outer narrator, it is long, which affects the way of narration and the world story.

Social Attitude. In describing the 'social attitude', House divides them into three: formal/consultant/informal. She says the most neutral style is consultative. It is the standard for conversations between strangers and is characterized primarily by the lack of formal and informal stylistic features. In the formal style, the addressee's participation is to a large degree omitted. Formal texts are well structured, well thought out, logically structured, and highly coherent. Informal texts are characterized by varying degrees of obviousness and are used with friends or people with whom the addresser has something to share or desires or imagines that there is something to share (House, 1997, p. 41).

The original story might be labeled as casual style in that the writer tries to employ colloquial,

concrete, and conversational style. In this style, the addressers (Effat and Aqdas) have something to share with the addressee (Hakimbashi's granddaughter).

Mode in The ST

Mode refers to both the channel (spoken or written) and the degree to which potential or real participation is allowed between the interlocutors. According to House, the story of the 'The Half-Closed Eye' is a story written to be read. However, it falls into the category of simple media. Using the interior monologue style, Daneshvar allows the reader to be directly acquainted with the intellectual contents of the two main female characters or the addressers of the story, namely Effat al-Muluk and Aqdas. These two characters, which address the hypothetical addressee and, of course, her name is mentioned, express their thoughts and ideas, as well as their beliefs, ideas, and their social status, and dignity in the uninterrupted course speech. According to House, these persons or participations are of the simple type.

English Translation Profile

Filed in The TT: 'The Half-Closed Eye'. The story is about the concerns and problems of two women who are talking to the granddaughter of Haj Hakimbashi, each of them for the sake of their reasons. The story is the same in the TT as in the ST.

The Statement of Function. 'The Half-Closed Eye' has both ideational as well as interpersonal functions. The dominant role of women can be easily distinguished in the story. In the beginning, Effat ol-Moluk is telling how the life of Haj Hakimbashi was in the hands of Khanom Kuchak, and she had been controlling him. The story develops through the words of two women, and the shadowy presence of men is felt. They become meaningful through their wives. Ahmad is dependent on his mother; colonel Asadpour and Aziz as are related to Effat become important. In this sense, the main themes are as follows: Gossiping (backbiting), jealousy, hypocrisy, insincerity, ignorance, and deception, among others.

About 'field', the translator as a male knows the role of women in the family and society. Women are trying to find their status in a new form of society in which women see the behavior of foreign women and are affected by them. However, judging by the women's narratives, they are depicted as dishonest gossipers who have low-level jobs (if they do), and while they seem to be working their fingers to their bones, they are not much productive. They are depicted as jealous and ignorant, trying to present an untrue image of their lives. While their words show a trace of religion, and reference to and respect for religious figures, they seem to believe in it superficially and not abide by its rules as true Muslims would.

On the dimension of 'field', the ideational function is, however, strongly marked with strong coherent, cohesive, yet simple, and disjointed syntactic structures. The interpersonal function is present through simple, descriptive,

religious, colloquial vocabulary, and idioms. On 'tenor', both functions are marked by Daneshvar's personal stance and the social role relationship and social attitude toward the status of traditional and modern Iranian women in contemporary society. On 'mode', the story utilizes so many theme-rheme constructions and the like.

ST & TT Comparison and Statement of Quality. About comparing "field" in both the ST and the TT as was mentioned in Section 4 above, these mismatches were discernable in the first paragraph of the ST and its TT.

Mismatches Regarding Filed in The TT. A comparison of the main parts of the story in the two texts shows many lexical, syntactical, and textual mismatches since the cultural, religious, and cultural idiomatic expression and vocabulary of the TT seem considerably void and poorer than the Persian ST.

Table 2
Mismatches Regarding Field in the TT

Source Short Story	Target Short Story	Examples
Lexical Means	Lexical Mismatches	The word "doctor" is not completely matched with «حکیمباشی»
		"his favorite wife" is not matched with «سوگلیش»
		"Enema" mismatches with «اماله»
Syntactic Means	Syntactic Mismatches	"When she didn't indulge him, his matrimonial prerogatives" is a syntactic explicitation for «تمکین نمی کرد»
		"Give them all an enema. Then he'd walk right back out again" is a syntactic explicitation for «همهشان اماله و می رفت»
Textual Means	Textual Mismatches	No theme-rheme in "Everyone called him Haj Hakimbashi the Deaf"

Mismatches Regarding Tenor in The TT
There are no meaningful mismatches between

"tenor" in the TT and the ST.

Table 3
Mismatches Regarding Tenor in the TT

Source Short Story	Matched to	Target Short Story
Author's Temporal, Geographical, & Social Provenance	---	Translator's Temporal, Geographical, & Social Provenance
Author's Personal Stance	=	Translator's Personal Stance
Social Role Relationship	=	Social Role Relationship
Social Attitude	---	Social Attitude

Mismatches Regarding ISMATCHES REGARDING MODE IN THE TT. Three are

no meaningful mismatches between the TT and the ST.

Table 4

Mismatches Regarding Mode in the TT

Source Short Story	Matched to	Target Short Story
Medium: Simple		Medium: Simple
Participation: Simple		participation: Simple

Translation Quality Assessment of Daneshvar's THE HALF-CLOSED EYE'

House claims that analyzing the ST based on the situational dimensions makes up a textual profile which is the criterion against which the quality of the translation is then assessed. The degree, to which the translation text's profile does not match that of the source text, is the degree to which the translation is inadequate in quality. House believes that assessing the quality of translation is established through four stages: establishing a "source text profile"; establishing the function of the ST; comparing the ST profile with the TT; and providing a statement of quality (House, 1997)

Regarding the 'target field', a lot of mismatches can be traced in the three lexical, syntactic, and textual means. The errors thus are mainly overtly erroneous in that most of them resulted either from a mismatch of the denotative meanings of the ST and the TT elements, or from a breach of the Persian language system. When looking at the syntactic mismatches, it is clear that the translation contains a lot of shifts in the form of syntactic simplification and explicitation.

Regarding 'tenor', it can be said that there happen no special mismatches except for social attitude in that the changes the translator has made mainly in the syntactic and textual means have changed the informal/ casual style of the ST into a bit formal/ informal one, meaning that it widened the distance between the author and the reader, on the one hand, and the addresser and addressee, on the other hand. Regarding 'mode', no mismatches took place in the English translation of Daneshvar's short story.

Furthermore, due to the different text genres, House distinguishes between two types of translation: 'overt' and 'covert' translation. She claims that 'an overt translation is required in cases where the source language text is "culture like"' to its native language and has an "independent status". On the other hand, 'covert translation' is required in cases when the SL text is not particularly "culture linked" to the TL and is not the type of text that has an outstanding value of its own. If we are allowed to show whether this is true concerning English and Persian as well, we might be able to say that the English translation of Daneshvar's short story is *overt* and needs not a cultural filter to be applied.

In the general evaluation of the story of 'The Half-Closed Eyed' with its English translation, the English translator used the method of overtness in most cases. This means that the translated story is culturally dependent on the culture of the Persian language, and its understanding depends, to a large extent, on the understanding of the cultural items of the Persian language. Overall, the English translator does not seem to have been able to recreate the relative slang style of speech and rhythm of Iranian women represented by Effat al-Muluk or Aqdas.

However, if the English translation is considered an overt one, the interpersonal role is most present. Additionally, most discrepancies occurred in the "field" of discourse, especially in the lack of coordination between the lexical, syntactic, and textual tools. The following tables show the profile of the story and its translation:

Filed's Profile in IN ST & TT

Table 5

ST Profile: Field

Subject Matter/Theme	Social Action	Linguistic Means
Women's Story	Feminine Issues	Lexical, Syntactic, Textual

Table 6

TT Profile: Field

Subject Matter/Theme	Social Action	Linguistic Mismatches
Women's Story	Feminine Issues	Lexical, Syntactic, Textual

As it is clear from the two ST and TT profiles, there are no determining mismatches regarding

the theme, social action, and lexical, syntactic, and textual factors in both the ST and the TT.

Tenor's Profile in ST & TT

Table 7

ST Profile: Tenor

Author's Province and Stance	Social Role Relationship		Social Attitude
Writer and Translator	Symmetrical -----	Asymmetrical Asymmetrical	Informal/casual

Table 8

TT Profile: Tenor

Translator's Province and Stance	Social Role Relationship		Social Attitude
Translator	Symmetrical -----	Asymmetrical Asymmetrical	Much more Formal/ Informal

As it is clear from the two ST and TT profiles, there are some mismatches. Regarding the province and stance, Daneshvar is a writer, who has written some collections of short stories and some important novels. As a writer, she published her first book, a collection of short stories called *Atesh-e khamush* (The extinguished fire) in 1948, the first collection of short stories ever by an Iranian woman. As a translator, she has translated some English literary texts into Persian, among them fiction by Anton Chekhov, Nathaniel Hawthorne, William Saroyan, and Alan Paton (Moayyad, 1997, p. 111). However, the English translator, as far as this researcher knows, is not considered a writer but a prolific translator, who has translated a lot of Persian literary texts into English. Regarding social role relationships, there is no mismatch, as both are symmetrical as well as asymmetrical. However, regarding social attitudes, the Persian text is

much more formal and casual than the English translation.

Mode's Profile in ST & TT

Table 9

ST Profile: Mode

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	----

Table 10

TT Profile: Mode

Medium		Participation	
Simple	Complex	Simple	Complex
Simple	-----	Simple	----

As it is clear from both tables, the medium and participation are both simple and complex in both the ST and the TT. So, there is no mismatch.

Genre in ST & TT

Table 11
ST Genre and Function

Source Text	
Genre	Function
Short Story	Interpersonal

Table 12
Genre in TT

Target Text	
Genre	Function
Short Story	Interpersonal

As for the genre, both the ST and the TT are matched: the story is taken as a story in English translation, and the function in the two texts is interpersonal.

DISCUSSION

As the above-mentioned tables of both the ST and the TT profiles show, the English translator has done his best to give an overt translation of one of Daneshvar's short story, 'The Half-closed Eye', matching as fully as possible as he can the components of the ST with those of the TT. However, as mentioned above, the analysis of the ST and the TT showed some mismatches along the dimensions of 'field' and 'tenor'. It is true that the translator indeed has many discrepancies in the field of discourse in terms of lexical, syntactic, and textual means. Still, it seems that if the translation unit is upgraded from the level of phrases and sentences to the level of the text and here, the whole story, the translator has been very 'successful' in conveying the overall atmosphere of the story.

Generally, House believes that a 'good, successful translation' is required through functional equivalence, which is made operational by two parameters: genre and register. Genre, so to speak, is considered a pre-scientific, socially established category; and Register consists of field (lexical elements), tenor (syntactical elements), and mode (textual elements). As far as the two profiles are concerned, the English translation of 'The Half-Closed Eye' is more and less matched with the original ST, with a minor difference regarding social attitudes: the ST is much more informal and casual, but

the TT is much more formal. Regarding the definition House provides for translation, "the replacement of a text in the SL by a semantically and pragmatically equivalent text in the TL" (House, 1997, pp. 29-30), there appears a general match between the 'function' of the TT and that of the ST regarding the concept of 'equivalence'. For House, then, the function of a text can be "the application or use which the text has in the particular context of a situation" (House, 1997, p. 37). This said the English translation of the 'The Half-Closed Eye' reveals the feminine issues the Iranian women dealt with in a society dangling between tradition and modernity in the Pahlavi dynasty (1925-1979). Regarding two English and Persian profiles, the comparison between the ST and the TT should reveal, as House believes, the level of 'errors' and 'mismatches' to bring about some norms against which it can be judged ultimately how far the translation is appropriate and equal to the ST. Based on the profiles, there are as less as possible errors and mismatches in the English translation.

According to House (1977), an overt translation is not directly addressed to the addressee of the translation (p. 106). Regarding this, the translation Frank Lewis has rendered is considered an 'overt translation' in which the TT is ultimately tied to the Iranian community and culture and therefore it is directed to the Iranian addressees rather than the English ones. An important point regarding overt translation, as maintained by House (1997) is that a direct match of the original function of the ST "is not possible in fully overt translations, either because the ST is tied to a specific non-repeatable historic event in the source culture or because of the unique status that the source text has in the source culture" (House, 1997, p. 67). Therefore, there is no total match between the function the Persian story has in the target culture and the function it may have in the English culture. Here, as Hatim (1998) explains, it entails the need on the part of the translator to deal with an inevitably displaced situationality existing between the two texts and posit 'a second level function'. that must hold not only for the contemporary target language readers but also for their counterparts in the source culture (Hatim, 1998, p. 95).

CONCLUSION

The model proposed by House (1977, 1997, 2001) for assessing the quality of English translation of texts as short as 'The Half-Closed Eye' proved to be very useful. However, it has its merits and drawbacks. As for its merits, the model proposed by House tries to link context, text, and word level through text function; a factor ignored by the previous models. More than that, House specifies text function as a semantic-pragmatic category that can be identified by linguistic properties, such as theme-rheme structure; again, totally ignored by the previous models. Regarding its drawbacks, some questions are raised: Who constitutes the actual ST audience? What function does that audience ascribe to the ST? Is text function inherent in the linguistic expression? Do different languages use the same linguistic means to express text function (expressing politeness)? Also, some believe that the cultural filter concerning overt/covert translation seems to be a little bit vague and undetermined. Furthermore, the translation is not the series of errors and mismatches on which House has based her model. Also, it is not possible to correctly define the boundary between overt and covert translation, at least, in literary translations.

As for further studies, House's model is based on the concept of equivalence, as one of the earliest paradigms in translation studies. It is not, however, entirely possible for the two texts to establish a complete equivalence with each other. It is rather possible to shift to other models, such as Functionalism and Scopus theory to check out to what extent the results drawn by House might be the same or significant if Scopus approaches, especially Reiss (1971/2000) or Nord's (1997) model, is applied to assess the translation quality of this story. Naturally, the patterns such as House are diminishing and cannot fully reflect the literary, artistic, stylistic, and aesthetic aspects of translating literary works. It is necessary to add components to these patterns. In so doing, newer models such as one proposed by Anna Trazburg (in Schäffner, 2002) may formulate more complete aspects of discourse analysis and other components that have no place in House's model. In addition, it is possible to study the other

Persian texts Frank Lewis, as a translator, has translated into English to check out to what extent he has translated covertly, following the standards of the TT, and overtly, following the standards of the ST.

Last not least, the model for translation quality assessment as formulated and proposed by House has proved to be very useful regarding short texts such as short stories since it brings the possibility to take different aspects of a short text into complete consideration. The question yet remains: how far it can be applied to other longer genres such as novels or plays. Also, it may help the translators deal with the problems in the process of the translation. In addition, it may help the translation teacher how to teach such models to the students. Further, it may show the students how to deal with the errors and mismatches between the ST and the TT while translating or assessing the translation quality of the texts in both the SL and the TL.

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Biodata

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