

The Applicability of House's (2015) Translation Quality Assessment Model on Fiction: Evidence from Mahfouz's *Midaq Alley*

Randa Kullab

randahmkullab@siswa.um.edu.my
Faculty of Languages and Linguistics,
Universiti Malaya, Kuala Lumpur, Malaysia.

Ali Jalalian Daghigh*

jalalian@um.edu.my
Department of English Language,
Faculty of Languages and Linguistics,
Universiti Malaya, Kuala Lumpur, Malaysia.

Kais Amir Kadhim

Kais.kadhim@umt.edu.my
Department of English Language Communication,
Centre for Foundation and Continuing Education,
University of Malaysia Terengganu, Terengganu, Malaysia.

Abstract

Translation Quality Assessment (TQA) is a central concern for both translation practice and academic research. However, the very limited studies assessing the translation quality (TQ) of literary texts, especially fiction, have not accounted for the distinction between the narrative and the character's dialogue in the assessment. The present study is an attempt to investigate the applicability of House's (2015) TQA model in assessing the TQ of fiction and to propose modifications. In doing so, we scrutinized the translation quality of *Midaq Alley* by Naguib Mahfouz, translated from Arabic into English, utilizing House's (2015) TQA model to capture the applicability of the model. The findings reveal that House's

(2015) TQA model accommodates the TQA of fiction. The proposed modifications have implications for both translators and trainers.

Keywords: Literary Translation, Midaq Alley, Translation Quality Assessment (TQA), House's TQA Model, Arabic-to-English Translation

1. Introduction

Quality assessment is essential in translation to ensure that the product achieves the intended function. One of the major concerns is the subjectivity of such assessment, because the assessment of the target text (TT) is conducted by an assessor. Thus, to avoid subjectivity, a number of translation quality assessment (TQA) models have been created to allow assessments that are based on theory instead of the assessor's personal judgment.

However, there is no consensus on specific criteria for assessing translation quality (TQ). This may be attributed to the diversity of the perspectives tackling TQ (Bittner, 2020; Jiang, 2010). As a result, several TQA models have been developed, including those by Reiss (1971), Nord (1991), Williams (2004), Delizée (2011), and House (1977, 1997, 2015). In each of the models, TQ is approached differently. For instance, in textual-based models, quality is defined in terms of function as it manifests in the text types (Reiss, 1971), in the interaction between the text's intra-textual and inter-textual factors (Nord, 1991), and in the text's situational context (1977, 1997, 2015). On the other hand, in William's (2004) argumentative-based model, quality is defined as transferring the argument between ST and TT based on certain criteria, while in Delizée's (2011) skill-based model, quality is dependent on examining several translation skills (e.g., linguistic and professional skills). Thus, although various TQA models have been proposed by several scholars, the assessment of TQ is still a problematic issue from the methodological perspective (Han, 2020). In view of this issue, the application of several existing TQA models has been suggested (e.g., Ma, 2016; Kargarzadeh & Paziresh, 2017) in order to look into the criteria and standards of TQA.

Among the textual-based models, the TQA models by Reiss (1971), and Nord (1991) could be considered as being theoretically valid as they are grounded on functional theories of translation studies (Lauscher, 2000). Nevertheless, they do not have a clear operationalization methodology (House, 2015). In addition, the parameters set by these two models to grasp the text's function are unsystematized and randomly discussed. However, by incorporating the register theory, House's

(1997, 2015) models provide a more systematic way to identify the text's function, discussing these parameters under Field, Tenor and Mode. Moreover, when it comes to the model's operationalization, House (1997, 2015) provides a clear methodology to identify the text's function and its translation quality.

Several scholars have applied House's models to different text types, including advertisements (Ehsani & Zohrabi, 2014), religious texts (Al-Sharafi & Khader, 2019), humorous texts (Vallès, 2014), and novels (Kargarzadeh & Pazireh, 2017; Mohammad, 2019; Naidj & Motahari, 2019; Mahmood & Fathi, 2022; Al-Aizari, 2023; Kazmi et al., 2023), to assess the quality of the translations by identifying the covert and overt translation strategies offered by House (1977, 1997, 2015). A problem with the previous studies focusing on novels is their attempt to apply House's (1997, 2015) TQA models without addressing one of the main genre features of these fiction works, namely the dialogue between the novels' characters.

Fiction, indeed, represents one of the most challenging registers, as it shows an imaginative rather than an actual situational context (e.g., Biber & Conrad, 2009; Egbert & Mahlberg, 2020). The author creates a "fictional world to the reader wherein the fictional characters interact with one another", and where these characters "reveal their own personal thoughts and attitudes, even though the author herself never directly describes her own personal attitudes" (Biber & Conrad 2009, p. 132). This indicates that the author's personal attitude is different than their character's. However, House (1997) has assessed the TQ of a short story without considering the dialogue among the story's characters, where these characters' communicate their attitudes, because her model does not account for such conversations. In view of this issue, the present study suggests improvements to the model by proposing several modifications to enable it to better suit the TQA of fiction. The improvements were based on a preliminary analysis of an Arabic novel, called "زقاق المدق" (Midaq Alley), written by Naguib Mahfouz in 1949, and its English translation by Davies (2011).

2. House's (2015) TQA Model

House proposed her first TQA model in 1977, which was revised in 1997 and then again in 2015. However, the benchmark for these models has remained the same, namely maintaining functional equivalence in translation. To identify this functional equivalence, House (1997/2015) elucidated that a text should be analyzed within its context of situation. Therefore, she incorporated register

theory, represented by Halliday and Martin's (1993) Field, Tenor, and Mode. House (2015, p. 31) broke down the context of situation into more easily identifiable parts, termed "situational dimensions", which are the linguistic realizations through which Field, Tenor, and Mode are realized.

House's model seeks lexical means, including the granularity of lexis, lexical fields, and Hallidayan processes (material, mental, and relational) under Field. Under Tenor, the analysis covers the lexical and syntactic means examined according to the dimensions of the author's temporal, social and geographical provenance, as well as the author's (intellectual and emotional) stance, social role relationship, social attitude, and participation. The Mode variable basically includes Medium (*spokenness* versus *writtenness*) and Connectivity (coherence and cohesion), and it is identified by lexical, syntactic and textual means. House's (2015) model further incorporates genre, along with the text's register. According to House (1997, p. 107), genre is a socially specific and pre-scientific category: that is, it is related to regular usage in its everyday sense, which is "characterized in terms of occurrence of use, source and a communicative purpose or any combination of these". House's (2015) TQA model can be captured as displayed in Figure 1.

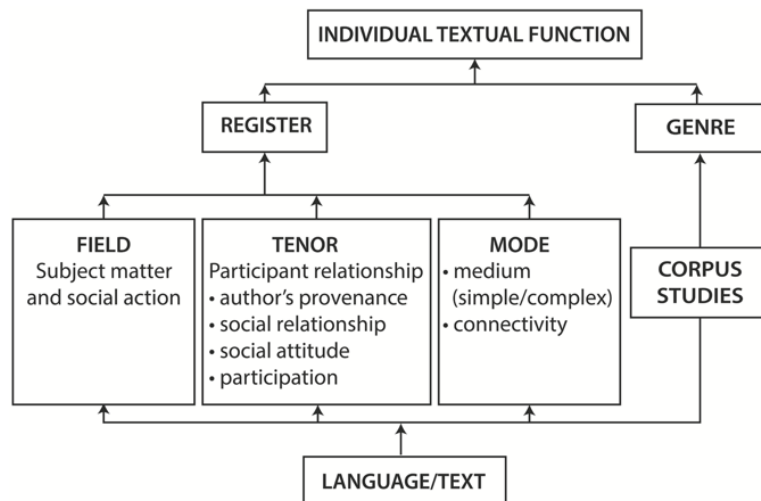


Figure 1: House's TQA model (2015, p. 124).

As a result of the linguistic analysis at the situational dimensions incorporated under, Field, Tenor and Mode, first, the ST textual profile is identified to provide a statement of the ST's function. Then, a comparison of ST and TT textual profiles is provided, thus, generating the statement of

quality. The comparison of the ST and TT involves listing two different types of error, namely covertly erroneous errors (along the situational dimensions under Field, Tenor and Mode) and overtly erroneous errors (such as omission, addition, and changes of the meaning of ST items or breach of the TT's language system) (House, 1997, 2015).

However, one would face a major issue when applying House's (2015) TQA model to fiction in which the narrative includes several conversations between the novel's characters, because the model does not differentiate between the narrative and the characters' conversation. This feature, the inclusion of fictional dialogue, has attracted the attention of scholars'. Among others, they have examined the translation of specific orality features of literary translation, such as interjections, from English into Arabic (Farhoudi, 2012), requests from English into Thai (Deepadung, 2009), and swear words from Italian into English (Maher, 2012), within the context of conversation between characters. Such features have been identified as problematic in translation by these scholars because fictional dialogues do not produce real conversation (the conversation between the author and the reader), but rather a natural imitation of conversation compared to other spoken genres such as political speeches (Valdeón, 2017). As Messerli (2017) states, dialogue among characters in fiction embodies the participation of fictional participants, where the characters use several text phenomena, such as dialect, to show the *spokenness* of the utterances (Al-Rubai'I, 1996), or even to reveal their regional provenance, social class, or cultural ethnicity (Planchenault, 2017).

House's (2015) TQA model takes participation or social class (under tenor) and *spokenness* (under Mode) into consideration as far as the conversation between the author and the reader is concerned. However, given that a complex genre such as fiction includes both narrative and fictional dialogue (e.g., Biber & Conrad, 2009; Egbert & Mahlberg, 2020), the assessment needs to be more dynamic to grasp these situational dimensions at all the levels they appear because they serve different functions related to different participants at each level. Social role relationships, social attitude, and participation under tenor, and medium, under mode, are the situational dimensions where the conversation between the fictional characters may occur. With these fictional dialogues, fiction provides a unique genre whose aspects need to be considered not only in the translation but also in the assessment of texts.

3. Methods

As we aim to propose improvements to House's (2015) TQA model, we needed to showcase instances of fictional dialogues in a work of fiction and its translation. To do so, we conducted a preliminary analysis of "زقاق المدق" (*Midaq Alley*), an Arabic novel by Naguib Mahfouz in 1949, and its English translation by Davies (2011). The preliminary analysis revealed that the selected texts represent all the different types of linguistic manifestations under Field, Tenor, and Mode, rendering *Midaq Alley* well to House's TQA (2015) model, where many subtle linguistic realizations need to be thoroughly considered in an assessment. *Midaq Alley* is a novel that documents the impact of World War II on ordinary people, taking place in *Midaq Alley* in Egypt, that holds significant cultural and historical value (Deep, 1983). It is regarded as a documentation of the social consequences of World War II on a selected society that is representative of many Middle Eastern societies. In the novel, Naguib Mahfouz attempts to reveal the impact of the war on the people by including several occurrences of fictional dialogues, rendering the data well to the objective of the study.

House's TQA (2015) model operationalization phases were followed step by step to capture the applicability of the model to the TQA of fiction. However, as the study focused solely on the situational dimensions in which the model needed to differentiate between the narrative and the characters' dialogue levels, the examples presented in this paper have been restricted to social role relationships, social attitudes, and participation (under Tenor) and medium (under Mode). The analysis under Field deals with the story rather than the author, readers, or characters, without requiring any analysis of participation in relationships. Similarly, under Tenor, the analysis under the author's temporal, social and geographical provenance and emotional and intellectual stance are author-related situational dimensions which do not involve any participation in relationships and communication channels. Therefore, all the situational dimensions under Field, and the author's temporal, social and geographical provenance and emotional and intellectual stance under Tenor, are identifiable at the narrative level. Finally, as the study aims solely to propose improvements to the model, the examples selected are based on the mismatches identified in the TT and mainly serve the purpose of the study rather than identifying the TT's quality. For example, under Tenor, the use of popular words is analysed if they are either dropped in translation or translated covertly.

4. Findings and Discussion

This section discusses the findings that emerged from the application of House's (2015) TQA model to the ST and TT in *Midaq Alley*.

4.1 Tenor

Tenor deals with the author's origin and stance as well as participation relationships, tackling several situational dimensions, including the author's temporal, social and geographical provenance, emotional and intellectual stance, social role relationship, social attitude, and participation. However, as stated earlier, under tenor, only the situational dimensions of social role relationship, social attitude and participation are discussed, since they involve different participation relationships, some of which are author-reader related and the others are among the novel's characters.

4.1.1 Social Role Relationship

Based on House's (2015) TQA model, the social role relationship can be either symmetrical, where the author shows solidarity with the reader, or asymmetrical, where the author shows authority over the reader. However, a limitation of the model is that seeking the symmetrical and asymmetrical relationships is limited to the level of the author-reader relationship. There are another two levels of relationship, namely the author-character relationship and the relationship between the novel's characters, observed in the ST.

To begin with, the model is able to capture the linguistic realizations of the author-reader relationship in the ST. It identifies both the symmetrical and the asymmetrical relationships, expressed syntactically through the illocutionary forces of warning, order, and assertion in the narrative. For example, the statement “!ومع ذلك أقول حذار” [“Even though I say caution!”] expresses a warning illocutionary force reduced by the grammatical metaphor where the nominalized verb “حذار” [“caution”] replaces the imperative verb “أحذر” [“I caution”] in the indirect speech act “I say caution”. The nominalization is also utilized to avoid placing “you” in the object position, which reduces the utterance's perlocutionary force; thus, it becomes less invasive and reflects a symmetrical relationship.

However, the model does not allow an assessor to adequately examine both the symmetrical and the asymmetrical relationships among the characters in the ST. In the ST, the

overall symmetrical relationship among the characters (with a few instances where they show asymmetrical relationships) is syntactically expressed through the illocutionary forces of order, threat, insult, and suggestion. For example, the utterance “لايد” [“without fail”] is produced by Boss Kirsha, the café owner, necessitating an unfamiliar young salesman to visit his café. To show solidarity, the speaker employs an interpersonal grammatical metaphor to indirectly express an order with a declarative mood, thus reflecting a symmetrical role relationship.

The TT shows some mismatches in translation of author-reader and author-character relationships, and in relationships among the characters, which necessitates consideration of the same relationships in the TT. There are several instances where the TT deviates from the ST symmetrical relationships, expressed through the warning illocutionary forces, and the order and suggestion illocutionary forces among the characters. Two such examples are shown in Table 1.

Table 1: Examples of Social Role Relationship

Level	Linguistic realization	Means	ST	Gloss	TT
Narrative (author-reader relationship) (symmetrical)	Illocutionary force of warning	Syntactic	ومع ذلك أقول حذار! إياك أن تتصورها امرأة شهوانية، تستحوذ عليها هي أبعد شهوة طاغية. ما تكون عن ذلك! (Ch.31, p. 276)	Even though I say caution! you do not picture her as a lustful woman, that an overwhelming lust is obsessing her. She is the furthest of that!	Despite this, I caution you: do not picture her as a woman driven by lust or one in thrall to its imperious demands.
			ولما لم ينبس الفتى بكلمة، قال الآخر بتوكيد وقلبه يرقص طرباً: - لايد.. (Ch.6, p. 55)	And when the young man did not say a word, the other said certainly, and his heart dancing with joy: <u>without fail...</u>	When the boy failed to reply, the other said, to confirm it, his heart dancing with joy, “ <u>you have to</u> ”
Among Characters’ (symmetrical)	Illocutionary force of order				

The model allows us to trace how the linguistic realizations expressing the social role relationship are handled in translation. For example, at the narrative level, the model shows that the utterance expressing a warning illocutionary force in Table 4 is translated as “I caution you” with a stronger illocutionary force than the ST. This translation may sound more explicit and specific, since the verb “caution”, and the second person pronoun “you” in the object's position, which are deliberately omitted in the ST's utterance, are restored here.

However, at the among-characters level, the model would need to enable tracing if the symmetrical relationship were maintained in the TT. As seen, the ST symmetrical relationship is not retained in the TT, as it is translated with a stronger illocutionary force as “You have to”, expressing a direct speech act of order.

4.1.2 Social Attitude

Based on House's (2015) TQA model, texts could show either formal, consultative or informal social attitudes. A limitation with the model, as stated earlier, is that it only examines the author-reader social attitude. However, the analysis of ST reveals that fiction involves another social attitude among the novel's characters that the model does not adequately consider in the assessment.

In the ST, the model makes it possible to identify the linguistic realizations that capture the narrative's overall consultative-formal social attitude (between the author and readers) whereby the consultative social attitude is expressed lexically through popular words, and syntactically through the elliptical clauses and comment parentheses, and the formal attitude is shown lexically through the words marked [+formal], and syntactically through the phrases marked [+formal]. In the ST, the consultative social attitude is shown lexically through popular words such as the word “بساطة”[“simplicity”] while the formal style is syntactically expressed through the phrase marked [+formal] in the utterance “فلم يأل عدوا”[“he did not halt running”], since it is written in standard Arabic. Also, the model identifies the ST's very few instances of informal social attitude in the narrative, expressed lexically by the words marked [-formal].

The TT shows several mismatches under this dimension in the translation of popular words and formal phrases (at the narrative level) and the translation of informal interjections and formal structures (at the among-characters level). These necessitate consideration of the same attitudes in the TT by the model, of which a few examples are demonstrated in Table 2.

Table 2: Examples of Social Attitude

Level	Means	Linguistic realizations	ST	Gloss	TT
Narrative	Lexical	Popular vs specialized word	وحسبه أن يرى مرة واحدة كيلا ينسى بعد ذلك أبدا، <u>ليساطته</u> المتناهية، فهو جسد نحيل أسود. (Ch. 7, pp. 60-61)	And it was enough for him to be seen once, to never be forgotten after that, due to his infinite <u>simplicity</u> as he is a skinny black body.	This was Zeita, who rented the empty space from Boss Husniya the Baker's Wife, and whose infinite <u>primitiveness</u> was enough to ensure that once seen he would never be forgotten.
	Syntactic	Phrases marked [+ formal]	وكانت العربى قد ولته ظهرها مبتعدة نحو حديقة <u>عدوا</u> الأوزبكية، فلم يأل وراءها بلا تدبر ولا تفكير وصاحبه يزعم وراءه معربدا صاخبا... (Ch. 32, p. 285)	And the carriage has given him its back going away towards the Azbekiya and he <u>did not halt running</u> behind it without reasoning and without thinking and his friend shouting behind him drunk noisy...	The carriage passed and was drawing away toward Ezbekia Garden and he <u>set off</u> behind it at a run without pausing or thinking, followed by the bad-tempered and noisy shouting of his companion.

Among Characters	Lexical	Informal interjection	<p>فقبض حسين على قنذحه ويقول بسخرية: - تخاف على نفسك؟! خلهما تقتلك.. في داهية ياسيدي، لا إنت في الزيادة ولا في النقصان، <u>صحتك</u>. (Ch. 30, p. 269)</p>	<p>And Hussein gripping on his glass and said sarcastically: -are you scared for yourself?! imagine she killed you, to disaster my sir, you are not in the extra nor in the lack, <u>cheers</u>.</p>	<p>Hussein grasped his glass and said mockingly, “You’re afraid what it’ll do to you? Let it kill you. What does it matter, my friend? You won’t be any better or worse off than you are now. <u>Good health!</u>”</p>
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As exhibited in Table 2, the model makes it possible to trace how the TT handles the linguistic realizations of this dimension in translation. For instance, at the narrative level, the model shows that the consultative social attitude is not retained in the TT, as the popular word “بساطة” [“simplicity”] is translated with a more specialized term as “primitiveness”. The model also shows how the formal social attitude is not sustained in the TT, since the formal utterance “فلم يأل عدوا” [“and he did not halt running”] is translated with a phrasal verb as “set off”, which does not sustain its formality.

At the among-characters level, however, the model would need to identify whether the overall informal social attitude among the characters is maintained in the TT. As the examples in Table 1 show, the informal attitude among the characters is not maintained, as the informal interjection “في صحتك” [“cheers”] is translated literally as “Good health” but, in this particular situation, wherein two friends are drinking whiskey in a bar, it literally translates to “cheers” in English, which according to Cambridge Online Dictionary (n.d.) means ‘a friendly expression spoken before tasting a drink; a toast’.

4.1.3 Participation

According to House's TQA (2015) model, this dimension may exhibit two kinds of participation: simple (a monologue having all the features of a monologue) or complex (a monologue showing some features of a dialogue). However, the model addresses only the author-reader participation under this dimension; but, as observed in the ST, fiction also shows another level of participation among the novel's characters, which is not adequately examined in the assessment.

In the ST, the model enables identification of the linguistic realizations capturing the narrative's complex participation: that is, a monologue with few instances of dialogue, expressed syntactically through addressing the reader either directly via the second person pronoun "you" and imperative structures or indirectly through the exclamation, stimulating dialogue and rhetorical questions. For example, the ST's complex participation is indirectly expressed through the exclamation in the utterance "ويضع على عينيه المضععتين نظارة ذهبية ثمينة" ["And puts on his feeble eyes an expensive golden spectacle!"].

However, the model is not seemingly capable of capturing the participation among the characters. In the ST, the simple participation among characters is expressed through the use of "you" in the conversation between the property owner, Miss Sanyia Afify, and her tenant, Umm-Hamida, who addresses her using the second-person pronoun "you" to ask whether she knows about Boss Kirsha's new scandal.

The TT demonstrates some mismatches under this dimension in translating the second-person pronoun and exclamations, at the narrative level, and the second-person pronoun, at the among-characters level, represented by the examples shown in Table 3.

Table 3: Examples of Participation

Level	Means	Linguistic realizations	ST	Gloss	TT
Narrative	Syntactic	Exclamation	ويضع على عينيه المضععتين نظارة ذهبية ثمينة! (Ch.1, p.)	And puts on his feeble eyes an expensive <u>golden</u> <u>spectacle!</u>	While over his feeble eyes rests a pair of costly <u>gold</u> <u>spectacles.</u>

Among Characters'	Syntactic	2 nd person pronoun (you)	<p>وأرادت كعادتها أن تتسلى بالكلام فراحت ترحب بالضييفة، وتطنب في الثناء من عليها وتروي لها ننفا أبناء الزقاق والأخبار المجاورة: أما علمت بفضيحة المعلم كرشة الجديدة؟ (Ch. 2, p. 20)</p>	<p>She wanted, as her costume, to entertain herself with chatting, so she went on welcoming her guest, and praising her and telling her fragments of the alley's news and the surrounding news: Have <u>you</u> known of Boss Kirsha's new scandal?</p>	<p>She looked forward to an entertaining chat and set about making her guest welcome, fussing over her and praising her and telling her tidbits of news. Had <u>she</u> heard of the latest scandal with Boss Kirsha?</p>
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As displayed in Table 3, the model allows detection of how the linguistic realizations of participations are translated in the TT. For example, at the narrative level, the model shows that the complex participation is not retained in the TT due to the omission of the exclamation “ويضع “*ويضع* على عينيه المضعضعتين نظارة ذهبية ثمينة! [“And puts on his feeble eyes an expensive golden spectacle!”]. At the among-characters level, however, the model would need to show whether the participation among the characters is sustained in the TT. As shown, the pronoun “you” is translated into “she”, reflecting a monologue in Umm-Hamida’s mind rather than a dialogue between two people. Even though translating “you” into “she” could be attributed to the translator’s preference, this instance has been discussed to show whether the translation quality is maintained or not rather than the reasons behind the translator’s choice.

4.2 Mode

4.2.1 Medium and Connectivity

Based on House's (2015) model, a medium can be complex or simple. A complex medium belongs to one medium but shows some features of another (e.g., a written text showing features of a spoken text), while a simple medium belongs to one medium and shows all its features (e.g., written to be read). Connectivity, on the other hand, tackles the text’s cohesion and coherence. The model enables identification of the ST’s connectivity, expressed textually through lexical repetition and parallelism. According to House (2015, p. 133) this is considered a means of de-

automatization and foregrounding certain items and helping to make “the text rhetorically more effective and emotionally involved, as well as strongly cohesive”. Since connectivity does not involve any participation relations or communication channels, it is recommended that this dimension be sought in the whole text without separating its analysis into two levels. Therefore, under Mode, as stated earlier in section 3 (Methods), the study solely discusses the situational dimension of medium, as it shows different communication channels at the narrative and among-characters levels.

The medium at the narrative level reveals the communication channel between the author and the readers, while the medium at the among-characters level identifies the communication channel between the novel’s characters. Of course, the medium between the characters is spoken; however, if the mismatch appears at this level, it does not seem appropriate to analyze it as if it was present in the narrative.

In the ST, the model identifies the linguistic realizations capturing the narrative’s complex (written to be read as if spoken) medium, expressed lexically (through the special spoken language signals, vulgarism, interjections, and qualifying adverbial modals) and syntactically (through the quotation marks, using a lot of “and”, anacoluthon, and personal didactic). For example, at this level, the special spoken signal “أجل” [“yes”] contributes to the ST’s spokenness according to House’s (1977) TQA model. Further, the narrative spokenness in the ST is syntactically realized through quotation marks, which can be considered as a spoken feature, according to Al-Rubai’i (1996). For instance, the word “النصبة” [“the stove”], referring to the special stove used in the café by the time when *Midaq Alley* was written, is written between quotation marks because it is written in Egyptian dialect.

However, the model does not seem to identify the medium at the among-characters level adequately. The ST shows a simple medium, i.e., the spoken medium, expressed lexically (through the interjections and vulgarism) and syntactically (through the ellipsis and the frequent use of “and”) among the characters. For example, the simple spoken medium is lexically realized through the interjection in “آه” [“Oh”] and syntactically through the frequent use of “and”.

The TT shows several mismatches under Mode at the narrative level and in the characters’ dialogue as shown in the examples in Table 4.

Table 4: Examples of Medium and Connectivity

Level	Means	Linguistic realizations	ST	Gloss	TT
Narrative	Lexical	Special spoken language signals	أجل مازالا صديقين، ولكن الحياة تغيرت بطبيعة الحال، فلم يعد حسين كرشة يواظب على قضاء سهراته بقهوة أبيه كان يفعل في الأيام الخالية، مما دعا إلى ندرة اجتماع الصديقين. (Ch. 4, p. 37)	<u>Yes</u> , they are still friends, but life has changed naturally, so Hussein Kirsha was no longer spending his evenings in his father's café as he did in the previous days, which led into the scarcity of the two friends' gathering.	They were still friends, <u>it is true</u> , but their lives have naturally, changed, and Hussein Kersha no longer regularly spent his evenings at his father café as he had done in days past, which meant that they rarely met.
	Syntactic	Quotation marks	وكان جو القهوة -على خلاف الجو البارد في الخارج- دافئا يحفظ حرارته دخان الجوز وأنفاس السمار ووهج «النصبة»... (Ch. 6, p. 56)	And the café's atmosphere – in contrast with the cold atmosphere outside – was warm, keeping its temperature the smoke from hookah and the breaths of the customers and the glow of “ <u>the stove</u> ”.	Hussein Kersha started to tell his friend, with his usual loquacity, about life at the “ <u>Urnus</u> ,” about the workers, the salaries, the thefts, and the funny things.
Among characters	Lexical	Interjections	فتنهت الأم قائلة: - أه لو تخففين من غلو انك!.. (Ch.3, p.30)	Then the mother sighed saying: - <u>Oh</u> , if you reduce your exaggeration!	With a sigh, her mother said, “If only you'd just stop making such a fuss of everything!”

	Syntactic	Use of a lot of <i>and</i>	قال مفتر الثغر: - عما قريب أسافر إلى التل الكبير، وسأشتغل بادئ الأمر بيومية مقدارها خمسة وعشرون قرشا، وقد أكد لي جميع الذين استشرتهم في الأمر أن هذا المقدار قليل من كثير مما يصيب جميع المشتغلين في الجيش. وسأجعل همي في أن أوفر من يوميتي أقصى .ما أستطيع توفيره (Ch.10, p.92)	He said open- mouthed: - Soon I will travel to Tal El-Kibir, <u>and</u> I will work at the beginning with a daily wage of twenty-five piasters, <u>and</u> all those who I consulted has assured me that this is the least of the more that the workers with the Army may get. <u>And</u> I will make my concern in that I save from my daily wage the most I can save,	Thrilled, he said, smiling broadly. “ <u>I’ll</u> start off by working as a day laborer for twenty-five piasters a day. Everyone I’ve asked tells me that that’s just a fraction of what the people working for the army actually get. <u>I’m</u> going to try hard to save every piaster I can.
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As shown in the table, the model allows us to trace how the linguistic realizations of medium and connectivity are handled in the TT. For example, at the narrative level, the model shows that the spokenness expressed by “أجل” [“yes”] is not retained in the TT because it is translated as “it is true,” which probably reflects a more written text with the use of “it is”. Likewise, the model traces how the TT does not sustain the spokenness expressed by the quotation marks, because they are omitted.

The model, however, would need to capture whether the medium at the among-characters level is sustained in the TT. As seen from the first example under among-character level, in Table 4, the spokenness is sustained by the TT’s use of contractions (e.g., “you’d”, and “I’ll”). However, linguistic realizations expressing the spoken medium are expressed lexically through interjections (e.g., “آه” [“oh”]) and syntactically with the use of “and” in the ST “عما قريب أسافر إلى التل الكبير، وسأشتغل بادي الأمر بيومية مقدارها خمسة وعشرون قرشا، وقد أكد لي جميع الذين استشرتهم في الأمر أن هذا المقدار قليل من [“Soon I will travel to Tal El-Kibir, and I will work at the beginning with a daily wage of twenty-five piasters, and all those who I consulted has assured me that this is the least of the more that the workers with

the Army may get. And I will make my concern in that I save from my daily wage the most I can save”] (used three times in the ST, but not at all in the TT) are not retained in the TT.

4.3 Genre

An aspect of House's (1997, 2015) TQA models is genre which she makes use of by including it as a tool to evaluate the TT's deviations from the ST's function. When House first incorporated genre into her model, she stated that while the register analysis captures the texts' function at the microlinguistic level, genre captures it at the macrolinguistic level. House (1997) herself attempted to elaborate on how genre can be applied in TQA by providing examples of assessment of the translation quality of short stories from English into German (1997, 2001), by focusing on framing and (humorous) tone. However, in these examples, she only analyzed the tone as shown in the narrative structure, neglecting the tone in the characters' dialogue. Indeed, genre and register are interrelated concepts, yet they involve different forms of analysis, wherein genre analysis examines the rhetorical structure and formatting of the whole text, whereas register analysis examines lower-level lexico-grammatical patterns in the text (Biber & Conrad, 2009). The question is how one would analyze the texts at these two levels without considering one of the main generic features of fiction, shown through fictional dialogue.

4.4 Statements of Function and Quality

House's (2015) TQA model allows the identification of a variety of overtly erroneous errors, dealing with breaches of the utterance's denotative meaning (e.g., omission) or the language system (e.g., breaches of the target language system). Therefore, such errors are sought in the entire text without separating their analysis into different levels. Regardless of the errors observed in the TT, this section discusses how the proposed modifications would allow a rather more precise assessment of the ST's function and the TT's quality. Generally, the model enables identification of the ideational and interpersonal functions, with several linguistic realizations sufficient to seize the ST's textual profile and the TT's quality under all dimensions. There was no complication in identifying the ST's ideational and interpersonal functions by applying House's (2015) TQA model to fiction under Field, author provenance, author stance and connectivity, because these dimensions are identifiable at the narrative level, as shown in the findings.

However, under the social role relationship, the model did not precisely identify the ST's interpersonal function because in fiction, it is necessary to address not only the author-reader relationship but also other relationships, including among-characters relations. Thus, the model needs to be modified, to identify the among-characters (though the characters' relationships) level. Similarly, under the social attitude dimension, some modifications are required to identify the interpersonal function more precisely by examining how this function is manifested not only at the narrative level (through the author's attitude towards the reader) but also at the among-characters level (through the characters' attitude towards each other). Further, the participation dimension requires some modifications to capture the interpersonal function more accurately by investigating the reader's involvement with the text at the narrative level (between the author and readers) as well as the characters' involvement with the dialogue between them. Some amendments are also needed under Mode, to allow for the provision of the ST's interpersonal function under the medium more accurately by separating the analysis of this dimension into two levels: at the narrative level, where the ST's interpersonal function (between the author and readers) is reflected through a "written to be read as if spoken" medium, and at the among-characters level through the spoken medium.

5. Concluding Thoughts

The current study was conducted to examine the applicability of House's (2015) TQA model in the TQA of a work of fiction. The findings suggest that the model is adequate for fiction along all the dimensions under Field, the author-related dimensions under Tenor (author's provenance, and author's personal stance), and the connectivity dimension under Mode. However, a shortcoming of the model is that, as shown in Figure 1, it does not accommodate some of the features observed in fiction under some of the situational dimensions, including social role relationship, social attitude, participation, and medium, where fiction shows a different register at the narrative than the among-characters level. To overcome this issue, we suggest, first, to divide House's (1997) analysis of social role relationships into three relations, namely author-character, author-reader, and among-characters relations, and more importantly, to separate the analysis of the social attitude, participation and medium dimensions into two levels, i.e., the narrative and the among-characters level.

Figure 2 summarizes the proposed modifications required to apply House's (2015) model to fiction. As shown in Figure 2, the social attitude dimension needs to cover the author-reader attitude (at the narrative level) and the attitudes among the novel's characters (at the among-characters level). Similarly, the participation dimension needs to cover the author-reader (at the narrative level) and the among-characters (at the among-characters level) participations. Finally, to distinguish the narrative's medium from its counterpart in the characters' dialogue, medium needs to be identified separately at the narrative and the among-characters levels.

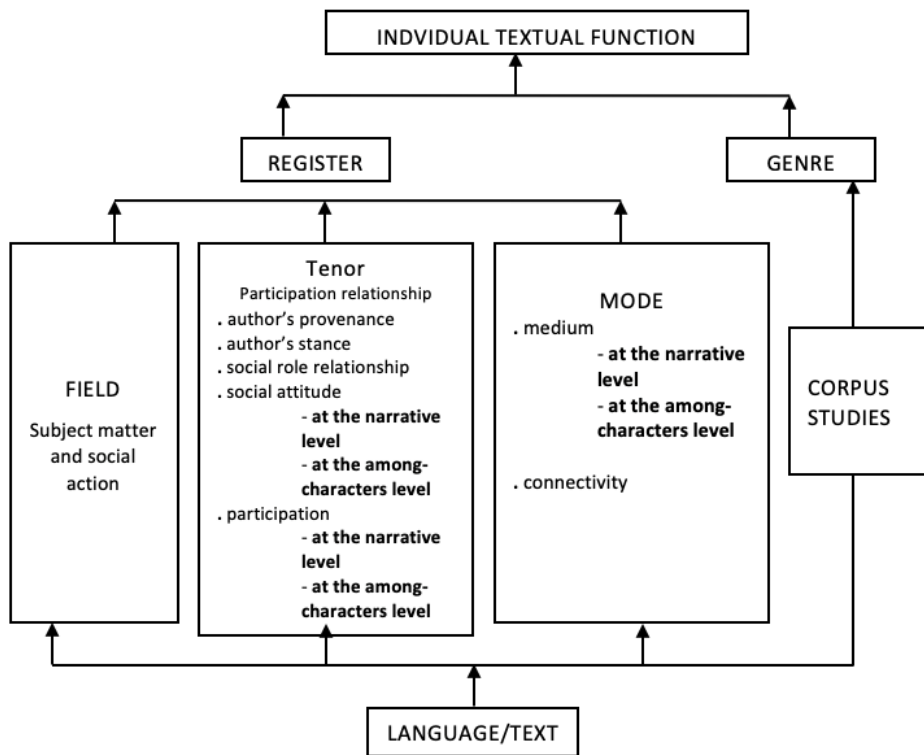


Figure 2: Proposed modifications to House's (2015) TQA model

In relation to the existing body of scholarship on House's TQA models, previous studies utilizing House's (1997, 2015) models (e.g., Kargarzadeh & Paziresh, 2017; Mohammad, 2019; Naidj & Motahari, 2019; Mahmood & Fathi, 2022; Al-Aizari, 2023; Kazmi et al., 2023) have applied these models solely as tools to determine the TQ of fiction. However, our study employed the TT as a tool to investigate the adequacy of House's (2015) model, assessing the model rather than

examining the TT's quality. More importantly, previous studies did not observe the multi-register nature of fiction, whereas the present study demonstrates the need to separate the analysis of dimensions like social role relationship, social attitude, participation and medium into different levels. Many dimensions showed different results at the narrative compared to the among-characters level (e.g., social attitude was consultative-formal at the narrative level and informal among the characters), participation (which was complex at the narrative level and simple among the characters), and medium (written to be read as if spoken at the narrative level and spoken among the characters).

A practical implication arising from the study is that it can be beneficial to translators aiming to assess the TQA of a work of fiction by allowing the model to precisely capture the function at the narrative and among characters' levels to better assess their translation quality. Likewise, translation trainers may use the proposed revision to House's (2015) TQA model to provide feedback on their students' translations of fiction. However, we are cognizant that our study is limited to an Arabic novel, and therefore, a greater focus on more novels written in Arabic and translations of novels written in other languages could examine the process and modelling of TQA. Moreover, the applicability of House's (2015) TQA model should be studied further by conducting reception studies, as seeking feedback from readers of the TT may provide further insights into the translation quality from the end user's perspective.

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