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Applying the House Translation Quality Assessment (2015) to Herman Hesse's Rosshalde Cultural Markers

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Abstract:

The present study aims to assess and evaluate the translation quality of Cultural Markers. It investigates the problems and errors found in the Arabic translation namely Herman Hesse's (Rosshalde) novel translated by Yemeni translator Abdulwahab Al-Maqaleh, using House Quality Assessment Model. To reach the aim of the study, the researcher selected randomly some of cultural markers of an original Novel. The ST was first read thoroughly and then the TT was compared, several mismatches were found at practically every three dimensions of register (field, tenor, and mode). Here, the study conclude that These mismatches have exposed the nature of the error, i.e., overtly erroneous errors. *which categorized into five categories* Not translated, Slight change in meaning, Significant change in meaning, Distortion of meaning and Creative translation. The errors that appeared, prove that the quality of translation many of the culture markers is not acceptable, but not all the markers.

Keywords: House Translation Quality Assessment, Cultural Markers, Overtly Erroneous Errors, Rosshalde.

المخلص :

تهدف الدراسة الحالية إلى تقييم جودة ترجمة العلامات الثقافية، وتبحث في المشاكل والأخطاء الموجودة في الترجمة العربية من رواية هيرمان هيسه (روزهالده) التي ترجمها المترجم اليمني عبد الوهاب المقالح، وذلك بتقييم هذه الترجمة باستخدام نموذج (جوليان هاوس). وللوصول إلى هدف الدراسة قام الباحث باختيار عينة عشوائية لبعض العلامات الثقافية من الرواية الأصلية. تمت قراءة النص الاصلي أولاً بدقة ومن ثم تمت مقارنته مع الترجمة. تم العثور على العديد من حالات عدم التطابق على مستوى الابعاد الثلاثة للسجل اللغوي (مجال النص، شكل النص، الطريقة). وهنا خلصت الدراسة إلى أن عدم التطابق هذا قد كشف طبيعة الخطأ، أي الأخطاء اللغوية الظاهرة. والتي تم تصنيفها إلى خمس فئات غير مترجمة، تغيير طفيف في المعنى، تغيير كبير في المعنى، تشويه المعنى، والترجمة الإبداعية. الأخطاء التي ظهرت تثبت أن جودة الترجمة للعديد من العلامات الثقافية غير مقبولة، ولكن ليس كل تلك العلامات.

الكلمات المفتاحية: نموذج هاوس لتقييم جودة الترجمة، العلامات الثقافية، الأخطاء الظاهرة, روزهالده.



Introduction:

Translation has a major role in both bridging cultural divides and understanding the national and cultural heritages of other countries in a variety of fields, including science, politics, history, arts, and literature. Because of translation, foreign traditions become available in our hand and vice versa. Translation is very essential for a cross-cultural communication; it helps people understand each other through the transmission of ideas, beliefs, experience and etc. According to Wilss:

"Translation is a transfer process, which aims at the transformation of a written source language text into an optimally equivalent target language text, and which requires the syntactic, the semantic and the pragmatic understanding and analytical processing of the source language" (3)

When translating from one language into another, some translators tend to use the same syntactic structures that are used in the source language, without focusing on the target language features.

"In translating, a text in one language is replaced by a functionally equivalent text in another language. Whether and how functional equivalence can be achieved critically depends on two empirically derived". (8)

We have to take into account that every society has own tradition, language, and cultural practices with unique hierarchies. Therefore, the semantic, linguistic, and pragmatic structures of each source text are unique and may differ from those of the destination text. Consequently, keeping this in mind, the translator ought to choose a particular approach to convey the original text's content and organization into the translated work. The quality is impacted when the source text's structure and the manner in which it is translated into language are not understood.

Succeeding and achievement in both form and content translation is a daunting task for a literary translator. according to Williams (2004) .Translation quality, particularly in the case of literary and religious works, has long been an issue. Regarding translation quality and the appropriate level of accuracy for a given text, there have been several



conversations, arguments, and methods. House's (2015) Translation Quality Assessment Model, which covers nearly every facet of the translation process and has some advantages over other models due to its coverage issue and ease of use, is one of the more promising models and techniques in TQA.

The House assessment model is based on Hallidayan Systemic-Functional Theory, but it also draws eclectically on Prague School ideas, speech act theory, pragmatics, discourse analysis and corpus-based distinctions between the spoken and written language. Using House's model, one) can evaluate and compare a source text on three separate levels (what are the three levels) with its translation: Language/ Text, Register (Field, Mode and Tenor) and Genre. The Juliane House's Translation Quality Assessment Model (TQA), which offers a wide range of parameters that allow the researcher to assess the text based on both functional and pragmatic equivalents. The aim of the current work is to evaluate to Herman Hesse's Rosshalde Cultural Markers translation quality. It focuses on how the pragmatic, linguistic, cultural, and stylistic elements of the ST are conveyed during the translation process.

House's (2015) TQA Model:

House proposed her first TQA model in 1977, which was revised in 1997 and then again in 2015. House's model aims to give translation criticism and translation quality assessment a scientific basis while also promoting translation quality assessment (TQA) as a recognized area of study and research in translation studies. In other words, she essentially attempts to reinforce the quality assessment process. Therefore, pragmatic theories of language use are the foundation of this deep model. By comparing the relative matches or mismatches and analyzing the ST linguistic-situational features and its translated text along specific situational dimensions, this modeling piece offers an analysis. For this reason, text-context analysis forms the foundation of this paradigm. In addition, House's contribution to this subject is too extensive to rank her as the most potential TQA. It was acknowledged as the first model to discuss the cultural filter and to address the difference between non-translation and translation. According to House Translation is "the replacement of a text in the source language by a semantically and pragmatically equivalent one" (23). Therefore, House's (1997-2015) model essentially resides in this definition. Thus, field, tenor, and mode—the traditional Hallidayan register concepts—are



represented by this model. In essence, these are employed to record the connection between text and context. Therefore, the topic is mostly covered by the field dimension, the subject matter, or the content of the text. Tenor is used to depict the nature of the participants, the addressers and addressees, and their relationship in terms of social power and distance as well as the intensity of emotional charge. Moreover, it shows the text producer's temporal, geographical, and social provenance as well as his or her intellectual, affective, or affective stance. Conversely, mode denotes the channel, regardless of whether it is written or spoken. These two channels might be either complex-written to be spoken as though it weren't written-or simple-written to be read. The genre parameter, which was essentially added to the model in 1997, is thought to be a significant addition to the analytical framework for evaluating the quality of the translation. In addition, it allows the assessor to refer to any individual textual exemplar to the text class with which it essentially shares a purpose or function. Thus, we will be able to characterize deeper textual structures and patterns with the genre parameter, according to House (2015). One might therefore argue that genre records texts with macro-contexts of the linguistic and cultural community in which the text is immersed, in contrast to the register category (field, tenor, and mode), which only catches the relationship between text and micro-context.

Applying the Model:

House' s model revised (2015) is commonly applied in translation quality assessment by doing the following chronological steps:

1. Doing a register analysis to get the source text profile.
2. Describing source text genre realized in register.
3. Giving a statement of function to the source text related with ideational and interpersonal meaning.
4. Doing the same thing to the target text as the source text was treated above.
5. Comparing the two texts profiles to produce a statement of mismatches which is categorized according to the genre and the situational dimension of the genre and register. The errors found are categorized into "covertly erroneous errors" and "overtly erroneous errors".
6. Providing a statement of quality with reference to the translation result.



7. Categorizing the translation result into two kinds: overt translation and covert translation (Munday 93).

The fourth step, though claimed, does not appear in House's work as she confines herself to only "listing the mismatches along the various dimensions" (House, 2015, 45). So, the analysis process is not visible.

Previous Studies:

Many translation studies have been conducted on the quality assessment in different fields of translation. However, there are very few theses and studies based on the House's TQA model. Here are some of the relevant studies:

One of the most related studies to the current study is The Application of House's (2015) Translation Quality Assessment Model to Arabic-English Translation by Ali Al-Aizari. The objective of this paper is to contribute to the development of (TQA) with reference to El Tayeb Salih literary works translated by Denys Johnson Davies. Thus, the aim is to create a standard that will perhaps help in evaluating the quality of translations and perhaps even stop translated literary works from being approved without additional research into the quality of the translation. In "The Application of House Translation Quality Assessment Model in Persian Translation of "Williams Obstetrics" Course Book," Sharif and Abadi attempted to identify the substantial discrepancies between the translators' overt and covert errors. In order to examine the register, they took into account the field, tenor, and mode in both the original book and its translation. They did this by selecting a random sample of pages from the book using the Krejcie-Morgan sample-size table. The majority of the translation was a covert one, according to the results, and the researchers concluded that the translation was well-qualified because they could find no dimensional incompatibilities between the ST and the TT. novel translated into Persian.

A Translation Quality Assessment of Two English Translations of Omar Khayyam's Rubaiyat Based on Juliane House's Model (1997) was conducted by Ghafouripour and Eslamieh . In order to assess the quality of the English translations of Omar Khayyam's Rubaiyat, they used House's (1997) TQA Model. The aim of their research was to evaluate the translation of Omar Khayyam's Rubaiyat made by two native and non-native translators (Edward Fitzgerald and Saeed Saeedpour).



They claimed that the errors were divided into overt and covert categories based on House's approach.

In his study A Translation Quality Assessment of Talal Itani's English Translation of Surat Abas (2013) by Manar Abdel Rahman. The researcher attempted to apply House's TQA Model to Itani's translation of the holy Quran's "Abas" verses, arguing that the translator made commendable efforts to create a contemporary and readable translation of the text. The translation has many points of weakness that disabled the target text from matching the function of the source text at the ideational and interpersonal levels. The translation could neither convey the content of the target text properly nor match the beauty of its form. Therefore, according to the researcher it can be concluded that Itani's translation of the Qur'an obviously proves the untranslatability of the Qur'anic text and that there should be an untraditional strategy to convey the meanings of the Qur'an in other languages more understandably.

In the study "The House Model's Application to 'Longman's Medical Embryology' and Its Translation into Persian", prepared by Azam Alikhademi, the goal of this study was to examine TQA on a medical text in the context of science. The House Translation Quality Assessment (TQA) technique has been used to evaluate the Persian translation of the book "Medical Longmans Embryology." The researcher several randomly chosen samples of source and target text for his investigation. The ST was carefully examined before the TT and translation was compared in order to identify two types of faults: "overtly erroneous errors and covertly erroneous errors" according to House classifications of errors. Five categories were used to classify overtly incorrect errors: grammatical errors, omissions, additions, untranslated, and subtle changes in meaning. At the conclusion of his investigation, the researcher came to the conclusion that this scientific document had been translated clandestinely since, in House's opinion, covert translations of scientific literature are appropriate. As a result, rather than being overt, this translation can be categorized as covert. force and impact of STs. In order to meet the requirements of accuracy and acceptability, the researcher suggested that the translation be updated and post-edited, as the aesthetic aspect was also lost in the translations.

Discussion:

The novel "Rosshalde," written by Herman Hesse and translated from German by Ralph Manheim in 1914, and its Arabic translation, "روزهالده," translated by Abdulwahab Al-Maqaleh and published in 2004.

Comparison of Original and Translation:

As we mentioned previously the comparison between the ST and the TT is based on House's TQA model. It involves an analysis and a comparison of the original text and its translation based on three dimensions: text, register (field, tenor and mode) and genre. It focuses at the lexical and syntactic distinctions between the profiles of the ST and TT in terms of these parameters. A translation of the TT is included in the analysis along with passages from the ST and TT. The comparison is based on House's claim that translation is "the replacement of a text in the source language by a semantically and pragmatically equivalent text in the target language" (House, 2015).

Register analysis (ST VS. TT):

This includes the comparison between the ST and TT in terms of the three dimensions of field, tenor, and mode.

Field (ST vs.TT):

Considering the field dimension, the ST and TT comparison includes an appropriate assessment along these lines:

1) Subject matter and social action:

The field dimension analyzes the manner in which the ST and TT's subject matter has been presented. It focuses on the lexical and syntactic introduction of the main idea, which is culture specific terms. The assessment centers on whether any differences in the linguistic representation have an impact on the final product's quality.

a. Lexical differences:

	ST	TT
1	Veraguth took some old photographs from a box of odds and ends	اخرج فرغوث بعض الصور القديمة من صندوق العاديات
2	Good afternoon	السلام عليكم
3	As usual, a mouthful of Chianti with greasy spaghetti	كالعادة الفم المليء بالشيناتي والمكرونه المليئة بالزيت

4	He dug out photographs of Malays, Chinese, Tamils, Arabs and Javanese (chapter -3)	فتش بركهارات بين اكوام الصور واره صوراً لملاويين وصينيين وتاميليين وعرب ويابانيين
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The problems of translating cultural terms in this novel are few. In other words, the translator conveyed the cultural terms in the novel well compared to the previous novel. Perhaps this was because the original is Germany not English, so the English text was in a simple and easy language, unlike the language used in the previous novel, It was in an American language full of American terms, words, and political and cultural terms. According to extract (1) in the previous table, In the first example, we find that the translator was not successfully translated some of the phrases, as is noted in the first example when he translated the idioms "a box of odds and ends" as "صندوق العاديات" If we look at the correct or closest meaning of the term, it will be "صندوق الكراكيب". In the second example we noticed that the translator rendered the phrase "Good evening" as "السلام عليكم" Therefore, the translator mistranslated the sentence, and it would have been better if they had translated it as "Good afternoon". In the third example the translator translated the word "Chianti" as "شيانتي", he used the literal strategy to render the word. it is clear from the translation, the translator did not know the original meaning of the word, so when you search for the word, you find that the word means a type of wine (Italian wine), According to the online encyclopedia, the best accurate translation for the term is "كيانتي". In the last example the word "Javanese" has been rendered by the translator as "يابانيين". However, when we look to the correct meaning of this word, we see that the translator should have used the best word "الجاويين" which is refers to the Indonesian city of Java.

B. Syntactic Differences:

No.	ST	TT
1	And see that he doesn't get too much oats	وتأكد من أنه يتناول كمية من الشوفان

1	"He still remembers everything," he thought gratefully. "He's right, the last time we stuck almost entirely to Moselle, and one night we really drank."	"إنه لا يزال يتذكر كل شيء.. إنه على حق، لقد اندمجنا في المرة الأخيرة كلية "بالموسيل" وقضينا الليل كله في الشرب"
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The translator did not translate the word (he) into (هو), but replaced it with a very suitable conjunction, which is (إنه). As is also clear in the previous example and in more than one place, the comma has been replaced by the letter (و). But according to Halliday and Hassan (1976), English texts can be cohesive without the usage of clear cohesion connections, hence this is not a translation failure. This applies equally to Arabic texts as well.

Tenor:

The second dimension, tenor, is concerned with presenting the main differences relating to the ST and TT author's provenance and personal stance, social role relationship and social attitude. It shows how these elements were affected during the translation process at the lexical, syntactic, and textual levels. This level's aim is to assess if the TT and the ST are pragmatically, semantically, and stylistically the same, meaning that reading in the TT would have the same emotional impact on the reader as reading in the ST. This makes sense in the ways that follow.

Author's Personal Stance:

In order to make it more understandable for the readers, the novel was adjusted when translated into Modern Standard Arabic.

Social Role Relationship:

The translator tried to use strategies to maintain the cultural terms throughout the target translation. These examples show how often Al-Maqalih translated idioms and proverbs incorrectly into Arabic, as can be seen in his translations of these texts:

No.	ST	TT
1	She felt as though she were sitting on a limb that was being sawed off.	شعرت كأنها كانت واقفه على طنف قطع بمنشار

2	He had drawn a line. In his heart he had made his sacrifice,	لقد رسم خطأ. وفي قلبه قدم القرбан.
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This translation clearly changes the meaning of the idioms, given that, as the previous situations show, literal translation is the strategy employed. This will be discussed further when talking about overtly erroneous errors in translation.

Social Attitude:

The ST and TT used the formal style. Modern Standard Arabic used in the formal writing of today can be used to translate the English formal and informal styles (Ghazala, 2008). This is because of cultural differences, which may cause a shift in style from one type to another and concentration on the TT addressees in order to have readable, adequate, and understandable translated text. However, the translator rendered some texts from formal English into informal Arabic to keep the conversation intimate in such cases, this can be a mistranslation. This can be seen in the following examples:

No	ST	TT
1	Well, look: if you've done something that isn't right, you know it and you're ashamed.	طيب، سأقول لك: اذا مارتكبت خطأ ماء، وعرفته فانك تخجل. 31
2	There, "she said in her deep quite voice, the sound of which was home and hearth to him. " There. Now you've told me everything.	"طيب" قالتها بصوتها الخفيض العميق. الصوت الذي كان البيت والماوى بالنسبة له. "طيب" لقد اخبرتني الان بكل شيء.

Mode:

According to House (2015), the term "mode" describes the methods used in the creation of a certain text (64). Depending on whether the ST aims for their content to be read aloud or spoken, it can be either simple or complex. Analysis of the medium is part of the mode dimension.

Participation:

Participation might be basic ('monologue or dialogue) or complicated ('mixed') according to (House 29). Only the addressees' participation and an indirect addresser are involved in the monologue. The degree of real or prospective engagement of the participants in the creation of the text is referred to as participation. otherwise, participation is simple if the addressee is involved in monologue; but participation becomes complex if the addressee-involving processes are mentioned in the text. So, in addition to dialogue between the major characters, there is a monologue with many times in which the readers are addressed directly, making participation complex.

No.	SL	TT
1	<p>"Why? Pierre would come to live with me in the studio." "Please don't begin that again. You know I can't leave Pierre here alone." The painter grew angry. "Alone!" he cried bitterly. "He's not alone when he's with me." "I can't leave him here and I don't wish to. There's no point in arguing about it any more." "I see. You don't wish to." He fell silent, for Pierre had come back, and they sat down to table. The boy sat between his estranged parents</p>	<p>- لماذا؟ "بيير" سيأتي ليقدم معي في الموسم" - ارجوك الا تذكر ذلك من جديد. انت تدري انني لا أستطيع ان اترك "بيير" هنا بمفرده." صار الرسام أكثر غضباً: - بمفرده؟ صاح بمرارة "انه لن يكون بمفرده وهو معي" - لا أستطيع أن اتركه هنا، ولا ارجب أن أفعل. وليس هنالك من داع لمزيد حول هذه المسألة. - لقد فهمت. إنك لا ترغيبين ان تتركه وغرق في صمت " إذ ان بيير" كان قد عاد فجلسوا الى المائدة. جلس الولد بين أبوية الغربيين.</p>

Hermann Hesse wanted to give readers a closer insight into his personal history, his trips, his feelings for his kids, and his marital issues. The dialogue above makes it very evident how much love the two main characters have for the kid they lost at the conclusion of the book—the one thing that unites them—and how his passing has left them with nothing else to hold each other together. It seems as though he wished for the reader to learn more about

the challenging life he led in spite of his notoriety as an author and people's perception that he was content. This is the same anguish and suffering that the protagonist of the novel went through, in spite of people's different views of the famous painter as a happy and famous man.

Medium

The medium according to House (2015) **means the channel whether it is simple (written to be read as if spoken) or complex (113)**. The medium of the target text remains complex, i.e. the text was written to be read as if spoken. A simple participation would be a monologue in which the addressee does not participate, but a complex participation would use a variety of techniques, such as the use of pronouns, the presence of contact parentheses and exclamations, or switches between declarative, imperative, and interrogative sentence patterns, to involve the addressees (House 40).

	SL	TT
1	"Good evening, Papa." "Good evening, Albert. Did you have a good trip?" "Yes, thank you. Good evening, Herr Burkhardt."	"مساء الخير "بابا"" "مساء الخير، يا "البرت". هل كانت رحلتك مريحة؟" "نعم، شكراً. مساء الخير يا "هر بركهارت"."
2	"Old hat!" he cried somewhat harshly. "Wagner is finished. Isn't he, Albert?"	"قبعة قديمة!" صاح بشيء من الفظاظاة : "فاجنر " انتهى، اليس كذلك ياالبرت ؟"

Genre:

The two texts are similar in meaning and impact, as the target text is merely a translation of a novel from simple English (the original is German). Translation attempts to preserve the original features of the original text. The novel was conveyed well to the Arab reader.

Overtly Erroneous Errors:

In this section, the overtly erroneous errors will be examined as they appear in the target text. According to House (2015), overtly erroneous errors are categorized into seven subcategories:

1. Not translated.
2. Slight change in meaning.
3. Significant change in meaning.
4. Distortion of meaning.
5. Creative translation.

Based on these five categories from House's model (2015), the novel has been analyzed as TT, and the relevant errors have been found in the following lines:

1- Not translated:

This category includes terms and phrases that were not translated in the TT:

	SL	TT
1	Good things that will build up his strength: eggs, bouillon, fresh cream. Try him on egg yolks. If he prefers them sweet, beat them up in a cup with sugar. And now tell me, have you noticed anything else?"	الأشياء الجيدة التي تساعد على استعادة قواه: البيض، الحساء، القشدة الطازجة. حاولي ان تعطية صفار البيض. والان قولي لي، هل لاحظت شيئاً اخر عليه؟
2	splashed each other's overheated faces	يرش أحدهما وجه الآخر بالماء

As noted, the translator overlooks some phrases in the original text and ignores their translation "If he prefers them sweet, beat them up in a cup with sugar" It is not one or two words, but a very long sentence mentioned in original text, which the phrase has already taken from. In the example (2) The translator omits the word "overheated" which mean "محمومة - حارة" in the text and merely translated the complete phrase, even if the phrase was correct for the Arab reader of the text. However, the translator's omission of this phrase is considered an overtly onerous errors according to House's categories.

2- Slight change in meaning:

This category includes all the terms and expressions that have been translated with a slight change in meaning, where some of the original meaning is kept but not all of it. reflecting partial transference of meaning or partial faithfulness to the ST. However, this does not change the meaning in thing, but that would make it harder to communicate or make the ST message delivered effectively.

	SL	TT
1	a discreet doctor-smell gathered him in and a young girl in a long, snow-white nurse's apron took his card.	ايظته رائحة محددة تلازم الأطباء، وارشده فتاة بمريلة بياض الثلج، بعد ان تطلعت ببطاقته.
2	She bent over the round Mahogany table.	انحنيت فوق طاولة الماهوقني
3	She felt as though she were sitting on a limb that was being sawed off	شعرت كأنها كانت واقفه على طرف قطع بمنشار
4	As usual, a mouthful of Chianti with greasy spaghetti	كالعادة، الفم المليء "بالشيانتي" والمكرونه المليئة بالزيت

In example (1), the closest translation to "nurse's apron" is "معطف" because "منزر" means worn over other clothing to cover the front of the body, covering the body from the waist down, or also cover the upper part of the body and is usually without sleeves, unlike nurses' clothing, which differs from an apron. In example (2), Mahogany table, it's clear that this is a kind of tables, but looking at the websites and dictionaries, and to make it more obvious for Arabic reader, the translator should add the word "الخشبية" so the best translation will be "طاولة الماهوقني الخشبية". In the example (3) as mentioned before the word "Chianti" it is a kind of wine, the translator has render it to "شيانتي" the strategy which he has used was the literal translation or Arabization for the word, but the best translation for it is "كيانتي". In example (4) The translator when he translated this sentence is not said to be literal translation because it is not translated word-by-word; rather the translator tries to convey the meaning of the SL item in the TT. The translator, when he translated this sentence, it

was not a literal translation because it was not translated word-for-word; rather, the translator tries to convey the meaning of the SL item in the TT; he chose Arabic vocabularies, but still confuses the Arabic reader; he has to make it easier or bring an equilibrium from Arabic language, so the best translation is going to be:

"شعرت على انها على هاوية آيلة للسقوط" or "شعرت انها على شفا جرف هار"

3- Significant change in meaning:

this category embodied when there is a big difference between the ST and the TT. *As in* the following examples :

	SL	TT
1	Good afternoon	السلام عليكم
2	Good things that will build up his strength: eggs, bouillon.	الأشياء الجيدة التي ستساعده على استعادة قواه: البيض، الحساء، القشدة الطازجة.
3	He strode quickly down the hot city street. The doctor lived in a quiet, fashionable neighborhood	حث خطاه في شارع المدينة المقفر. كان الطبيب يقيم في حارة هادئة قديمة.
4	Veraguth had always felt a deep dislike of lifeless city streets, especially in the summer; 216	لطالما شعر "فرغوث" بالبغض العميق لشوارع المدينة المهجورة، وبالذات في فصل الصيف.

Looking to the examples above in first example, the Arabic translation of this phrase is not what it exactly means in English. It could be translated as "مساء الخير". In the Arabic language, we naturally use the phrase "Good evening" "مساء الخير", even if "peace be upon you" "السلام عليكم" is a Muslim greeting, and it is part of our religion. In the second example the translator rendered the word "bouillon" as "حساء", and there is difference between "soup" which mean "حساء" and "bouillon" which mean "مرق" even in ingredients and test ...! in the next example (3) the word "fashionable" is not mean "تقليدي" as the translator render it, but it means "عصري" of modernity. In the last example (4) the translator render

the word "lifeless" as "مهجورة" which indicates that there are no longer any humans residing there. However, this is not the meaning intended by the novel's author (Hesse), who intended to convey that it is empty but still vacant throughout the summer. Therefore, he had to select the proper word, which is "خالية من الناس" "خالية".

4- Distortion of meaning:

This category lists the errors in the translation process that result in a complete distortion of the ST intended meaning. Consider examples:

	ST	TT
1	He dug out photographs of Malays, Chinese, Tamils, Arabs and Javanese	فتش بركهارات بين اكوام الصور واره صوراً لملاويين وصينيين وتاميليين وعرب ويابانيين
2	In the anteroom, amid large, gold-framed pictures and thick carpets,	وبعد الظهر، وسط لوحات مؤطره باللون الذهبي في صالة كبيرة ذات سجادة غليظة.
3	He quietly took out a little sketchbook and began to draw the little sleeper's head and arm.	اخذ بهدوء دفتر تخطيطات أولية وشرع يرسم الراس النائم والذراع.
4	Veraguth took some old photographs from a box of odds and ends	اخرج فرغوث بعض الصور القديمة من صندوق العاديات
5	Humph - letting yourself be dragged to the altar	لا تسمح لنفسك ان تجر الى المذبح
6	He had drawn a line. In his heart he had made his sacrifice	لقد رسم خطاً. وفي قلبه قدم القرбан.

The first example shows how the translator mistranslated the word "Javanese" as "Japanese," "اليابانيين" which was not what the writer intended in the original text. Instead, the novelist meant for that to be "الجاويين", and "it refers to Javanese in reference to the Indonesian city of Java "جاوا". In the second example (2), it is clear that the translator made

an enormous error when translating the word "anteroom" into Arabic. This wrong translation is known as "distortion of meaning," since the word actually refers to the hall, lobby, and waiting room, "الردهة- الصالة -غرفة الانتظار" not the afternoon (بعد الظهر). In the third example, the word "sketchbook" refers to "دفتر الرسم" rather than "دفتر تخطيطات اولية" when translated into Arabic. Since the main character of the novel is a painter and is attempting to draw the sleeping son's head in this extract, what will he do with the book of plans? In the example (4) a box of odds and ends that means box that contains unnecessary items, so the word "عاديات" is not suitable in this place the best translation for such idiom is "الكرايب". in example (5) and (6) These are idioms, and as is common with Al-Maqaleh's idiom translations, he commonly transfers them literally without looking for the idioms' deeper meaning. It is well known that idioms fail literal translation and understanding when spoken due to their actual meaning is not conveyed by the words themselves. Looking to the first example "dragged to the altar" the translator render it to "ان تجر الى المذبح" the translator failed to bring the exact meaning. He simply renders the idiom literally without analyzing the deep meaning, consider the exact meaning of this idiom is "تجر الى الزواج". In the second idioms the translator also render it literally he has not comprehended the context of situation in which this word is used to come up with the most appropriate rendering of such idiom, he translate "He had drawn a line" as "رسم خطاً", However, that was not Hessa's intention; rather, he meant to terminate it "وضع حداً".

5- Creative Translation:

In this category, the translator adds some extra words and information to the TT that does not exist in the ST. Consider example below:

	SL	TT
1	passing over the flags and the iron foot scraper, the door handle was touched	تجتاز البساط والمداس الحديدي الذي يستخدم لتنظيف الأحذية مما علق به من ثلج او وحل، لمّست اكرة الباب.

We previously mentioned the error in translating the word "flags" but here we are talking about the explanation that the translator added and it was "الذي يستخدم لتنظيف الأحذية مما علق" and not mentioned in the original text. He could have conveyed the word in an easier way that contained its exact meaning, such as "مكشّطة القدم الحديدية" If it was



necessary to put a comment, it should have been to put it in parentheses or a foot note at the bottom of the page, as he did with the word “taler,” commenting that it is an old German currency.

Statement of Quality:

Many differences have been found when comparing the source and target texts in terms of field, tenor, and mode. The many apparent errors stand out the most. Furthermore, the majority of the strategies of translation employed in these cultural literary texts suggest that the translation is overt, meaning that the TT maintains the characteristics and features of the ST. According to House’s translation quality assessment model (2015), overt translation preserves the ST culture in the TT, and translators do not use target culture to translate source culture in the TT. They instead clarify the information related to the ST, since the ST is a literary work and must be translated overtly. Therefore, all the instances in which the ST is not translated overtly have been identified and analyzed.

In the field category, there were that mismatches found in the lexical and syntactic items. As long as the translator could choose his words carefully and in understandable Arabic language vocabularies, the translation wasn't excessively difficult or complicated. However, there were those simple cultural words and terms that were not translated well into Arabic and were translated incorrectly or literally, but they were not that bad. Two source texts include formal language in terms of register and tenor. The social distance between the author and readers is friendly and pleasant, despite the formality of these texts, and there is a sense of understanding and sympathy. In some cases, the original text's viewpoint and translated texts are similar from an author's personal (intellectual and emotional) perspective. The reader or speaker may feel compassion or contempt towards certain terrible events because, for example, the translator may have experienced similar circumstances in their own life. Furthermore, in terms of mode, there is compatibility between the two texts concerning participation. as there have been no obvious mismatches. Regarding the medium, this novel does not have any obvious changes from dialogue to monologues. Overall, the case study application of House's TQA model has demonstrated its usefulness for an English-language novel with cultural- specific terms (in the author's personal instance, we are unable to apply this to a translation from the original because Heman Hessa's personal instance differs from Ralph Manheim's). House's model considers



the ideational and interpersonal functions of a text in addition to the equivalency-based match between the ST and TT. The model's application has also demonstrated that various cultural terms were not effectively conveyed to readers of the target language when literal translation strategies were used.

Conclusion:

The connection between the original and translation is central to the idea of translation quality assessment. The goal of this study was to evaluate the quality of the translation of the Herman Hesse's Rosshalde cultural markers. The translation quality



assessment model set out by House has shown to be extremely useful. It is quite effective when used on a Specific element in the text or specific pages of the novel, but it would be very difficult to apply to a novel with hundreds of pages. The analytical process used in the study was based on the House (2015) model and involved three steps: (1) creating a profile for each ST; (2) comparing the ST and TT profiles; and (3) producing a quality statement that summarized and discussed the translation quality. The analysis has demonstrated the great utility of her TQA model. When the House-recommended processes were followed and the profiles of the ST and TT were compared, several mismatches were found at practically every register parameter dimension. Here, the study conclude that These mismatches have exposed the nature of the error, i.e., overtly erroneous errors. Overtly erroneous errors were categorized into five categories: not translated, slight change in meaning, significant change in meaning, distortion of meaning and creative translation. The errors that appeared, prove that the quality of translation many of the culture markers is not acceptable, but not all the markers. According to the analysis above and the results the translator should be familiar with the terms of cultural markers to avoid problems with the translation. The researcher hopes that this study will help the researchers in examining the problems that translators faced while translating cultural markers in literary works.



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