

The Application of House's (2015) Translation Quality Assessment Model and Venuti's (1995) Theory of Domestication and Foreignization on two Persian Translations of English Translation of Paolo Coelho's (1992) *ALCHEMIST* Novel

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ABSTRACT

In this research, two Persian translations of Coelho's *ALCHEMIST* were studied in the light of Julian House's (2015) theoretical TQA model and Venuti's (1995) theory of domestication and foreignization. The focus was on comparing differences between the original text and the translated texts, namely, between the English text of *ALCHEMIST* and its two Persian translations by Hejazi and Jafari, in terms of covert errors and overt errors. To this end, one hundred examples, in the forms of phrases or sentences were examined and compared with their equivalent translations. The inductive method and comparative strategy were employed as the methodology to examine the hypothesis of this research. The results revealed that two Persian translations of *ALCHEMIST* had a roughly close percentage of errors. Namely, Hejazi's translation comprised 66.35 percent covert and domesticated, and Jafari incorporated 52.82 percent. Also, the overt errors in Hejazi's translation comprised 14.72 percent overt and foreignized and Jafari incorporated 32.5 percent. One of the errors observed in both translations was incorrect translation. As a result, Hejazi's translation is reported of better quality than Jafari's translation.

1. Introduction

During recent years, researchers have become increasingly fascinated in the investigation of different aspects of translated texts across languages and have stated different views on translation. For instance, Peter Newmark (1981), the English translation theorist, says: "In justifying and using each of these two types of translation, it raises factors such as the purpose of the translation, the inherent importance of the semantic unit in the text, and the type of text. Where language is used as a prerequisite or symbol, the translation of the message is performed, while the definitions, descriptions, and so on are translated in a semantic way. If the non-literary, press, textbooks, and scientific writings are scientific, they are the translators of the message. Conversely, the main expression in which the author's specific language is as important as the message, regardless of the type of subject matter, such as philosophical, religious, political, and literary, requires a semantic translation." (Newmark, 1981, p. 44)

It can be realized that translation is the transfer of information expressed by one language to another. This transition exists not only between languages but also between cultures. In fact, translation is an intercultural activity by which the relationship between language and culture can be understood. In the meantime, one of the most important issues is the quality of the translation of literary texts and their reliability. As Richard Brooks (2017) says literary translation, while very important, contributes to understanding the world around. At the same time, language is a phenomenon and a factor that connects different cultures, and a way of expressing the feelings and beliefs people try to convey. The presence of many languages has led to translation. Even if the source language and the target language are the same, translation can be simplified or detailed. Languages operate not only individually, but also internally, and cultures, more than structure, differ from one another. If the structure and culture of the two languages are more similar, the translator's task will be easier. In this case, Venuti (1998, p. 29)

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stated about the relations between culture and translation: Tory's method (1978/2004) ... must still turn to cultural theory in order to assess the significance of the data, to analyze the norms. Norms may be in the first instance linguistic or literary, but they will also include a diverse range of domestic values, beliefs, and social representations which carry ideological force in serving the interests of specific groups. And they are always housed in the social institutions where translations are produced and enlisted in cultural and political agendas.

Also, all the values and privileges of translated texts require the correct and complete translation of the concepts of the original text without changing it. It helps to understand the world around you in many ways. As the importance of translation from the perspective of quality gained importance, the need to measure translation quality and make decisions to improve them emerged. The same need has been manifested itself under the concept of translation quality assessment (TQA). In this regard, Julian House (2015, p .2) argues that:

Translation can be defined as the result of a linguistic-textual function in which a text is translated from one language to another. Translation, not only as a linguistic textual function but also in terms of Linguistic factors and conditions is also affected. House (1977) also stated that in any kind of translation, the goal is to reconstruct the concept that the source text intends to convey with its specific linguistic and cultural structures. She believes that the quality of translation should be balanced and the cultural filter should be performed by the translator. That is, the translator must modify the cultural elements of the source and turn them into target cultural elements so that the audience imagines that the translated text is the original text. At the same time, there may be changes in the level of text, language, and speech.

However, one of the challenges of translating literature is the need for balance, which is related to the different structures of languages, different grammars, stylistics, and different linguistic norms. As a result, it can witness a distinct and specific outcome that has promoted emotions and feelings to the same extent. The most important challenge of literary translation stays true to the original work with the need to create a unique and distinctive translation that evokes the same original feelings and responses. Another problem is the translation of literary concepts. Some words and facts are unknown to the target language. How does a translator solve this problem? If a translator is a writer or an author, he or she must apply the "source text" to the "target text" reader. Undoubtedly, each translation is unique, House (1997, p .119) seems to accept this as she admits that the concept of quality in translation is "problematical" and that it is difficult to pass a final judgment that fulfils the "demands of objectivity," as judgments are by nature subjective. However, any mistake can be attributed to the translator's understanding of the text. Literary translation has always been a delicate subject because quality translators need to combine a great deal of knowledge in different fields. They must understand the characteristics of the region and have the resources to reflect them in the target language. When a translator has enough background information, he or she has more options to facilitate translation. As mentioned in the introduction, this study examines the translation quality of the most famous novel by Paolo Coelho (1992), the *ALCHEMIST*, which has an almost eventual (episodic) and narrative structure. Hence, it is close to the old stories and legends, and at most to the stories of eighteenth and nineteenth-century Europe. This thesis aims to select the discussion of this article the review of *ALCHEMIST* novel written by Paolo Coelho (1992) and its two translations by Arash Hejazi published by Caravan publication in (2004) and Bahram Jafari published by Mehrab Danesh publication in (2006).

1.1 Literary and Novels Translation

Literature translations include translations of poems, plays, literary books, literary texts, as well as songs, rhymes, literary articles, novels, short stories, poems, and more. Literary translation is the translation of creative and dramatic prose and poetry into other languages. This includes translating literature from ancient languages and translating modern stories to reach a wider audience. But in the meantime, translating a novel has always been a delicate matter because a translator needs to apply a lot of knowledge in different areas of translation.

Professor David Damrosch (2003, p .24) at the Scientific Conference on Comparative Literature entitled World Literature and National Translation and Literature maintained that: "One of the problems of today's world is the lack of proper cultural knowledge of the people of the world as the West today does not have a proper understanding of other cultures and the West is not well known to other cultures". Damrosch (2003) emphasized that: "we need to look closely at the ways a work becomes reframed in its translations and its new cultural contexts. He continued that cultures and nations in today's world need to get to know one another, one of which is to study literary works and texts".

One of the types of literary texts that help to transmit culture and civilization is the long story or novel. The subject of novels may take various forms, such as tragic, funny, satirical, or romantic and emotional. According to Mohsen Soleimani (1987, p .15): "a novel can be considered a story that tries to look real and depicts this through complex characters who have different motives behind their actions. Such people are rooted in a particular class of society and operate in a society that has an extraordinary, complex and evolved structure".

Romance (past tense) typically uses simplified characters that are exaggerated and easily distinguished. The hero or first person of the story is a separate entity from the text of the community. Their designs rely more on adventure and incident, and their adventures involve an effort to achieve what is desired or goal. Among the features of these stories, and more precisely the tale and legends, these features can be mentioned:

- 1)Accident-oriented (there are events that create traction and charm)
- 2)The certainty of the story (the people in the story are either good or bad)
- 3)Type-oriented (poor, king, young man, etc. represent a social group)
- 4(Reliance on information outside the text (Causes of causal relationships do not explain every phenomenon. How can be turned into the wind and so on? There is no reason in the text and its belief is left to the beliefs of the listeners or readers)
- 5)Narration is a linear story (events are plotted in chronological order)
- 6)Dialogues and heroes are the same (If we put the dialogues together without mentioning the name of the speaker, it is hard to tell which hero or character each dialogue is about, while in the story each person has their own dialogue. The ALCHEMIST's dialogues are the same. It engages and entertains the reader. It also deprives people of the pleasure of different speech. It is not able to establish a deep connection with the characters in the story).
- 7)Stories retain their independence while telling the story. (Golshiri, 1999, p .32-34). (For example, in ALCHEMIST, although stories are told, it does not harm the course of the main narrative). Stories such as the story of the merchant's son and knowing the secret of happiness (Golshiri,1999, p .34), the story of a prophet who does not mention his name in the novel (Golshiri,1999, p .102) is and...

1.2 Language Translation, Culture Translation

Lawrence Venuti's theory of translation, entitled "The Double of Domestication/foreignization" which is described in his important book, "The Translator Invisibility", has always been debated. The Venuti dichotomy is sometimes equated with Newmark's duality, meaning semantic translation / communicative translation, and sometimes with Nida's duality, i.e., dynamic equivalence / formal equivalence.

In addition, Hatim and Mason (1997, p. 123) explain the "minimal mediation" method, which is close to the same word-for-word translation. In their opinion," the characteristics of the source text are made entirely visible and few concessions are made to the reader. It is what Venuti (1995) would call a 'foreignizing 'translation". It is clear from this quote that they are familiar with the linguistic features of the original text in the translation.

As the volume of literary translations increased, so did the attempt to develop a theory of translation. But there is no single theory that can provide the necessary rules for the translator and the lack of such a theory reinforces the argument that translation is not just a mechanical work but creativity. Nonetheless, Lawrence Venuti (1995, p .25) contended that: "I do not agree that literary or non-literary translation is or should be essentially a matter of taste. The translator cannot predict any choice just by thinking, especially when the text is too long for him to think and find a logical reason for his choices, no matter how random his choice is. In other words, translators must take responsibility for the values they create in their work, but if they only translate to taste, then how they can feel responsible: Suppose a literary translator has the freedom to choose a book for translation and to translate it in his or her own way. What features should the book have in order to be considered worthy of translation? The translator must find or create a translation of his choice. Translated text, like any other text, may find unpredictable audiences among different social groups. According to this method, foreign texts find their own language according to the understanding and experience of the reader of the translation. But the goal of the foreignization method is to remind the reader in each sentence that what he or she is reading is a translation of a foreign text written in the native language. "Foreign texts translated into foreignization method, are well understood in the destination culture," Lawrence Venuti stated (1995, p .25).

Based on Venuti's theory (1995, p .26): "These translations can be called communication translations. But this requires believing in the existence of the audience, that is, the recipient of the communication, and ignoring the fact that any kind of translation inevitably leads to communication, even if it is based on the values of the audience's culture. The method of foreignization is not necessarily a semantic method".

Venuti continued: "It is true that indescribable strategies emphasize the preservation of the formal character of the source text, and in addition, any translation conveys meaning, but domestication requires a creative engagement with the values of indigenous culture to develop them in a new direction". (Venuti, 1995, p .26)

1.3 The ALCHEMIST Novel

The novel ALCHEMIST by Paulo Coelho is originally in Brazilian and Alan R. Clarke has been translated into English. In this study, English translation is the source text and two Persian translations the work of Arash Hejazi and Bahram Jafari has been selected as the target text. The ALCHEMIST novel with over 350 million books sold worldwide in more than 80 languages, Paulo Coelho (1992) is an international literary phenomenon that moves "beyond the culture of origin". (Damrosch, 2013, p .199)

The ALCHEMIST broke the record for sales of all books in Brazilian publishing history, and even his name was recorded in the Guinness Book of World Records. Based on Mohammad Reza Anvari's essay, in May 2000, Coelho was invited to Iran by the International Center for the Dialogue among Civilizations, the Ministry of Culture and Islamic Guidance, and the Caravan Publishing House, where he officially received copyright from Iran and also Arash Hejazi, the founder of the Caravan Publishing House in 1997, also received an official and exclusive license to translate Coelho's works. (2012, pp.124-126) According to the information available at the Book House Institute, by the end of 2001, thirteen Coelho's works had been reprinted 133 times with 23 different titles, and if at least 5,000 copies were printed each time, it could be concluded that at least 665,000 volumes of Paulo Coelho's (1992) books were sold in Iran. (2012, p .130)

According to Hejazi (2004), the translator of ALCHEMIST novel, in short, this book shows that Coelho's (1992) work is worth pondering. He may not be great literate, but he is a great writer. There are great writers who cannot write a storyline. There are also great critics who have not created any work so far. They may be able to write beautiful sentences, but not stories. Storytelling is a process of creation. Coelho is the creator of effective stories. He can easily draw the reader into the space of his story and capture the reader from the very first sentence of the story and even make the reader a part of his book. He has a mystical mindset and tries to control his intellectual background. The ALCHEMIST begins where: "The ALCHEMIST opened and read one of the books brought to him by one of the caravan's passengers."(Coelho, 1992, p .2)

The perspective of the story is third-person narration and the author's art in this section is very clear by combining people's conversations and choosing their tone. The atmosphere of the scenes and the story are attractive and make the reader read the story several times. The story has an intimate and impressive tone. Its charm gradually increases in the course of events in the story. One after another, the ALCHEMIST's visit has had a profound effect on his character. Meetings with the businessman, the owner of the crystal shop, Fatemeh Malek Sadiq, and the English ALCHEMIST are prominent in this regard. (Hatami & Nasr Isfahani, 2010, p .39).

The ALCHEMIST's book is written from the point of view of the third person so that if one is a little overwhelmed with modern literature, reading this kind of writing will be annoying. However, in the descriptions section, poetic sentences will be said, which to some extent compensate for its shortcomings. The essay entitled: "The Language of ALCHEMIST Signs" that was done by Hafez Hatami and Mohammad Reza Nasr Isfahani in 2010, aims at providing Using symbolic language or code that has always been of interest to poets and writers. The high capacity of the beautifying elements has given many possibilities to various types of epic, lyrical, literary, mystical, dramatic, and educational literature so that the poet, writer, and artist can create a prominent and distinctive work. The ALCHEMIST is the most prominent work of the Brazilian Paulo Coelho (1992), which is a narrative of the search for the truth-seeking man in search of his lost, that is, the existential truth, love, and infatuation and approaching the desired. (Hatami & Nasr Isfahani, 2010, p .35). The plot or core of the story is a spiritual journey. It is an undeniable fact that man has long been searching for the lost, and sometimes this search has led him to worship various elements, and sometimes to trace the pursuit of life and anti-death drugs, life water, hidden treasure. And Elixir is seen in myths, epics, and early human beliefs. The story seeks to show that the human heart is a treasure that can make a precious object valuable. But the discovery of this truth is a subject that drives one to an inner journey of knowing one's own possessions, as well as gaining experience and practice in the old conscious and familiar commands of the stages of the journey. (Hatami & Nasr Isfahani, 2010, p .38).

2. Research Question

For the purposes of this study, the following research questions are adopted :

RQ1. Based on House's Translation Quality Assessment (TQA) model (2015), how is the quality of two Persian translations of Paulo Coelho's (1992) Alchemist novel by Arash Hejazi and Bahram Jafari?

RQ2: What are the identified covert and overt errors in each analyzed translation?

RQ3. According to the Venuti model (1995), what are domestication or foreignization strategies applied to augment poetic and archaic features of lexical items used in the two Persian translations of Paolo Coelho's (1992) novel?

3. Research Method

Theoretically, this study was conducted in the light of House's (2015) model of TQA, which is considered as one of the most appropriate ones to evaluate a literary translation. Primary, the researcher examines the original text namely ALCHEMIST, and its two Persian translations to reveal the mismatches along the dimensions of Field, Tenor, and Mode under the covert error's discussion. As the most important element in the translation of drama, communication of meaning in the target language has been in focus in this study. To this end, House's (2015) model of TQA was chosen to present a comprehensive approach for the analysis of covert and overt translation and the application of Venuti's theory to find out the text is domesticated or foreignized.

Based on the TQA model, there are two types of translation in the discourse functional equivalence: Overt Translation and Covert Translation. In Overt Translation, the translator does not need to get involved in cultural problems, and the translation is far away from changing the meanings with the aesthetic purposes. Besides, the target text audiences are not directly addressed. In Covert Translation, the translator produces a text with the same function in ST and directly addresses the TT audience with the help of a cultural filter.

In addition, the thesis has been concerned with two basic translation strategies, foreignization, and domestication from the perspective of Venuti's model (1995). Domestication is reader-centered and TL culture-oriented and foreignization is author-centered and SL culture-oriented. The former centers around nationalism, converting the outlook of values of the source language to that of the target language, just like inviting the author to the readers' home. While the latter ventures to introduce the language and culture of the source language to the target readers, just like sending the target readers abroad. Therefore, for translation of culture-specific items, Aixela' (1996, p. 52-78) also suggests two translation strategies as conservation and substitution which are the same as foreignization and domestication methods, respectively. Strategies used in translation, consciously or unconsciously, that can indicate the domestication of the translation are as follows: idiomatic translation procedure, literary translation, specification, synonymy, paraphrase, creation, substitution, normalization, deletion.

The source text will be read carefully, and one hundred examples, in the form of sentences, are examined and compared with their equivalent translations by two translators under eleven categories, such as; idiomatic translation procedure, literal translation, specification, synonymy, paraphrase, creation, substitution, normalization, deletion, transliteration, and external gloss. The aim is to identify the overt, covert, domesticated, and foreignized translation. At the final stage, it is planned to analyze the data and show the findings in terms of frequency and percentage.

3.1 Instrument and Procedure

In order to evaluate, the following steps were performed: Initially, the texts were examined thoroughly to see if there are any differences between the source text and target texts. Then one hundred sentences with their related Persian translations are having been selected randomly as the samples of the complete text and were written in different tables in rows to be compared and examined carefully. It should be taken into consideration that samplings were based on English source text and not the translations. The procedure included a number of steps. First, equivalent translations in Persian were presented alongside the source text picks in each row of the tables allocated separately for each chosen scene. Then, The Source and Target Text profiles were analyzed to find out whether at this level the target text matched genre, tenor, field, and mode. Finally, a comparison between ST words, phrases, or sentences and their target translations, to determine the type of incongruities, were carried out.

In case there is any overt error in the translations, it was determined, clarified and comments were provided; and if the researcher did not locate any error, the translated item was labeled as 'no overt errors. If these criteria were fulfilled, it is said which translation is more overt or more covert. In the second part of the analysis, the researcher focused on domestication and foreignization as the second part of the analysis to make this study more transparent. So, the specified sentences have been analyzed according to the arrays used in their translation. For translation of culture-specific items, Aixela' (1996, p. 52-78) suggests two translation strategies as conservation and substitution which are the same as foreignization and domestication methods, respectively. Strategies used in translation, consciously or unconsciously, that can indicate the domestication of the translation are as follows: idiomatic translation procedure, literary translation, specification, synonymy, paraphrase, creation, substitution, normalization, deletion. And the arrays that can indicate the overt translation or foreignization of the translation are; transliteration and external gloss. The study collects excerpts from two translations by Arash Hejazi (2004) and Bahram Jafari (2006) from ALCHEMIST's novel randomly and analyzes the data to find out whether the translations of this long story are more covert or overt. The researcher discussed the findings in each sentence following the collection of the information collected in due tables. Afterward, a comprehensive study of the data collected in one hundred sentences of the ALCHEMIST was shown in a table representing the number and percentage of different kinds of 'overt erroneous errors' and those of 'no

overt errors. For better clarification of findings, the researcher also prepared two bar charts, one about translators' overt errors, and the other about the translations without any errors. The comprehensive analysis and discussion of the data were presented at the end.

4. Results and Discussion

This research was conducted for the investigation of three questions. Two translations of the ALCHEMIST were analyzed in terms of House's Translation Quality Assessment (TQA) model (2015) and the Venuti's model (1995), and after making a comparison between Source Text and both Target Texts, the researchers explained the statement of the function and quality and finally, it clarified the percentage of covert/overt errors. The results showed that the overall trend of both translations was more covert by which the translators attempted to translate the text which is very close to target culture by domesticating and implementing a cultural filter. Since ALCHEMIST was not only a literary work but also mystical, according to Venuti's model the sentences were supposed to analyze accurately and in detail. Firstly, and as for the covert translation, the Target Text and Source Text were scrutinized to distinguish mismatches in the three areas of Field, Tenor, and Mode. It was shown that there is no incongruity in them and both translators wrote the text like the author. The equivalents used by both translators, were all literal which domesticates the translation as well as indirectly signaling the reader regarding the literal genre of the text by using literary words to produce literary discourse.

4.1 Field

Table 1. Source Text and Target Text Profiles: Field, in House's quality assessment model

| Source text, Target text | Social Matter | Social Action |
|---|-----------------------------------|---------------------|
| Source text profile (Alchemist by Coelho) | Novel (Quest, adventure, fantasy) | General and Popular |
| Target text profile (translation of Alchemist by Jafari) | Novel (Quest, adventure, fantasy) | General and Popular |
| Target text profile (translation of Alchemist by Hejazi) | Novel (Quest, adventure, fantasy) | General and Popular |

In House's model, both the Target Text and Source Text texts need to be scrutinized in order to distinguish Field, Tenor, and Mode with a reference to covert and overt translation. It is, also, needed to assess this division considering syntactic, lexicon, and textual features of the texts. Finally, the frequency of mismatches between Source Text and Target Text distinguishes the quality; the more mismatches the lower quality of translation, while fewer mismatches refer to high quality. Field refers to the nature of the social action that is taking place, as it captures "what is going on". As House (2015) defines, the Field dimension includes the topic, the content of the text, or its subject matter, with distinguishing different degrees of generality, specificity, or "granularity" in lexical items based on rubrics headings of popular, specialized, and general (p.42). As it is shown in table1, an overview of the source text and target texts indicate that their social matter was 'novel' and their social action was 'general and popular' meaning that they have been generally written for the people to read.

Alchemist is written from the singular third-person perspective; Also, some of the descriptions and sentences of the novel have been translated poetically, which to some extent compensates for its translation shortcomings. The register category of field refers to social action and subject matter or the content of the text .

4.1.1 Tenor

Table2. Source and Target Text Profiles: Tenor

| Source text, Target text | Author's provenance and stance | Social Role relationship | | Social Attitude | Participation |
|--|--------------------------------|--------------------------|--------------|-----------------|---------------|
| | | Symmetrical | Asymmetrical | | |
| Source text profile (Alchemist by Coelho) | Writer | Asymmetrical | | Formal | Simple |

| | | | | |
|---|------------|--|--------|--|
| Target text profile (translation of Alchemist by Jafari) | Translator | | Formal | Complex: the text is mostly dialogue with the active participation of protagonists |
| Target text profile (translation of Alchemist by Hejazi) | Translator | | Formal | Complex: the text is mostly dialogue with the active participation of protagonists |

According to House, Tenor refers to the nature of the participants that are classified as addressers and the addressees, and the relationship between them in terms of participants' social power and social distance, and also their degree of "emotional charge" (House, 2015, p.43). Important factors related to general topics mentioned above, that need to be included here, are the text producer's temporal, geographical, and social provenances. There is also his intellectual, emotional, or affective stance (his 'personal viewpoint') in comparison with the content he is representing and the communicative task he is involved in.

Therefore, considering Tenor, the source text, ALCHEMIST, was written by the famous writer, Coelho in a formal way in which the author and the two target text translators, Hejazi and Jafari, have had different social roles and relationships. Hence, their relationship is considered 'asymmetrical' (Table 2). The next level of Tenor is "social attitude" which reflects on the level of formal style in literary texts. As for this study, the social attitude was not changed on the dimension of Tenor because the level of style did not become more literary by the addition of qualifying adverbials. In addition to that, the style of the talk occurring in the story is conversational, characterizing, and finally formal. Finally, the last level refers to the degree to which potential participation or real one is permitted between writer and reader. So, Participation can be divided into 'simple' or 'complex', i.e., be a monologue with no addressee participation built into the text, or 'complex', with different kinds of addressee-involving linguistic mechanisms characterizing and representing the text. The subject of the Alchemist's writings is mysticism and spirituality.

4.1.2 Mode

Table 3. Source and Target Text Profiles: Mode

| Source text, Target text | Medium | | Connectivity | |
|---|-----------------------------|---------|--|-----------|
| | Simple | Complex | Addresser | Addressee |
| Source text profile (Alchemist by Coelho) | Simple (written to be read) | | Complex: the text is mostly dialogue with the active participation of protagonists | |
| Target text profile (translation of Alchemist by Jafari) | Simple (written to be read) | | Complex: the text is mostly dialogue with the active participation of protagonists | |
| Target text profile (translation of Alchemist by Hejazi) | Simple (written to be read) | | Complex: the text is mostly dialogue with the active participation of protagonists | |

As defined in categories related to Covert errors in House (2015, p.44), Mode refers to both the channel, spoken or written (which can be 'simple', e.g., 'written to be read' or 'complex', e.g., 'written to be spoken as if not written'), and the degree of connectivity between addresser or addressee (monologue, dialogue, etc.).

For the Mode, as it can be seen in Table 3, source text, *ALCHEMIST*, was in written form and, in all cases, contains complex language to be spoken or performed on the stage. Considering target texts, translations of Hejazi and Jafari, like source text, are in written form and contain complex language to be spoken and performed on the stages. With participation, since both target text and source text are in some parts a kind of monologue with the addressee and in other parts, a kind of monologue with no addressee, connectivity built into the text is a kind of complex one.

4.1.3 Genre

Table 4. Source and Target Text Profiles: Genre

| Source text, Target text | Genre | Function |
|--|-----------------------------------|------------|
| Source text profile (<i>Alchemist</i> by Coelho) | Novel (Quest, adventure, fantasy) | Ideational |
| Target text profile (translation of <i>Alchemist</i> by Jafari) | Novel (Quest, adventure, fantasy) | Ideational |
| Target text profile (translation of <i>Alchemist</i> by Hejazi) | Novel (Quest, adventure, fantasy) | Ideational |

As it is indicated in Table 4, the genre of both source text and target texts are novels (Quest, adventure, fantasy). It has determined the function of the text as ideational since the author's intention was to give his experience of the world and convey information that can be stated or denied. Table 4 draws on the genre of the function of source as well as target texts. as it was mentioned in chapter2, the elements such as books, alchemy, caravans, and travel, the *ALCHEMIST*'s long storyline is linear. Events follow one after another. A return to the perfect past is rare. From the very beginning, the reader travels to Santiago and begins a journey of mystery with him. In this journey, I should never look back. Time is the present and the future, and it is time that forms the journey and spiritual conduct. He sees Santiago's eyes. The *ALCHEMIST*'s book is written from the point of view of the third person so that if one is a little overwhelmed with modern literature, reading this kind of writing will be annoying. However, in the descriptions section, poetic sentences will be said, which to some extent compensate for its shortcomings.

The only point error between source and target text in this study is related to Some factors that make the translated text, covert and domesticated by using poetic description and sentences. These words are very abundant. Some of them directly have a lot of semantic loads. Others mean bombardment when other words are intertwined. This is a feature of literary texts, poetry, and other texts other than fiction. Today's story considers these words non-fiction .

1 .The day was hot, and the wine was refreshing.

" یکی از آن روزهای گرم بود و نوشیدنی به دلیل اسرار آمیزی که راز آن هرگز گشوده نخواهد شد ، موجب خنکی و رفع تشنگی می شد.

2 that there was a language in the world that everyone understood and.... It was the language of enthusiasm and the language of love.

" و آن وجود زبانی بود در دنیا که همه آنرا می فهمیدند و... آن زبان شوق بود، و زبان عشق"

3 .Vocabulary, "silence, desert, night, storm, sea, ocher sands, east wind, grove, death, murder, moonlight, stars, camel, horse, the most beautiful emerald in the world, shepherd, heart, whisper, calm, crystal, sarban "Caravan, fire, masks, hawks, hawks, hunting, etc." pervade the novel.

The words mysterious, secret, mysterious, sarban, night, silence, etc. have been used a lot. Which itself helps to become more supernatural.

4.2 Comparison of English Translation and Persian Translations

Up to this point, both translations were equal in terms of field, mode, and tenor but what distinguishes these two translations is the existence of words and metaphors that make the translation literary. These words are sometimes simple and uncomplicated, and sometimes very literary and poetic. This study examined the selected sentences in more detail and demonstrated that the more literary arrays used in the translation, the more domesticated translation and therefore, the more covert it is, and the more compatible it is with the culture and language of the target language. While, the more faithful the translator is to the original text, the more foreignization and ultimately the overt translation there is. That is due to the fact that in Iranian literature, high-level concepts of mysticism are arguably expected to be written in elevated forms of language to attach divinity connotation to the content. In this regard, the translated quality of those sentences showing the poetic sense of

the source text with the use of archaic words in Persian could draw the reader closer to the text in terms of Venuti's (1996) assumption. The use of House's and Venuti's analytical tools enabled the researcher to present such an in-depth analysis of the quality of the translated texts. Such application of these two tools in the case of literary texts themed on mysticism has been done by few (if any) studies in the literature. In this regard, the present study has managed to fill a gap in the literature while contributing to the analytical frameworks used in Translation Quality Assessment .

For further clarification, the research has tried to illustrate all the factors related to covert errors and domestication by considering and analyzing source and both target texts in this study. The only point error between source and target text in this study is related to Some factors that make the translated text, covert and domesticated by using poetic description and sentences. For example: The day was dawning, نخستین انوار زرین خود را به روی زمین می پاشید خورشید, sunrise تولد خورشید, wine bottle فقط باید چهار چشمی مواظبش باشم, just watch him: تنگ باده, lots of places, این دور و برها left without saying good-bye : ... بوسه ای که روی پیشانی اش نشست, a kiss rested on his lips, وداع,

These words are very abundant. Some of them directly have a lot of semantic loads. Others mean bombardment when other words are intertwined. This is a feature of literary texts, poetry, and other texts other than fiction. Today's story considers these words non-fiction. Considering that some of the words used in the ALCHEMIST novel by Paolo Coelho were not only literary but also mystical and a good translation of this novel required the use of literary and mystical expressions, arrays, and terms, so the selected translations were checked more accurate and detailed. Therefore, the types of strategies used by both translators, consciously or unconsciously, were examined.

The two translations of the Alchemist were analyzed and after making comparison and contrast with ST, a statement of function and finally a statement of quality were issued for every passage followed by a brief statement of covert/overt .

The results presented that in both translations, the translators have tried to leave the reader in peace, as much as possible, and moves the author towards him, in a way to be accepted in the target culture. Also, they have attempted to present a work that is very close to TT by localizing and implementing a cultural filter. In the second level, the results of the statistics of the translations have shown that the identified covert and overt errors, namely, slight and significant changes in meaning, creative translation, and cultural filtering in each analyzed translation present that Arash Hejazi tried to translate the text in literary form and makes it covert and domesticated by 66.35 percent. His translation is also 16.81% overt and foreignized by using different strategies mentioned. Also, the results and statistics showed that Hejazi preferred the covert strategies more than Jafari during the translation of similes and metaphors in Alchemist.

Table 5. The frequency and percentage of overt errors used by Hejazi and Jafari

| Overt errors | Jafari's translations | | Hejazi's translations | |
|--------------------------------|-----------------------|-------------|-----------------------|-------------|
| | No. | Percentage | No. | Percentage |
| Not translated | 2 | 1.88% | 3 | 2.65% |
| Slight changes in meaning | 42 | 39.62% | 60 | 53.09% |
| Significant changes in meaning | 13 | 12.26% | 14 | 12.38% |
| Cultural filtering | 1 | 0.94% | - | - |
| Creative translation | - | - | 1 | 0.88% |
| Breach of the SL or TL system | - | - | - | - |
| Distortion in meaning | - | - | - | - |
| Mistranslation | 9 | 8.49% | 16 | 14.15% |
| No overt errors | 39 | 36.79% | 19 | 16.81% |
| Total | 106 | 100% | 113 | 100% |

Considering the third level, according to the Venuti model (1995), domestication and foreignization strategies those applied to augment poetic and archaic features of lexical items used in the two Persian translations of Paolo Coelho's (1992) novel showed that some of the words used in the ALCHEMIST were not only literary but also mystical and a good translation of this novel required the use of literary and mystical expressions, arrays and terms, so the selected translations were checked more accurate and detailed. And also, the results of the data analysis according to Aixela' (1996, p.52- 78) showed that both translators tried to use expressions, arrays, and terms in their translations like; idiomatic Persian translation, literary translation, Poetic translation, synonymy, paraphrase, creation, substitution, normalization, and deletion. Therefore, the types of strategies used by both translators, consciously or unconsciously, were examined and their number and percentage were measured. As a

result, Hejazi and Jafari tried to translate by a poetic and idiomatic procedure that augment the domesticated form of translation.

Table 6. The frequency and percentage of different kinds of strategies by Aixela' (1996) used in Hejazi's and Jafari's translations

| Category (strategies type) | Jafari's translation | | Hejazi's translation | |
|---------------------------------|----------------------|-------------|----------------------|-------------|
| | No. | Percentage | No. | Percentage |
| Idiomatic translation procedure | 31 | 25.83% | 20 | 15.50% |
| Literary translation | 16 | 13.33% | 31 | 24.03% |
| Poetic translation | 1 | 0.83% | 4 | 3.10% |
| Specification | 5 | 4.16% | 4 | 3.10% |
| Synonymy | 4 | 3.33% | 13 | 10.07% |
| paraphrase | 7 | 5.83% | 13 | 10.07% |
| Creation | 4 | 3.33% | 13 | 10.07% |
| Substitution | 3 | 2.5% | 3 | 2.32% |
| Normalization | 1 | 0.83% | - | - |
| Deletion | 5 | 4.16% | 5 | 3.87% |
| Transliteration | 1 | 0.83% | 1 | 0.77% |
| External gloss | 2 | 1.66% | 2 | 1.55% |
| Missing in translation | 1 | 0.83% | 1 | 0.77% |
| Overt translation | 39 | 32.5% | 19 | 14.72% |
| Total | 120 | 100% | 129 | 100% |

5. Conclusion

In this research, House's theoretical TQA model, or functional pragmatic model, was studied in two Persian translations of Alchemist Paulo Coelho. The focus was on comparing differences between the original text and the translated texts, namely, those of Arash Hejazi and Bahram Jafari. At first, one hundred examples were extracted from the source text and compared with their equivalent translations through twelve categories of idiomatic translation procedure, literal translation, specification, synonymy, paraphrase, creation, substitution, normalization, deletion, transliteration, external gloss, and mistranslation to identify the covert and overt errors. Then, under the covert errors' discussion, the researcher examined the original text, Alchemist, and its two translations to reveal the mismatches along the dimensions of Field, Tenor, and Mode. At the final stage, the researchers analyzed the data and explained the findings in terms of Translation Quality Assessment.

The investigation and analysis of data revealed the factors used in both translations considering covert errors discussion. Both translations indicated a change at the level of Register. The mismatch was located in the theory of translation, with the discrepancy between the author's provenance and stance as the novel's writer, and that of the translators as their profession. The analysis pertaining to domestication and foreignization was carried out at the twelve levels of idiomatic translation procedure, literal translation, specification, synonymy, paraphrase, creation, substitution, normalization, deletion, transliteration, external gloss, and mistranslation. One hundred examples, sentences of the ST, were compared with their equivalents in TT. The translation quality assessment of Alchemist not only recognized the problematic areas including mismatches and errors in this particular translation but also revealed some important results about the translation of literary works.

The main difference between the two translations belonged to covert translation and domesticated sentences. Jafari's translation by 52.82 percent and Hejazi by 66.35 percent. On one hand, it can be concluded that the former had more overt than the second one. On the other hand, Jafari has tried to leave the author in peace, as much as possible, and moves the reader towards him and uses resistance, that is, foreignization that dominates the source text culture over the target text culture. While Hejazi has tried to, he leaves the reader in peace, as much as possible, and moves the author towards him and

uses fluency, that is, domestication that dominates the target text culture over the source text culture. The most frequent errors found in both translations were mistranslation with 24 instances, which amounted to 8.49 percent in Jafari's translation and 14.15 percent in Hejazi's translation.

Taking into account the findings of the current study, the research suggests the following pedagogical guidelines: The findings of this study can be helpful for literary translators of literary texts to get familiar with problems in translation of literary books as well as strategies used to cope with such problems. Also, translation editors can recognize the mentioned factors in their literary translation and remove them in the process of reviewing and editing the translation. It is worth mentioning that previous researchers have used House's theoretical TQA (1997) model in their research. Compared to the present study, it can be said that this research is a unique and new example in the translation community based on the updated House's theoretical TQA (2015) model. Also, regarding the simultaneous use of both House (2015) and Venuti (1995) models in this study, the findings of the present study can be an accurate and new tool to fully reveal and show the problems of translators and their use of wrong translation strategies to help other translators avoid them.

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