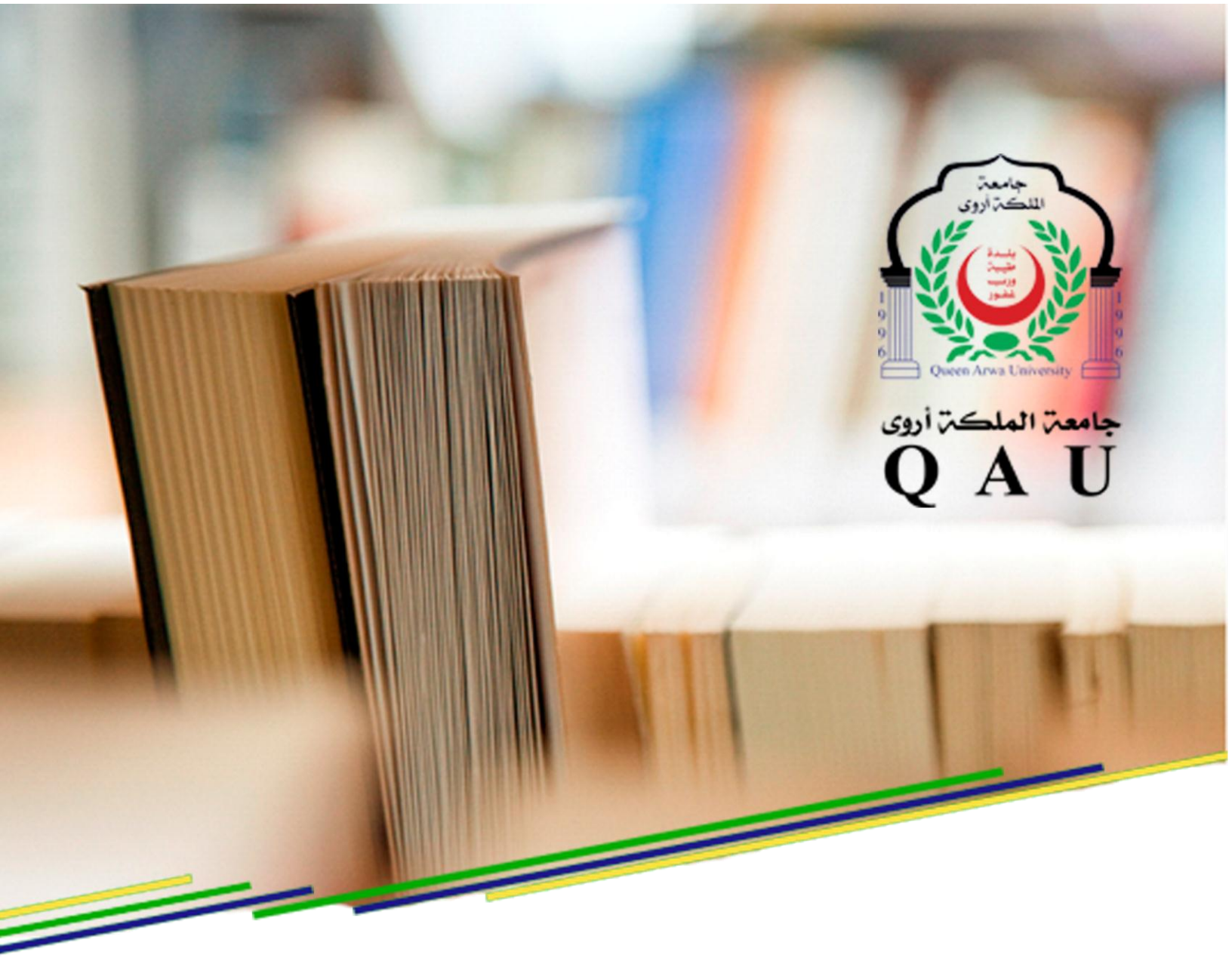

Applying House's Translation Quality Assessment Model (2015) on Literary Texts

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Abstract

This study is an attempt to evaluate and assess the quality of the translation of the novel *Beloved* (1987) by Morrison from English into Arabic in light of House's model in its latest modified version that has been published in 2015. The analysis covers selected parts of the source and target texts comparing the source text's profile and target text's profile to come up with the mismatches at the register level i.e. (field, tenor, and mode) suggested by House's 2015 model. The analysis of the source text and target text has revealed a number of mismatches along these dimensions where these mismatches caused a change of the interpersonal functional component. The statement of quality at the end states that the end product was far less than the original work in terms of linguistic employment.

Key words: *Translation quality assessment, field, tenor, and mode.*

1. Introduction

Translation quality assessment (TQA) is an incredibly broad notion which encapsulates different other open-ended concepts concerning how the evaluator or assessor can objectively and effectively assess the quality of a translated work considered final. This includes the process of comparing the target text (TT) to the source text (ST) "in order to see whether the TT is an accurate, correct, precise, faithful, or true reproduction of the ST" (Schafnner, 1998:1).

Many scholars working in the field of translation studies (TS) have made mile stone attempts to reach to a model that could help in assessing and evaluating the quality of the TT. These attempts have given birth to a number of TQA models that have been used as a workable tool by a number of assessors and evaluators. Among them are Reiss (2000), Williams (2009), Nord (1997), Al-Qinai (1999), House (1981), etc. Some of these scholars have produced qualitative models such as Reiss (2000) and others have proposed quantitative models such as Williams (2009) and some others have combined both such as Nord (1997) and House (1981,1997, and 2015). Despite of the theoretical differences between these TQA models, still there is one common concept that aims at judging the quality of end product.

2. Theoretical framework

2.1 Juliane House's (2015) TQA model

House's 2015 model is a leading model in the field of TQA that places ST analysis and its comparison with the TT at its heart. This distinct model has been developed to assess the quality of a number of text types. It is based on Halliday's systemic functional theory as well as on Prague school ideas, speech act theory, pragmatics, discourse analysis and corpus-based distinctions between spoken and written language. House (2015) attempts to develop a model for assessing the quality of translation through her original model in 1977, and its subsequent updates in 1981, 1997, and 2015. The focal point in her model is to provide translation criticism or TQA with a scientifically-based foundation, and to boost TQA as an established field of study and research in

the science of translation. In other words, she tries to give flesh to the bone structure of the quality assessment process.

Initially, this profound model is set up on the basis of pragmatic theories of language use. It provides an analysis of the linguistic-situational peculiarities of the ST and its translated text through certain situational dimensions, and through a comparison of the relative matches or mismatches. Therefore, the model is essentially based on text-context analysis. House's (1997 & 2015) contribution in this field is broad enough to make her TQA model the most promising one. For instance, she is credited with being the first one to discuss the cultural filter, and the first who concerns the distinction between translation and non-translation. Her most important contribution to the thinking of TQA critics is the overt-covert translation typology which becomes a standard terminology in TS.

Basically, House (2015, p.23) defines translation as "the replacement of a text in the source language by a semantically and pragmatically equivalent one". It is in this definition that House's 1997 & 2015 model lies largely on. Principally, this landmark model represents the classic Hallidayan register concepts of field, tenor, and mode, where they are used to capture the relationship between text and context. For instance, the field dimension encapsulates the topic, the content of the text or its subject matter whereas tenor is used to describe the nature of the participants, the addressers and the addressees, and the relationship between them in terms of social power and social distance as well as the degree of emotional charge; added to this are the text producer's temporal, geographical and social provenance as well as his/her intellectual, emotional or affective stance vis-à-vis the content he is portraying and the communicative task he is engaged in. Mode, on the other hand, refers to both the channel whether it is spoken or written, where these two channels can be simple, i.e., written to be read or complex, i.e., written to be spoken as if not written. The genre parameter, which was introduced to the model in 1997, is an important addition to the analytic scheme for assessing the quality of a translation as it enables the assessor to refer any single textual exemplar to the class of texts with which it shares a common purpose or function. House (2015) intensely asserts that with the genre parameter, we are able to characterize deeper textual structures and patterns. In comparison with the register category (field, tenor and mode) which capture only the relationship between text and micro-context, genre captures texts with macro-contexts of the linguistic and cultural community in which the text is embedded. In order to demonstrate understanding over the model, there is a need to go through some previous studies which applied the model.

2.2 Previous studies

A number of studies have been conducted in the field of TQA applying mostly Nord 1997, and House's 2015 models. The present study tackles House's functional-pragmatic model in its (2015) version as the skeleton that bases its analysis of errors on. Several researchers have used House's (2015) model to TQA. This is as a result of the comprehensive nature of the model and its applicability to different types of texts. For instance, we observe it in the assessment of translated literary, legal, scientific, marketing, advertising, and humorous texts.

For the sake of studying the assessment of translated literary texts, Hassan's (2015) study had been selected for this purpose where he has used the model in its latest version, i.e., (2015), to assess the quality of the translated version of Hilali Epic. The study aimed at discussing the translation

problems arising from the differences between ST and TT with reference to House model's parameters, i.e., register, genre, and ideational and interpersonal functions. The study utilized the Hilali Epic, an Egyptian oral narrative of sung improvised poetry, as an example of travel narratives. It discussed how the translator could reproduce the situational dimensions of the ST in the TT. The study also investigated how the cultural features of identity in the ST were rendered in the TT. Hassan (2015) lied his emphasis on recognizing whether the ST and TT had the same function or not.

Hassan (2015), on the other hand, tackled some excerpts from Arabic texts and their translation into English from *Sirat Bani Hilal Digital Archive* (2010) by Professor Dwight Reynolds of the University of California. The analysis went through certain steps considering the analysis of ideational and interpersonal meanings, and examination of register and genre parameters. However, Hassan (2015) failed to create a profile of ST and TT, which is an essential step in House's model to be done before starting any analysis.

Studying the ideational and interpersonal functions of the ST, and comparing them with the TT had provided the researcher with a number of mismatches and a better understanding of the intended meaning. Hassan (2015) had found out at the ideational meaning level that the translator failed in some excerpts to reflect the cultural identity presented in the ST which is not sufficient according to his objectives.

Another study has been conducted by Alikhademi (2015) who applied House's (1997) model to assess the quality of the Persian translation of the book *Medical Longmans Embryology* by Sadler. He selected randomly extracts from the book to analyze them based on the two kinds of errors; namely overtly erroneous errors and covertly erroneous errors. He further categorized the overtly erroneous errors into five categories: untranslated, slight change in meaning, omission, addition, and grammatical errors. Therefore, the purpose of the study was to implement the House's (1997) model of TAQ to identify the two types of errors. Methodologically, Alikhademi (2015) set up his analysis by answering the question; to what extent could the translator of *Medical Longmans Embryology* apply covert and overt translation?

According to House's model (1997) scientific works are categorized under the covert type of translation rather than the overt type of translation. That is why the main focus in this study was the covert type. Regarding the analysis of data, the researcher had chosen his own procedures in selecting the studied excerpts; he chose one page from every ten pages and examined one paragraph of that page randomly as the study of the whole book is beyond the scope of his study and because the book is of hundred pages. He read some parts of the ST and then compared it to those in the TT in order to find out the two kinds of errors. As a first step, the researcher started his analysis by producing a ST register profile. Following this step, he examined the lexico-grammatical features: field, tenor, genre in order to probe the covertly and overtly erroneous errors. The third step devoted for the description of the ST genre, and the fourth determined the function of the texts either ideational or interpersonal. The last step carried out the result of the analysis based on three raters insights to make "the results of the study reliable" (Alikhademi, 2015,p.2).

Alikhademi (2015) reached to the conclusion that covertly erroneous errors did not exist in the TT and that the TT is a covert translation. According to the previously mentioned division of overtly erroneous errors, the Alikhademi (2015) found out that the majority of errors were slight changes of meaning and ungrammatical errors while additions and omissions had the minority. Besides this main assessment, Alikhademi asks three graduates to assess the quality of the translation. He

concludes his research recommending researchers to assess the quality of the Persian translation of medical works.

2.3 Overview on the ST (*Beloved,* 1987)

The ST is a novel by Toni Morrison. It revolves around the guilt of Sethe committed and suffered from its sin all over her life. It is the depiction of the traumatic effects of slavery life of the forgettable African American individuals. It is obviously representation of the unforgettable harsh past. The ST centers on the life of the slave Sethe whose story is a true story of Margret Garner, a slave who in January 1856 escaped from slavery and crossed Ohio River seeking refuge in Cincinnati. But when she was caught by her owner, she lost all the hopes of freedom and killed one of her daughter's with a butcher's knife. The source text author (ST-A) was inspired by this true story, and she expressively and thoughtfully connects it to slavery.

3. Methodology

3.1 Study design

In order to implement a quality assessment of a translation, it is important to establish the function of the translated work. The primary method applied for this study is a thorough, detailed analysis of the ST in relation to its context and situation compared with the TT's context and situation. The assessment tool is the model produced by House (2015). Both the ST and TT are analyzed in the same manner and then compared to find out the mismatches at the register level.

This research is qualitative, and evaluative in nature. The analysis is done through semantic, pragmatic, syntactic and textual means. It also focuses on delicate relationship between the ST intentions and TT recipients, between source text readers (ST-R) and target text readers (TT-R).

After reading thoroughly one can find that the evaluation of translated texts is done through different models based on the genre of the text. The researcher finds that the most suitable model for the evaluation of the selected ST can be House's model in its recent version (2015).

3.2 Procedures:

House's (2015) model is implemented on the translated novel *Beloved* (1987) by Morrison, translated into Arabic by Al-Ayouti. The starting point of this analysis is the linguistic analysis of the ST based on the register dimensions (field, tenor, and mode). Furthermore, both the ST and TT are analyzed in the same manner and then compared for their relative matching. Any mismatch along the dimensions is considered an error. It is only at this point that the evaluator's statement can come into its final stage.

Data collection procedures according to the model chosen are of four stages clarified in the following:

1) Performing a register analysis (field, tenor, and mode) for developing ST's profile,
2) Carrying out the same process, done to the ST, i.e. to the TT,
3) Comparing the ST's profile with TT's profile,
4) Providing a statement of quality that results from the above steps.

3.3 Data analysis and interpretations

The TT is only adequate if it fulfills the requirements of acceptability and accuracy. In the process to prove this the researcher applies certain tools using TQA model by House (2015) on both ST and TT. Both ST and TT are analyzed according to the major themes of the ST, i.e., slavery, mother's love, and supernatural. Selected passages related to these themes are examined in both ST and TT to find out the mismatches.

4. Discussion

4.1 Comparison of original and translation (ST's profile *VS*. TT's profile)

The comparison between the ST and TT is based on House's (2015) TQA register dimensions, i.e., field, tenor, and mode. It examines the linguistic differences between the ST and TT in terms of these dimensions.

I) Field (ST VS. TT)

The comparison at the field dimension between ST and TT includes the evaluation and assessment of the following variable:

Subject matter and social action

The field dimension compares how the subject matter has been tackled in the ST and TT. It concerns on how the main themes (slavery, mother's love, and supernatural) are presented lexically and syntactically. Any mismatch in the linguistic representation of these themes is considered a fault in this very dimension as it affects the quality of the end product.

a) Lexical differences

Lexically, the progression of the major themes in the TT have been affected as a result of the wrong selection of certain lexical means in the TL that does not preserve the intended meaning and thus affects largely the presentation of these themes in the TL. The target text author (TT-A) has lingered himself within the bounds of the superficial level of many of the lexical items as it can be seen in the following passages. In other words, he has faced a heavy load of connotative meaning which results in lapsing in a number of passages related to this theme.

Thus, taken into account the intended meaning in a number of passages that have dealt with slavery theme and probing into the deep symbolic level of discourse, one could find a large number of mismatches. The following excerpts are studied to see how the discourse progression of this theme has been affected by the wrong selection of certain lexical means:

Excerpt [1]

ST	TT	Transliteration
Nine years without the **fingers** or the voice of Baby Suggs was too much. [p,166]	تسع سنوات بدون **أصابع** أو صوت بيبى سجز تعد شيئا هائلا. [p,161]	*Tes'a sanwat bedoon asab'e aw sawat Baby Suggs ta'odo shayan ha'elan.*

"Translating must aim primarily at reproducing the message. To do anything else is essentially false to one's task as a translator" (Nida & Taber, 1982,p.49). Based on this quotation, one can assume that the TT-A has failed to produce the message of this very passage and by failing to do so, he has produced his text deceptively. The translation of the noun 'fingers' literally as

‘أصابع/asab’e’ has failed to connotatively convey to the TT-R the sense of the original. Contextually, this word is far away from this rendering. A better replacement could be closer to words such as touches, love, existence, soul, physical existence, etc. of Baby Suggs. Therefore, translating the word ‘finger’ in this manner is inadequate. The TT-A should have known that to reproduce the message of the ST, one must make a number of lexical adjustments and tries to reach to what fits the context. In other words, “the translator’s choice of words should be an outcome of a conscious translation process” (Jawad, 2009,p.757).

Excerpt [2]

ST	TT	Transliteration
She **snapped him up** as soon as he finished the sausage she fed him and he crawled into her bed crying. [pp,218-219]	**فرقعت له** بأصابعها ما أن أنتهى من السجق الذى أطعمته إياه وزحف فى سريرها وهو يبكى. [p,206]	*Faraka’at laho be’asabe’aha ma an entaha men alsajak allathi aTa’maho eyah wa zahaf fi sareraha wa howa yabki.*

The intended meaning of the phrasal verb ‘snapped him up’ is not as the TT-A has thought of and thus has been rendered. The translation of this phrase in the TL based on *Al-Monjed* (1997,p.579) is ‘فرقع أي فجر/farka’a ay fajara’ literally means ‘popped or bombed’. Thus, this translation is far from the intended meaning of this phrase. This would leave the TT-R in a state of confusion and distant him from the TT. The meaning in the ST, as stated by a number of English dictionaries, could be closer to ‘grasp or acquire someone quickly’. It can be inferred here that “a text without a context runs the danger of having a supernatural attributes assigned to it” (Bell, 1991,p.83). This is exactly what the TT-A should have been much attentive of. As a matter of fact, this calls what Bassnett (2002,p.120) confirms “[a]gain and again translators of novels take pains to create readable TL texts, avoiding the stilted effect that can follow from adhering too closely to SL syntactical structures, but fail to consider the way in which individual sentences form part of the total structure”.

Excerpt [3]

ST	TT	Transliteration
But **my love** was **tough** and she back now. [p,383]	لكن **حبى** كان **صارما** وقد عادت الآن. [p,342]	*laken hobi kana sarman waqd 'aadt alan.*

The ST-A describes Sethe’s thickness of love in different situations through distinguishably figurative language. In this sentence she is metaphorically describing the intense of her love that is ‘tough’ which means very strong and effective to the degree that it brings back her dead child Beloved to life after twenty years.

The TT-A has miscarried these strong emotions due to his failure in grasping this meaning and these feelings. He has dealt with the surface meaning and could not connect all the passages together to come up with the intended meaning of this sentence, and thus improperly described this love as something ‘صارم/sarem’ literally means strict. The TT-A should be much attentive to the nature of the lexical means of the text is dealing with. In this case, he should have known that “the African American lexicon differs from lexicons of other varieties of English in that it combines a range of lexical items or meanings that are not included in other English lexicons” (Green, 2002,p.31).

Failing to transfer this emotive language is considered to be failure at one of the most important levels of the TL. The TT-A has to be blamed here as the equivalent word is not difficult to find. As Baker (1992,p.20) says that non-equivalent at the word level happens when "the target language has no direct equivalence for a word which occurs in the source text". The TT-A transfers his text into Arabic language which is one of the most abundant languages that could provide him with a great number of synonyms and collocations.

b) Syntactic differences

The syntactic errors affect largely the understanding of a number of passages related to the main themes. The imitation of even the sentence structure of the ST has made a major error at this level as can be examined through the disorder of words in the following excerpt:

Excerpt [1]

ST	TT	Transliteration
Something privately shameful that had seeped into a slit in her mind right behind the slap on her face and the circled cross. [p,120]	شيئا مخزيا بصورة شخصية تسرب الى داخل شق فى عقلها تماما خلف الصفعة على وجهها والصليب الذى تحيط به دائرة. [p,121]	*Shy'an mokhzyan be-sourah shakhsyah tasarab ela dhakhel shek fi akhlaha tamamn khalf alsafa'eh ala wajhaha wa alsalib allathi toheT bah daerah.*

The sentence in the TT is ill-structured as a result of following the literal translation strategy. Thus, it suffers the lack of cohesion and coherence due to the breach from the TL system.
The TT-A has poorly produced the sentence in very weak structuring. The structural organization is not acceptable nor understandable by the TT-R. The ambiguity is raised because of the illogical sequence of ideas. The TT-A should have known that the "sentence structure in Arabic is entirely different from that in English" (Alduais, 2012,p.503). Furthermore, he ought to be familiar with the view that the "target-language text" is supposed "to be identical to the SL-text in content, style, and effect, and to respect the rules and norms of the TL" (Schafnner,1999,p.2). Bassentt (1980,p.60-61) also supports this saying that the" translator should choose and order words appropriately to produce the correct tone" (Jureczek, 2017,p.140).

II) Tenor

Tenor dimension is concerned with presenting the differences at the ST-A and TT-A's personal stances, social role relationship, social attitude and participation variables. It shows up how these variables have been affected lexically and syntactically during the process of translation. It displays the lexical and syntactic mismatches to contribute in the final quality assessment. The ultimate goal at this level is to assess the work that could not stand neck to neck to the original semantically, pragmatically and stylistically leaving the same emotional effect on the TT-R as it does on the ST-R. We can cast doubt on the quality of this dimension by examining the following excerpts:

Excerpt [1]

ST	TT	Transliteration
One of them with a number for a name said **it** would **change his mind. [**p,398]	قال أحدهم يحمل رقما بدلا من أسم إنه قد **يغير عقله**. [p,353]	*qal ahdhom yahmel raqman badlan men asm enho qd yghyr 'eqlh.*

Apparently, this idiomatic expression is rendered literally causing a major error. The word-for-word translation becomes merely comic and affects the quality of the TT. The translator, in this case, has dealt with the word in isolation from its context. He has not comprehended the context of situation in which this idiomatic expression is used to come up with the most appropriate rendering. Changing his mind in this example does not literally mean changing one's mind, but rather changing his own opinion. The total equivalence the TT-A thinks he should preserve leads him to distorting the meaning intended by the ST-A. Thus, to accurately express the intended meaning the TT-A should seek equivalence that is TT bound and not ST bound. This can be deduced from what Nida and Taber (1982,p.201) argue that formal equivalence distorts the sense of the TL. In this regard they state: "formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labour unduly hard".

The following example is one among a number of other examples where the translator has relied on literal translation which undoubtedly creates a different mental image. Had the TT-A opted for a closer and more commonly used terms in the TL, he would have created a mental image different in form but closer in meaning to the mental image created in the ST.

Excerpt [2]

ST	TT	Transliteration
It's **cold as charity** in there**!** [p,353]	((إن الجو هناك **بارد مثل الصدقة**.)) [p,317]	*en aljw honak baredon methl al-sdaqh.*

As it can be observed, the TT-A has followed literal translation technique when he has translated this idiomatic expression which is definitely a misleading strategy. The example at hand is one that needs to be analyzed first at the surface level to pinpoint its underlying/deep meaning then special care should be paid to the implied meaning looking for an accurately equivalent one. Translating it this way has affected the social attitude accordingly.

Literal translation in this sense falsifies the meaning intended by the ST-A and creates confusion to the TT-R who misunderstands the sentence. In the body-related idiom 'cold as charity' the ST-A is describing the severity of coldness. She figuratively uses this expression to explain this intense. By keeping the literal translation of the word 'charity' as 'صدقة/sadaqah', the TT-A has failed to translate this expression culturally looking for its proper equivalence which results in making the passage debilitated and unclear. Such failure can be understood in the words of Baker (1992,p.57) that "it is also important to bear in mind that the use of common TL patterns which are familiar to the target reader plays an important role in keeping the communication channels open". One can conclude from Baker's words that the communication channel between the TT-R and TT in this very excerpt is closed.

One can also find here unworkable idiomatic equivalence from the lexical and stylistic point of view and to compensate this loss, the TT-A could have produced equivalently figurative language that fits the context of culture of the TT-R. This passage just like others is considered to be one of the most important passages that adds flavor to the central themes of the ST. To sum up, the readability of the TT in the TL is enforced by the use of the rhetorical structures that play a role in the formation of the text and which in fact is lost here. This seems to be due to the TT-A's inability to recognize the idiomatic pattern with a unique meaning different from other normal elements.

III) Mode (medium & connectivity)

"All cohesive texts are coherent, but not all coherent texts are cohesive" (Dickins, Hervey & Higgins, 2017,p.175).

Based on the above quotation, connectivity is centered on. House (2015) means by connectivity coherence and cohesion. It is in this very dimension one can observe most of the mismatches between the ST and TT due to the failure of the TT-A in building his text cohesively and coherently. Medium, on the other hand, is complex in both ST and TT because they are written texts appropriate for reading aloud or any other way of oral rendition designed to give the impression that it does not stem from a written text. Both the ST and TT try to give voice that could recall the harshly past memories despite of the degree of the linguistic presentation of each text. The issue of coherence and cohesion is very large and beyond the scope of this study. Thus, the examples are confined to the following:

Excerpt [1-2]

ST	TT	Transliteration
Bring a **little** lavender in, [p,3]	هات قليلا من اللون الأرجواني **الشاحب**. [p,24]	*hati qalylan men allwn alerjwany alshaheb.*
Mrs. Garner's was **light brown** [p,386]	كانت عينا مسز جارنر **عسلية خفيفة**- [p,344]	*khant 'eyna Mrs. Garner's 'eslyah khafyfah-*

In the first excerpt, it is Baby Suggs who is asking for little lavender from her death bed. The color lavender symbolizes life, and it is modified by the determiner 'little'. The word little in the above sentence refers to the amount of the color Baby Suggs asks for and it has nothing to do with the paleness of the color as the TT-A thought it to be. The ST-A's personal stance in this example was positive. As Baby Suggs just asks for little lavender using no other word to describe the degree of the color. However, the TT-A, when linking the color 'lavender' with the negative adjective 'pale' 'شاحب/shaheb', has deviated from the intended meaning of the passage and created a negative stance. In this sentence, Baby Suggs is dying and she asks for lavender which could give her hope in life, she is optimistic and not pessimistic as the TT-A has presented her.

In the same fashion, the collocability in the second excerpt is comic in that the rendering has made the sentence less expressive. How can a color of an eye be described or modified by its weight! The TT-R could have been astonished by such rendering. Generally speaking, the TT-A should have been more attentive to the issue of collocation; he should have known that "words, in any language, are drawn to certain words rather than to others" (Almanna, 2016,p.117). He ought to have believed that collocations are one of the principles that add the flavour of naturalness to the TT and what could make it dwell in its TL and become an original like rather than a foreign one.

Excerpt [3]

ST	TT	Transliteration
[…] even though snow has come and, with it, **serious winter**. [p,233]	على الرغم من أن الثلوج قد أتت ومعها **شتاء جاد**. [p,220]	*ala alroghm men an altholwj qd atet wam'eha sheta' jad.*

The adjective 'serious' when the TT-A has translated it as 'جاد/jad' has totally lost its expressive function. Rendering it this way would not alter the information content of the message but would, of course, tone its forcefulness down considerably as this rendering is usually associated with the description of human nature. The TT-A seems to be less aware of the fact confirmed by Baker (1992,p.47) about collocations that they have a tendency "to co-occur regularly in a given language". Therefore, the TT-A could have chosen a word that co-occurs regularly with 'شتاء/sheta'a' and modifies its severity. The TT-A has stumbled in this sentence to recognize that the word 'sheta'a' when collocates with winter has a number of collocational adjectives like for instance 'قارس/kares'.

4.2 Statement of quality

ST: "Things became what they were: drabness looked drab; heat was hot". [Morrison, 1987,p.78]

TT:"كانت الأشياء تصبح ما هى عليه: الكآبة تبدو كئيبة؛ والحرارة تبدو حارة". [Al-Ayouti:1989,p.86]

The analysis of the ST and TT has revealed a number of mismatches along both the ideational and interpersonal functions. The ideational function focuses on the mismatches resulted in the linguistic analysis whereas the interpersonal function shows the value of judgments related to the personal stances. In the TT, the interpersonal function component is less strongly marked. The TT-A has used either consciously or unconsciously the literal translation strategy, and thus changed the ST's functions accordingly. The comparison between the two texts have revealed linguistic differences along the parameter of register (field, tenor, and mode).

The TT is less indirect and implicit, giving concrete and less rhetorical presentation of the traumatic history of African American people. The use of often wrongly collocated words and phrases have camouflaged the TT-R which in turn has affected the TT-A's personal stance. The rhetorical means that has played such an important role in the stylistic presentation of the ST has foisted up the TT.

In the field dimension, for instance, one could examine how the main themes of the ST have not been presented accurately and expressively as intended by the ST-A in comparison to those in the TT. Tenor dimension, on the other hand, has proved that if the TT-A has put off the strait jacket of sticking to formal equivalence theory and moved forward toward modern theories in dynamic equivalence, he would have produced something lexically, syntactically, and stylistically comparable to that of the ST.

For cohesion and coherence matters, errors in mode dimension are the result of the lack of both cohesive devices and logical consequence of the ideas. This can be understood through what

Scholes confirms that "[e]very literary unit from the individual sentence to the whole order of words can be seen in relation to the concept of system" (Cited in Bassnett, 2002,p.83). Therefore, the errors that have taken place have destructively affected the whole TL system of the TT.

5. Conclusion

In conclusion, it is important to shed light on the model of TQA chosen in this study and then put forward a few suggestions for those interested in the field of TQA.

House's model to TQA (2015) is based on pragmatic theories of language use, precisely speech act theory, and functional and contextual views of language, and textual considerations. This unique model has joined both judgment and analysis where one without the presence of the other makes the evaluation and the assessment pointless.

The study has followed House (2015) model's procedures of analysis that consists of: (1) establishing a ST's profile; (2) comparing ST's profile with TT's profile and (3) providing a statement of quality that lists and comments on the translation quality. The analysis has proved that her model for TQA is very useful.

Following the procedures, proposed by House, and comparing the ST and TT's profiles, have revealed a number of mismatches at almost all dimensions of the register parameter. These mismatches have exposed the nature of the error, i.e., overtly erroneous errors. Here, the study suggests that if the TT-A has delved in the ST, he could have relive the traumatic experience and painful emotions presented in the ST. Moreover, he could have reproduced faithfully and creatively the artistic features besides capturing the effusive characteristic of the original work and weaving them into an equivalently mesmerizing pattern in the TT. Furthermore, the TT could have been precise, compact, idiomatic, natural, smooth, less crooked etc. if the TT-A has not followed the direct translation strategy and employed different other effective and dynamic strategies. Thus, he should have mastered the linguistic tools that would help him cast the intended message in the highest talent. He should know how to conceptualize and actualize the intended meaning and intended message to his readers. He should have known that TQA rests largely on "the translator's precise understanding of whatever it is the original writer wants to convey". (Friederich, 1963,p.350) cited in House (1981,p.6).

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