

# An Analysis of the Persian Translation of The Alchemist by Paulo Coelho, Based on Juliane House's (1997) Quality Assessment Model of Translation

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## Abstract

As quality is one of the most important aspects of translation studies, the researchers aim at analyzing the quality of the Persian translation of *The Alchemist* by Paulo Coelho, which is one of the best-selling novels in the world based on House's (1997) model of translation quality assessment. As it was time-consuming to apply this model to the whole book, twenty sections out of forty-five sections of the English version were selected randomly. In this qualitative-descriptive research, both source text and target text were compared in tables regarding quality. The study revealed that the translator had translated the text overtly, confirming House's idea, who noted that literary texts should be translated overtly. However, the cultural filter was applied to some parts of the text that were not acceptable in the target culture. Therefore, covert translation was acceptable in some parts. According to the analysis based on House's model, the Persian translation was almost of good quality. The register, as well as the related sub-branches, was observed well in most parts of the target text. The text, in respect of textual means, was also cohesive and coherent; however, the lexical choice in some parts needed improvement. The researchers also found out that some part of the source text information was not transferred to the target text without any particular reasons. Thus, it was illustrated that although House's translation quality assessment model is the best translation quality assessment model among other models, it needs improvement. House's model was not able to analyze the text in respect of information transfer. Therefore, this could be a weak point in House's model. In short, the translated text was not of high quality as it needs improvement in respect of information transfer and lexical choice.

Keywords: mode; participants; medium; tenor; register; field; translation quality assessment; cultural filter

## Introduction

In today's world, translation is a vital key for people to read literary works in other languages. Munday (2016) noted that translation had

become an important means of communication among people worldwide as the world trade has grown. Therefore, translators should do their best to provide target readers with the best translation. A good translation is free and meaningful. It means that the naturalness and understandability of the translation are important (Bandia, 1993). Munday (2016) claimed that the attestation of the English term 'translation' goes back to around 1340. The

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origin of the word comes from either old French translation or Latin translation (transporting), coming from the participle of the verb transferred (to carry over). According to Munday (2016), today's translation has several meanings: 1) the general subject which is studied at university, 2) a translated text as a product of translation, and 3) the process of translating (translation service). The process of translation between languages contains the substitution of an original SL (Source Language) into the TL (Target Language).

Due to the importance of translation as a means of communication, people decided to create an academic field which trains interested people to be a trained translator based on specific principals of translation. The history of the field "translation studies" as an academic subject goes back to the second half of the twentieth century. Jakobson (1959), as cited in Munday (2016), classified translation into three main types. Intralingual translation means the rewording of verbal signs using other signs within the same language. Interlingual translation deals with the change of verbal signs of one language in other languages, and intersemiotic translation is the transformation of verbal signs into non-verbal signs. In his book, Munday also mentioned Jerome's (1997) early translation types. These are literal and free translations. A literal translation is a word-for-word translation, and free translation is a sense-for-sense. Jerome criticized the literal approach as it cannot transfer the same sense of the original work. Based on Doorslaer's map (2007), as cited in Munday (2016), the difference between 'translation' and 'translation studies' is that translation deals with the act of translating (lingual mode, media, mode, and field). On the

other hand, translation studies are the science of translation (approaches, theories, research methods, and applied translation studies).

One of the main issues of translation is the socio-cultural effect. A translated text affects the target culture and society. When a reader reads a translated text, s/he is receiving information about the SL culture as any text contains the culture and ideology of its author. Thus, when a text is translated, it is transferring the SL culture to the TL reader. However, sometimes it is not acceptable to transfer some parts of the SL culture to the TL culture. In this case, the translator uses the cultural filter as it is mentioned as a feature of House's covert translation. Nevertheless, in her overt translation method, the source culture is transferred to the target culture. Therefore, the translator should be aware of when to use a covert or overt translation. This influences the translation quality.

The history of discourse and register analysis in translation studies goes back to the 1990s. Text analysis looks at how texts are organized, while discourse analysis focuses on how language communicates meaning and social power relations. The most influential model of discourse analysis belongs to Michael Halliday's systematic functional model. Juliane House's model of quality assessment is also inspired by and follows Halliday's model. Some translators do not translate accurately, and the translation does not have a high quality. They translate in a way that is not understandable and easy to follow for the target readers, or even the translated text does not match the original text in the aspect of the content. Nida (2003) proposed that producing a similar response and conveying the spirit and manner

of the original text are the characteristics of a good translation. Sometimes some translators change the content of a fiction and a text, so that when a target reader reads the translated text and then s/he reads the original text, s/he would be confused because s/he would not easily distinguish between the characters of the original text and those in the source text. Therefore, s/he would not relate them to each other.

Moreover, when a translation is not accurate and does not have a good quality, it misleads the readers. It might even cause legal problems. It is important that the translator is faithful to the original text. Woodhouselee (2013) noted that translation should provide the reader with a complete transcript of the original content, which reflects the faithfulness to the content. He also stated that the manner and style of the original text are important to be observed. Translators should not change the original information as much as possible so that the target readers would be satisfied with the translated work. Inaccurate translation and unnecessary changes in the original information might lead to unfair judges by the readers over the literary work. That is why good translation is essential.

In this regard, to provide a useful and accurate translation, following a good framework is necessary. There has been dissatisfaction with translated works from readers in different respects. Many researchers have also analyzed and compared different translations of a text to see which translators translated better and more effectively. In this research, a Persian translation of "The Alchemist" was analyzed based on Juliane House's model of translation to see how

accurate the translation is, how it affects the target readers, and in general, how qualitatively good the translation is based on Juliane House's TQA (Translation Quality Assessment).

While there are many frameworks which can be used to assess the quality of a translated text, the TQA model of Juliane House is employed in this research. Many researchers have used this method in their research in the translation field because they believe that this TQA model can be applied to most text types. Reiss (1971) believed that knowing the type of the source text and its function is crucial before quality assessment is performed. However, she did not present an objectively measurable norm to apply the approach. Carrol (1966) evaluated translation quality according to how informative and understandable the text was. However, he focused on scientific texts where style and figures of speech play no vital role.

Al-Qinai (2000) explained that impressionistic and paradoxical judgments damage the translation quality assessment. In his study, Al-Qiani sought an empirical QA model based on objective parameters of textual typology, format, coherence, cohesion, and lexicosyntactic aspects. He applied "an eclectic model" to an advertising text for its viability. The aim was to highlight points of correspondence and divergence. Among the strategies used to assess the amendment and adaptation is back translation of TT (target text) to ST (source text). However, there are problems like the translator's level of competence, selectional decisions, and misinterpretation of the SL (source language), which reflect the multifaceted transfer process.

Malcolm Williams (2001), argued that House's model of translation is a non-

quantitative, descriptive theory, and House has dismissed the too subjective nature of quality assessment. Thi Thuy (2013) also argued that the quality assessment is not the main translation issue. However, the main problem is how to assess the quality and what measures are used to evaluate translation quality. He also proposed that the TQA used to evaluate translation works depends on the evaluation's purpose and the chosen framework. In his research, Pham described different comparative and non-comparative TQAs and House's functional-pragmatic TQA model with the quantitative methods in English-German translation and the assessment of English-Vietnamese translations. Moreover, Pham claimed that although House's TQA model might have some weaknesses in some aspects, it is the best TQA model as it can be applied to many text types. He evaluated four different comparative models of TQA. He concluded then that Julian House's TQA was the most useful model for research purposes because it looks at both macro and micro-level phenomena. This model includes not only textual and situational but also cultural aspects of evaluation.

Shakernia (2014) applied House's TQA model to *The Grapes of Wrath* by John Stein Beck to analyze the quality of the Persian translation of this book. She aimed to figure out whether a covert translation or an overt translation was used. She added that the choice of overt or covert translation is subjective and depends on the text. She noted that if a text is translated for a special purpose, the overt translation is suggested, and in other cases, it relies on the status of the text producer. In her study, Shakernia proved that covert translation is better for short stories so that the function of

the ST would be observed in the TT and would be looked at as the target readers' cultural attitude.

Besides, in his research, Valles (2014) applied House's TQA model of translation to a translated humorous text to evaluate the performance of this model. He chose an episode of the animated American TV series *The Simpsons*. He also used different relevant theoretical concepts to evaluate the performance of this model to assess the translated humorous text. Therefore, the use of this model was to evaluate its performance in assessing the quality of a translated humorous text to see if the concept is suitable for the text type he used.

Then, Valles analyzed the translated humorous text based on House's TQA in detail. He analyzed all aspects of the translated text, such as genre, tenor, mode, field, and register. Finally, in the analysis using House's model, he claimed that House (1997) believed that in respect of equivalence between texts also semantic and pragmatic levels are followed. As he noted, House highlighted the function of equivalence as another concept in the translation quality assessment, and she provided an idea higher than the text typology that uses the cognitive and emotive meanings of language to recognize the individual function of a text. He highlighted the criticism of this model as a time-consuming model to be applied to both the SL and TL (target language); (Rothery, 1996); (Williams, 2001). Valles agreed that the criticism was fair because applying this model to different aspects of both the SL and TL is time-consuming.

Having created two textual profiles, one for the ST and the other for the TT, Valles

investigated the ST's interpersonal and ideational functions, and again the dimensions were used to find any divergence between them. The dimensions were then used to assess the quality of translation by comparing both the SL and TL ideational and interpersonal functions. Moreover, he stated that the textual profiles of both ST and TT showed that the text's ideational function has positively influenced the translation. He also highlighted that less expressive structures and lack of socio-cultural references or literal translation decrease the humor. He believed that covert translation is superior to overt translation as in overt translation genre and register are observed, but it does not give the original pleasure to the target audience.

Overall, he claimed that House's model is a viable model to be applied to a humorous text as it analyzes the text at both semantic and pragmatic levels. It also analyzes the use of the text within its context. The denotative meanings of words have to be considered so that their communicative situation beyond their referential aspect would be observed. At the same time, House's model notices whether the ST and TT match in functions. Despite the advantages of this model, Valles criticized it for its complexity and lack of weight for errors and mismatches.

However, Vandepitte (2017) argued that the quality of translation is the most important issue, especially for organizations dealing with documents. Translational errors lead to legal issues and results. He also asserted that translational errors do not always come from the translator's errors during the translation process, but it results from poor management skills and poor quality assurance process. In her

research, Vandepitte described that some factors effective in translation quality assessment are the object, the purpose, the actors involved, the TQA level aimed at, the relevant criteria of the assessment, and the scaling and weighting. She carried out her research on a translation error in Brussels opera hall De Munt / La Monnaie in 2015, a legal and formal event. Then, the researcher analyzed the translation based on SCTA's translation product quality assessment. The researcher found that it is not clear whether this type of assessment works for all types of texts, and this would be shown in the future. She also noted that this model's parameters are useful for assessing the translation of such contexts carrying importance and institutional translation. CTA's model statements do not contain explicit information; therefore, to improve the visibility of the translated work, the assessment purposes and the quality level aimed at or the criteria assessed would be needed.

Besides, Kargarzadeh and Pazireh (2017) stated that TQA is the heart of any theory of translation. In this regard, they applied House's (House, 2015) functional pragmatic model to the Persian Translation of *Kite Runner* to evaluate its translation quality. The results showed that the translator had not observed the tenors, mode, and field. Some mismatches of the tense translation and wrong meanings for the lexicons were also identified.

Ghafouripour, Branch, Eslamieh, & Branch (2018) compared and analyzed two English translations of Omar Khayyam's Rubaiyat based on House's (House, 1997) TQA model. One of the translations was by a native speaker of the SL and the other one by a native speaker of the TL. Based on the results of the study, both

translations were of good quality, and the most error found was the covert translation of some parts in the poems. According to House, poetry should be translated overtly. The study also revealed that House's TQA model is well applicable to poetry.

In short, the quality assessment in translation is one of the most important issues in translation studies. There are many TQA models in this field, and because Juliane House's TQA model is the most applicable model to most of text types, it is used for this research. As this is the first time the translation of *The Alchemist* is analysed, the researchers could not find any related studies on the translation of this book in any languages and models of translation. However, they have tried their best to find the newest and most related studies.

## Method

### The Design of the Study

This study is qualitative-descriptive research. According to Holmes/Toury map (1995), as cited in Munday (2016), this study is DTS (Descriptive Translation Studies), text and function-oriented, as it contains a descriptive-comparative analysis of the ST-TT based on House's TQA model. It illustrates how the translation has affected the target socio-cultural situation.

### Corpus of the Study

The study's corpora are the copies of the English version of *The Alchemist* by Paulo Coelho and its Persian translation by Soosan Ardekani. This book is selected for this study because it has been a worldwide best-seller for decades; sixty-five million copies of the book have been sold and it has been translated into many languages. The book consists of two parts

and forty-five sections; part one includes thirteen sections and part two comprises thirty-two sections. To conduct the analysis, the researchers read the whole book in both English and Persian once. Then, they selected twenty sections out of forty-five sections, five of the first part and fifteen of the second part, of the English book randomly to compare and analyze them with their selected Persian version based on House's TOA model. The researchers wrote all section numbers of each part on pieces of paper and selected twenty of them randomly. It happened twice, once for the first part and once for the second part. The researchers decided to select twenty sections for the analysis because if they wanted to analyze more sections, it would be time-consuming. Fewer sections would decrease the research's reliability. Also, fewer sections were selected from the first part as it contained fewer sections than the second part. The whole book was not analyzed because the analysis would be lengthy and time-consuming.

### Data Collection and Analysis Procedures

To conduct the research, a novelette, *The Alchemist* by Paulo Coelho in English, was selected. The Persian translation of this book by Soosan Ardekani, the Iranian translator, was also selected to be compared with the original text's content and analyzed based on Juliane House's model of Translation to evaluate the quality of the translation.

*The Alchemist* was originally written in Portuguese by Brazilian Paulo Coelho in 1988. It was first published in English in 1993. This English edition was published by Harper Collins Publishers, London, England. It was reprinted in 2013. The Persian translation by Soosan Ardekani was first published in 2003 by

Negarestan-e-ketab, Tehran, Iran, and the edition was reprinted in 2010 (5th print).

To analyze the Persian translation of the chosen parts of the book *The Alchemist*, the researchers surveyed these parts and compared them with the Persian version according to House's TQA model. As these parts were compared in both languages, any part including mismatches or errors was shown in a chart consisting of three parts: the Persian translation, the researchers' substitution (in case needed), the issues of the translator's translation. Then, the cultural filters and issues related to that part were explained. Registers and the sub-branches of them were analyzed based on Juliane House's TQA model.

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selected twenty of them randomly. It was done. Once for the first part and once for the second part. The researchers decided to select twenty sections for the analysis because analyzing more sections would be time-consuming. Fewer sections would decrease the research's reliability. Also, fewer sections were selected from the first part as it contains fewer sections than the second part. The whole book was not analyzed because the analysis would be lengthy and time-consuming.

## Findings and Discussion

### The Analysis of the Persian Translation of The Alchemist and House's TQA Model Application

In this section, House's model is applied to the selected parts of the original text, and the ST and TT were compared and analyzed based on this model. The sections were chosen randomly from the English version. Section 3, 6, 7, 9, and 11 were selected from part one of the book, and section 14, 17, 19, 20, 22, 25, 28, 30, 31, 32, 35, 38, 40, 42, and section 45 which is the epilogue were selected from part two of the book. In this essay, only five of the sections were selected randomly for the analysis.

Part 1/Section 3: Paragraph 1 to 3		
Genre: Philosophical literature		
ST	TT	Researcher's Notes
<ul style="list-style-type: none"> <li>• <b>Register:</b> literary</li> <li>• <b>Field:</b> the boy's thoughts and internal feelings about a girl he likes.</li> <li>• <b>Tenor:</b> the narrator, the boy, the girl, the sheep shepherds, other girls,</li> </ul>	<ul style="list-style-type: none"> <li>• <b>سياق:</b> ادبی</li> <li>• <b>حوزه:</b> افکار و احساسات پسر درباره دختری که دوست دارد</li> <li>• <b>منش:</b> راوی، پسر، دختر، گوسفندان، چوپانان، دریا نوردان، فروشندگان دوره گرد</li> </ul> <p>وجه</p>	<p>⇒ The register, field, tenor, and mode of the ST have been well observed in the TT, but 'other girls' which is one of the tenors of the ST has been unnecessarily omitted from the TT! Moreover, a sentence has</p>

seamen, traveling salesmen <b>Mode</b> <ul style="list-style-type: none"> <li>• <b>Medium:</b> simple</li> <li>• <b>Participants:</b> simple</li> </ul>	<ul style="list-style-type: none"> <li>• واسط: ساده</li> <li>• شرکت کنندگان: ساده</li> </ul>	been generally omitted without any reasons.
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Table 1: Part 1/Section 3: Paragraph 1 to 3

Table 1 shows that the register, field, and mode have been well transferred to the TT. The sentence “I know other girls in other places” of the ST has been omitted without any special reasons. Therefore, the translator has not transferred the same ST information, and in lexical means, the tenor “others” has been omitted from the TT. The medium is simple as it has been written to be read, and the participation is simple because it is a

monologue, and only the narrator is narrating, and the boy is talking to his sheep which does not talk. In respect of lexical means, the word choice in the TT was suitable. The syntax was also simple, with short sentences. At the textual level, the TT was well organized, and cohesion and coherence were acceptable. The social attitude of tenors was informal but respectful. The environment and feel of the ST have been well transferred to the TT.

Part 1/Section 6: Paragraph 1 to 31		
Genre: Philosophical literature		
TT	ST	Researcher’s Notes
<ul style="list-style-type: none"> <li>• <b>Register:</b> literary/religious</li> <li>• <b>Field:</b> the boy has a gypsy interpret his dream.</li> <li>• <b>Tenor:</b> the narrator, the boy, the old woman, gypsies, people, others, the sheep, the wolves, animals, children, strangers, the child, wise men, the old woman’s daughters</li> </ul> <b>Mode</b> <ul style="list-style-type: none"> <li>• <b>Medium:</b> complex</li> <li>• <b>Participants:</b> complex</li> </ul>	<ul style="list-style-type: none"> <li>• سیاق: ادبی/ مذهبی</li> <li>• حوزه: مراجعه پسر به پیرزن کولی برای تعبیر خوابش</li> <li>• منش: راوی، پسر، پیرزن، کولی ها، مردم، گوسفندان، گرگ ها، حیوانات، بچه، غریبه ها، حکیمان، دختران پیرزن</li> <li>• وجه</li> <li>• واسط: پیچیده</li> <li>• شرکت کنندگان: پیچیده</li> </ul>	<p>⇒ The text has been translated overtly.</p> <p>⇒ For the word “image” in ST, the words “تصویر” or “صورت” are suggested instead of the word “تمثال” as it is ambiguous in the TT because it carries two meanings that one is “figure” and another is “image”.</p> <p>⇒ The tenor “others” in the TT has been translated into “people”.</p>

Table 2: Part 1/Section 6: Paragraph 1 to 31

Table 2 reveals that the register, field, and mode in ST and TT are equal. The tenor

“others”, nevertheless, has been substituted with “people” in the TT. This can also be

considered as a lexical change that does not harm the translation and does not affect it negatively. The translator has translated the text overtly, and cultural transfer to the TT has happened by informing the target readers about the existence of “the image of the Sacred Heart of Jesus” in the old woman’s House. Therefore, the target reader is informed that people in Spain are Christian. In respect of lexical means, in the ST “the image of the Sacred Heart of Jesus” has been translated into “تمثال قلب مقدس ” in the TT. In fact, the translator has selected the word “تمثال” as a substitution for the word “image”. As the word “تمثال” conveys two meanings of *image* or *figure*, it is ambiguous in the TT whether the Sacred Heart is an image or a figure, but in the ST, the word

“image” has a clear meaning without any ambiguity. For the word *image*, the substitutions “تصویر” or “عکس” are suggested which have a clear meaning. In the ST, the reader is informed that ‘shepherds take their chances with wolves and drought’, but in the TT, the translator has omitted the word *drought* without any reasons. In respect of syntax, both ST and TT follow the same level. Sentences are simple. The cohesion and coherence of the TT are also good. The mode of the text in both ST and TT is the same. The medium is complex as the text has been written to be spoken. The participation is also complex because there is a dialogue between the boy and the old woman; meanwhile, the narrator is also explaining the story.

Part 2/Section 19		
Genre: Philosophical literature		
ST	TT	Researcher’s Notes
<ul style="list-style-type: none"> <li>• <b>Register:</b> literary</li> <li>• <b>Field:</b> the narrator explains the character of the Englishman and introduces him to the readership.</li> <li>• <b>Tenor:</b> the narrator, the Englishman, the alchemists, his father (the Englishman’s father), the Englishman’s friend, a famous Arabian alchemist, the young Arab</li> </ul> <p><b>Mode</b></p> <ul style="list-style-type: none"> <li>• <b>Medium:</b> simple</li> <li>• <b>Participants:</b> simple</li> </ul>	<ul style="list-style-type: none"> <li>• <b>سياق:</b> ادبی</li> <li>• <b>حوزه:</b> توضیحات راوی درباره شخصیت مرد انگلیسی و معرفی او به خواننده</li> <li>• <b>منش:</b> راوی، مرد انگلیسی، کیمیاگران، پدرش (پدر مرد انگلیسی)، دوست مرد انگلیسی، کیمیاگر مشهور، جوان عرب</li> <li>• <b>وجه</b></li> <li>• <b>واسط:</b> ساده</li> <li>• <b>شرکت کنندگان:</b> ساده</li> </ul>	<p>⇒ The register, field, tenor, and mode are observed.</p> <p>⇒ Some of the ST information has not been transferred to the TT.</p> <p>⇒ The translator has confused the word <i>Labrador</i> for the word <i>library</i>.</p>

Table 3: Part 2/Section 19

Table 3 shows that the register, field, tenor, and mode have been correctly observed. The

narrator’s social attitude and style towards the Englishman are informal and respectful, while

the Englishman's social attitude towards the Arabian Alchemist is informal and disrespectful; his disrespectful attitude in this sentence "I'm going to find that damned alchemist" is clear. The translator also has transferred the Englishman's attitude to the TT well as in the sentence " !من آن کیمیاگر لعنتی را پیدا می کنم" which is clear.

In addition, in the ST, it is mentioned that the Englishman has spent time at great libraries: "He had spent enormous amounts of time at the great libraries of the world, and..."; however, in the TT, the target reader is informed that the Englishman has spent time in laboratories:

مدت های مدید در آزمایشگاه های بزرگ جهان وقت " ...صرف کرده بود و". It seems that the translator has confused the word library for the word laboratory.

Besides, one part of the section from the ST has not been translated at all, and it is completely omitted from the TT without any reasons: "Outside, a huge caravan was being prepared for a crossing of the Sahara, and was scheduled to pass through Al-Fayoum." There are no problems with this sentence that might

harm the TT in respect of culture, society, religion, political subjects, or any other aspect. Therefore, the target reader has missed some information which the ST readers receive. This also affects the sense of the TT.

Moreover, in one part, the provided information in the ST contrasts the information provided in the TT. "Who knows, maybe they had failed to discover the secret of the Master Work-the Philosopher's Stone-and, for this reason, kept their knowledge to themselves." In this sentence from the ST, the readers are informed about a failure in discovering the secret of the Master Work while in the TT, the reader is informed about success in discovering the Master Work.

کسی چه میدانست، شاید آنان راز "کیمیا" یا همان "اکسیر" را کشف کرده بودند و به همین دلیل بود که دانش خود را فقط

"برای خودشان نگه می داشتند"

The mode of the text in both aspects of medium and participation is simple. The text has been written to be read. Participation is also simple because the narrator is speaking, and the Englishman, in some parts, speaks to himself.

Part 2/Section 25: Paragraph 1&2		
Genre: Philosophical literature		
ST	TT	Researcher's Notes
<ul style="list-style-type: none"> <li>• <b>Register:</b> literary</li> <li>• <b>Field:</b> the narrator is explaining the atmosphere and sense of the caravan in the desert.</li> <li>• <b>Tenor:</b> the narrator, the caravan, the hooded Bedouins, the camel driver, the boy, the tribes (the</li> </ul>	<ul style="list-style-type: none"> <li>• <b>سياق:</b> ادبی</li> <li>• <b>حوزه:</b> راوی درباره فضا و حس کاروان در بیابان توضیح می دهد.</li> <li>• <b>منش:</b> راوی، کاروان، بادیه نشینان، ساریان، پسر، قبایل (مردم قبایل)، چهارپایان، کاروانیان، شتر، همه</li> <li>• <b>وجه</b></li> <li>• <b>واسط:</b> ساده</li> </ul>	<p>⇒ The register and field have been observed well although the tenor <i>men</i>, has been changed into "کاروانیان".</p> <p>⇒ The tenor <i>the hooded Bedouins</i> has been translated into " بادیه نشینانی " که سر و روی خود را می پوشاندند</p>

<p>people of the tribes), the animals, the men, a camel, everyone</p> <p><b>Mode</b></p> <ul style="list-style-type: none"> <li>• <b>Medium:</b> simple</li> <li>• <b>Participants:</b> simple</li> </ul>	<ul style="list-style-type: none"> <li>• شرکت کنندگان: ساده</li> </ul>	<p>which the form of syntax has been changed.</p>
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Table 4: Part 2/Section 25: Paragraph 1&2

Table 4 indicates that the register, field, and mode of the TT are similar to that of the ST although one of the tenors has been changed in the TT. The tenor *men* from the ST has been translated into “کاروانیان” which is not acceptable as the readers of the ST are informed that the men talk little to each other. However, in the TT the readers are informed that the members of the caravan talk to each other, and they are not only men. There are also women and children among them. Therefore, for the tenor *men*, the word “مردها” is suggested as the correct translation.

Moreover, the tenor “*the hooded Bedouins*” has been translated into “بادیه نشینانی که سر و روی

” خود را می پوشاندند”, and the syntax form has been changed while it could be simpler. For this word, the translation “بادیه نشینان چهره پوش” has been suggested because the Bedouins used to cover their face in order not to be recognized.

The syntax of the TT is at the same level as the ST in the other sentences. The TT is also cohesive and coherent, and the sense of the ST has been well transferred to the target readers. The lexical choice is also acceptable.

The mode of the TT is simple in both aspects of medium and participation, which is like the ST. The text has been written to be read, and the only speaker is the narrator of the story. The participation is also simple.

Part 2/Section 28: Paragraph 64 to 75		
Genre: Philosophical literature		
ST	TT	Researcher's Notes
<ul style="list-style-type: none"> <li>• <b>Register:</b> philosophical/romantic</li> <li>• <b>Field:</b> the conversation between the boy and Fatima about their love for each other.</li> <li>• <b>Tenor:</b> the narrator, the boy, Fatima, men of the desert, women, the old</li> </ul>	<ul style="list-style-type: none"> <li>• سیاق: فلسفی/عاشقانه</li> <li>• حوزه: صحبت پسر و فاطمه درباره عشقتشان نسبت به یک دیگر.</li> <li>• منش: راوی، پسر، فاطمه، مردان صحرا، زنان، پادشاه پیر، چوپانانی که همسر داشتند، همسر خود، مردانمان، زنان دیگر، شوهر آنان</li> </ul> <p>وجه</p>	<p>⇒ The TT has the same register and sub-branches of the ST.</p> <p>⇒ The translation for <i>the married shepherds</i> is wordy.</p>

<p>king, the married shepherds, their wives, our men, the other women, their men</p> <p><b>Mode</b></p> <ul style="list-style-type: none"> <li>• <b>Medium:</b> complex</li> <li>• <b>Participants:</b> simple</li> </ul>	<ul style="list-style-type: none"> <li>• واسط: پیچیده</li> <li>• شرکت کنندگان: ساده</li> </ul>	
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Table 5: Part 2/Section 28: Paragraph 64 to 75

Table 5 reveals that the TT has the same register as the ST does. The lexical choice is suitable; however, the word choice for *the married shepherds* is wordy. This word has been translated into “چوپانانی که همسر داشتند” which is a clause. The suggested substitution for this word could be “چوپانان متاهل” which follows the same syntax level as the ST.

Yet, the text is cohesive and coherent, and the ST information has been transferred to the TT well. The TT also has the same atmosphere and sense of the ST. The mode of the text is also complex in terms of medium and simple in terms of participation as the text has been written to be spoken, and only the narrator and Fatima speak in the story in the form of a monologue.

### Results and Answers to the Research Questions

As the quality of a translated text is one of its important aspects, the research questions on the quality of the Persian translation of *The Alchemist* based on House’s (1997) translation quality assessment have been answered as follows:

1. Has the genre of the original text been well observed in the translated text?

Yes, the ST genre was philosophical literature, and it was observed well in the TT.

2. Have the registers in the different parts of the ST been observed in the translated text?

Yes, the comparison between the ST and the TT revealed that the translator had observed the registers in different parts, and no change in the registers was observed.

3. Does the field of the source text of one part match the same part in the translated text?

Yes, the translator has correctly applied the field of the ST of any part to the same part in the TT. In fact, the field of the ST of any part matches the same related part in the TT.

4. Do the tenors of the translated text match the original text?

Yes, the tenors of the ST have been observed and transferred to the TT; however, in some parts, the lexical choice for the tenors is suitable in the TT, and it should be improved in this respect. Also, in some parts, new tenors have been added to the TT. According to the TT nature, some tenors have been linked to the verb that is acceptable. The social attitude and style of the tenors towards each other have been observed in most parts; however, some parts needed improvement to remove the mismatches of the styles.

5. Has the mode (medium/participants) been correctly applied to the translated text?

Yes, the mode of the ST in both respects of medium and participation has been correctly applied to the TT. Wherever there was a dialogue between the participants, the participation was considered to be complex, and wherever there was a monologue, the participation was simple. The translator has observed the mode in respect of participation well. In respect of medium also, wherever the text was written to be read, the medium was simple, and where the text was written to be spoken, the medium was complex, and the translator has observed the medium of the ST in the TT in every part well.

#### **Discussion about the Analyses**

The analysis on the Persian translation of *The Alchemist* revealed that the register and its sub-branches had been observed in the TT; therefore, according to Juliane House's TQA model (House, 1997) of translation, the translation has good quality; however, the researchers' survey proved that some parts of the original ST information had not been transferred to the TT without any reasons. Therefore, House's model does not survey a translated text to find out whether or not all original ST information has been transferred to the TT. This could be a weak point in this model.

According to House (2015), literary texts should be translated overtly so that the target readers would become familiar with the ST culture. The analysis indicated that the text was translated overtly in most parts, and the cultural transfer has occurred. However, in those parts that the ST information was not acceptable to enter the TT culture, the text was translated

covertly, and in fact, the cultural filter has occurred. Moreover, as Bandia (1993) highlighted, cultural transfer between two non-related languages is difficult, and the translator should be knowledgeable about both ST and TT culture. The results of the study demonstrated that Ardekani was knowledgeable enough about the ST and TT culture as she has explained some parts of the ST culture to the TT readership in footnotes.

Besides, the researchers disagree with Peterson (2017) who believed that House's model does not deal with extra-textual analysis such as the customer care and satisfaction. If a translation is of high quality textually, it will satisfy the readers because the readers need a cohesive and coherent translation that transfers the original ST information to them completely. Therefore, when in a translated text the subject matter, cohesion and coherence, the sense of the ST, and all original information have been observed, the translation would satisfy the readers.

Yet, the findings are in line with Rodrigues (2002), who expressed that House's (House, 2001) model is the best TQA model, although it is dated. She believed that House's model well analyzes the ST and TT and the functional characteristics of the ST. Likewise, as Bittner (2011) argued, it is true that assessing the quality of a translated text is a difficult job as there are different aspects and approaches in quality assessment. Moreover, the researchers believe that House's TQA model is the best TQA model among other TQA models as Gehrman (2011) believed, it is one of the most useful TQA models; however, it is challenging to apply it to a novel completely because it is time-consuming.

Furthermore, the researchers agree with Valles (2014), who claimed that applying House's model to both ST and TT for analyzing all aspects of the text is time-consuming. Also, the researchers agree with him that one of the best aspects of House's model is to analyze ST and TT to see whether they have the same function. However, Valles was right to criticize this model because of its weakness in text analysis in respect of mismatches and errors. As it was mentioned above, Ardekani has omitted some parts of the ST without any reasons, but House's model is not able to recognize this kind of error.

In summary, Ardekani's translation contained some errors and a lack of information that House's model cannot recognize. It is true that House's model is the best model compared to other models, but it does not analyze some aspects of the translation like complete information transfer; therefore, it needs improvement. However, the translation was cohesive and coherent, and sentences were well-ordered. The sense of the ST was well transferred to the TT, and register, field, tenor, and mode were well observed. Yet, the translation was not of high quality, and it should be improved in respect of information transfer and lexical choice for some words.

## Conclusion

The study related to the translation field was a qualitative-descriptive case study, which is, according to Holmes/Toury map (1995), function-oriented. The Persian version of *The Alchemist* by Paulo Coelho was selected for the analysis based on House's TQA model. The selected Persian version of this novel was translated by an Iranian translator, Soosan

Ardekani. The reason for selecting this novel was that it has been a worldwide best-seller for decades; therefore, it is considered as having good quality.

To analyze the translation quality, the translator selected twenty sections out of forty-five sections randomly and applied House's model to both TT and ST. The whole book was not analyzed as it would be time-consuming to apply the model to the whole parts of the book. The analysis revealed that the translator had observed the register, field, tenor, and mode in most parts. The text was cohesive and coherent, and the sense of the ST has been transferred to the TT well. Therefore, the target readers would feel the same atmosphere that the ST readers feel.

However, the study has shown that some parts of the ST were omitted from the TT without any particular reasons. Also, it was found that House's model is unable to analyze the text in respect of information transfer, which could be considered as a weak point of this model. Yet, House's model is considered to be the best TQA model as it is less subjective easy to use, and applicable to most text types as well as literary texts.

According to House (2015), literary texts such as novels should be translated overtly. Ardekani also has translated the text overtly in most parts; however, some parts were translated covertly, and a cultural filter was applied to the text. As the culture of Iran has limitations due to religious issues, the text should be translated covertly in some parts. In short, although the TT followed the same register of the ST, its sub-branches were also observed, and the TT was cohesive and coherent, the TT was not of very high quality as

some original ST information was not transferred to the TT. This means that the TT readers have missed some information that the ST readers receive. In some parts also, the lexical choice needs improvement. Therefore, the translation needs to be improved in terms of quality.

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