

## TQA of Two Translations of *Tattooist of Auschwitz* Novel According to House Model

### Abstract

The purpose of this article is to evaluate the quality of two translations of *Tattooist of Auschwitz* Novel based on the model of Julian House (1977). These two books have been translated by two female translators in 2018. The book has 29 chapters and the researcher has randomly selected 29 chapters of the novel between the first, middle, and last pages of each chapter. The type of research is descriptive-analytical and qualitative and three questions have been asked for this research. The results of this evaluation are shown in the tables and show which translator is closer to the quality evaluation model of Julian House (1977) in terms of translation quality, as well as the number of overt errors and the reason for common errors in both translations. Language comprehension and translator equivalence are also identified. So the two translators used strategies to translate the novel. Due to the historical nature of the book, which also has a romantic and biographical genre and is based on reality and related to World War II, the translations of both translators fall into the category of obvious error categories. The frequency of errors in both translators was found in the untranslated sections and the partial distortion of meaning.

**Keywords:** Translation Quality Assessments/Julian House/ *Tattooist of Auschwitz*/overt and covert errors/register

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### Introduction

In many previous studies, the subject, purpose, and context of the target text differed from that of the source text and this discrepancy has not been studied in detail, as such, this research addresses this issue. This study aims to show how translator errors can be seen in translation and also to determine which translation is of higher quality based on the House model (1977). Indeed, the concern in the present study is to show the possible existence of such *overt and covert translations* and their implications for what the original text seeks to convey. The main source for analysis in this research is the *Tattooist of Auschwitz* novel by Heather Morris. The aim of the researcher is whether in these two translations elements such as subject (Field), the scope of discourse, actors of discourse (Tenor), and method of discourse (Mode) have been observed according to the model. Also, the quality of the translation and the reasons and types of overt and covert mistakes with the most common errors are fully considered. Specific research objectives:

- To find out which of these two translations is of higher quality based on the House Model.
- To find out which type of error is most frequent in the two translations and why.
- To find out what strategies the translator used in terms of register.

**Significance of the Study,** the findings of this study help other translators to translate their Literary works more carefully and according to the House assessments model (1977) so that the reader and their audience in different age groups can understand the translated texts by the translator. Observing these important factors can help other translators who have

entered the field of translation to be more successful. The purpose of this study is to address the issues that affect the quality of translation and which translation based on the House model is of higher quality or the extent and frequency of overt and covert errors in translation, is an important issue. In translation studies, the quality of translation is evaluated to examine the impact of overt and covert errors in translation. It should be noted that translators in any society act in accordance with their culture and have the existing knowledge, theories, and literature. The main purpose of this research is to understand how a translator produces a good and quality translation under the influence of his culture.

**The findings of this study** help other translators to translate their works more carefully and according to the House evaluation model (1977) so that the reader and their audience in different age groups can understand the translated texts by the translator. Observing these important factors can help other translators who have entered the field of translation to be more successful.

**The purpose of this study** is to address the issues that affect the quality of translation and determine which translation based on the House model is of higher quality or the extent and frequency of overt and covert errors in translation also the main purpose of this study is to find out How a translator produces a good quality translation under the influence of his culture. In this research, the following three questions are answered:

- Q1: Which of the two translations of *Tattooist of Auschwitz* Novel has a higher quality based on the House's model?  
Q2: Which type of error is most frequent in the two translations and why?

Q3: What strategies do the translator use in terms of registering?

A new aspect of innovation, the novel selected for analysis, has not yet been evaluated based on the qualitative model of Julian House, and this is the first time that this book has been carefully examined and analyzed.

**Method**

In this study, two translated evaluations concluded that both translators have been able to keep all of these together, given that the novel is based on both realities (fact-based) and historical, as well as biographical and romantic genres. And show the context of the word in the source text both translators considered this and followed it as much as possible. the strategy used by the second translator to preserve the texture of the source text is modulation because the translator has been able to emphasize and confirm the text according to his performance by correcting the words. The first translator uses the literal translation strategy and places the word exactly where it's in the source text, a literal translation or word-for-word translation that focuses on the linguistic structure of the source text. In literal translation, the rules of marking, cognitive and implicit meaning in the target language are not considered and the order of the words follows their order in the source text.

In this article, the house evaluation model is used in the following steps:

- 1: A three-text index has been prepared.
- 2: The genre of the original text and determining the role of the original text with respect to the roles of Halliday's systematic role-oriented (functional) theory framework.

**Table1. Source Text Profile**

Register	Field	Subject Matter	Historical Novel
		Social Action	General and Popular
	Tenor	Author's Provenance and Stance	Novelist and writer
		Social Role Relationship	Symmetrical
		Social Attitude	Intimate
	Mode	Medium	Complex
Participation		Simple	
Genre	Historical Novel		
Function	Ideational		

The explanation of the first table shows the three main functions of language and the subset of context (register), as well as the genre of the story and the social action (Field) of

**Table 2. Target Texts Profile**

Register	Field	Subject Matter	Historical Novel
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3: Comparing the original text with its two translations to find the reasons for the mismatch of role equations in the two languages (based on situational dimensions, context analysis, and genre.)

4: Finding obvious and hidden errors based on the house model (1977).

Overt errors are classified into five groups and their frequency is counted in each translation. 5:

.The frequency of errors is compared to evaluate the overall quality of the translation 6:

7: The data and performance of the translators are reviewed and the most appropriate translation is selected.

**Results**

In this article, pages of translations of two books from *Tattooist of Auschwitz Novel* are randomly selected and both are female translators, and their book was published in (2018) by two different publications. Their translations were evaluated and graded based on the Julian House model (1977), and the error rates of both translators were analyzed according to the apparent error ratings. (Table 1) shows the **Source text profile**, (Table2) shows the **Target Text Profile**, and (Table 3) showed the comparative side-by-side of both profiles. About the **Limitation of the Study**, The researcher was only able to analyze parts of the book that had been translated by two female translators. Also, due to the current situation in society and the lack of meetings with two translators, the reasons for translation errors have been speculated this novel has not been evaluated by anyone before and no feedback has been observed in this regard. The research is done based on the House model (1977). As such, choosing another book, another model or other translators might lead to different results.

the author, and the scope of the discourse (Mode), and the discourse and the participants(Tenor).

	Tenor	Social Action	General and Popular
		Translator's Provenance and Stance	Translator*
		Social Role Relationship	Symmetrical
	Mode	Social Attitude	Intimate
		Medium	Complex
		Participation	Simple
Genre	Historical story		
Function	Ideational		

The explanation of the second table shows the three main functions of the language and the subset of the context (register), as well as the genre of the story and the social action (Field) of the author, and the range of discourse (Mode) and discourse and participants (Tenor) in the target language.

**Table 3. Comparative Side-by-Side Profiles of ST & Two TTs:**

Source Text Profile			Target Text Profile		
Field	Subject Matter	Historical Novel	Field	Subject Matter	Historical Novel
	Social Action	General and Popular		Social Action	General and Popular
Tenor	Author's Provenance and Stance	Novelist and writer*	Tenor	Translator's Provenance and Stance	Translator*
	Social Role Relationship:	Symmetrical		Social Role Relationship:	Symmetrical
	Social Attitude	Intimate		Social Attitude	Intimate
Mode	Medium:	Complex	Mode	Medium:	Complex
	Participation:	Simple		Participation:	Simple

In the third table, explain that the source and destination text profiles are completely compared and shown, and as it turns out, the role of the storytelling community was different with

both translators. This comparison shows that in both contextual translations, the genre of translation and the linguistic role of the work are well preserved. The two translators' way of dealing with the text was clearly translated.

**Summary of the overt error findings in Tables 4 and 5 is as follows:**

Not translated	Slight change in meaning	Significant change in meaning	Distortion of meaning	Breach of the system	of SL Creative translation	Cultural filtering	Total
40	75	21	9	13	10	3	171

**Table 4. Total Frequency of Different Kinds of Overt Errors in 1st TT ( Soudabeh Gheisary)**

Not translated	Slight change in meaning	Significant change in meaning	Distortion of meaning	Breach of the SL system	Creative translation	Cultural filtering	Total
19	57	16	4	9	16	2	123

Table 5. Total Frequency of Different Kinds of Overt Errors in 2nd TT (Mina Amiri)

As it is obvious in the above tables, in the first translation (S.GH), 40 words or phrases which are *not translated* or have been omitted from translation; this rate for the second translation (M.A) is 19. The number of errors in the sub-categories of a *slight change in meaning and significant change in meaning* includes more errors. The category of *distortion of meaning* was found in the first translation of 9 items and the second translation of 4 items. There were 13 items in the translations of the grammatical system, 9 in the first translation and 2 in the second translation. This finding reflects the fact that syntactic structures in the translation process have changed less than lexical items. There were 10 and 16 examples of *creative translation* in the two target texts, respectively. This means that the translated texts are not exact duplicates of the source text, and the translators have translated these passages freely. In the two translations, there are 3 and 2, respectively, where the translators are confronted with untranslatable words, titles, place names, or local and cultural expressions. In these cases, the translators presumably have chosen their best alternatives. Sometimes they have not translated these words at all and have kept the original form and sometimes they have found the nearest equivalents, in the Persian language and culture. In the end, it should be noted that in general, based on the theoretical model used, the second translation has better quality than the first translation.

### Conclusion and recommendation

In this study, the two translated evaluations are concluded in such a way that both translators were able to keep all of these cases together, considering that the novel was based on both reality and history, as well as biographical and romantic genres. Both translators took this into account and followed it as much as possible. In my opinion, the strategy that the translator has used to maintain the context of the source text is modulation, because the translator was able to emphasize and confirm the text according to their action by modifying the words. And the first translator used the literal translation strategy and placed the word exactly with its equivalent where it is in the source text, for example at the beginning or end of the sentence, and most of their translations are the same. The punctuation marks are also placed there.

Regarding the number of mistakes of the first translator regarding the partial distortion of meaning, It must be said that according to the analysis of other parts of his book, the context of the word has been lost in the translation of the parts and has moved away from the content. The second translator has the same impression in the same error.

Therefore, in general, it can be concluded that the main subject of the present study was the analysis of the representation of the role of the original text in the target language in the process of literary translation and how the Persian translations of novels and literary and fiction are obvious. Examining the frequency of obvious translation errors, it was found that (Mina Amiri) is more prominent than (Soudabeh Qaisari's) translation, because she has been more successful in preserving the role of *Tattooist of Auschwitz Novel* and translating it into Persian with fewer errors.

### Recommendations

- 1: The researcher recommends that the process of retrieving the destination text should be translated in a much more accurate way to reduce the number of errors that occur.
- 2: Increasing the number of translation errors affects the final result, so the researcher also recommends that you choose the alternative equivalents carefully and follow the recommended strategies to create the desired result.
- 3: Further research is needed to establish cultural filtering processes to achieve close-up text. House is about such translations that should be searched internationally at the text/language level and context and type. However, the role of a particular text is not similar to the role of the source text and the role of the destination text, because it is used in different speech environments. As a result, this program creates a cultural filter in the mind of the audience that the destination text is the same as the original text.
- 4: In the study of research backgrounds, one of the important problems in the qualitative evaluation of translation is the differences between the source and destination text, such as the situational dimensions of the source text in the reproduction of the translated text, which is not equivalent in terms of meanings and the text genre changes or another case is the study of a valid criterion of how the culture of a society is introduced and the changes applied in the text.
- 5: According to other scholars, for literary translations and poems and proverbs, misunderstandings and misinterpretations, and distortions of meaning is the most common mistake of translators or in word-for-word or sub-

translations that the translator exceeds this. Uses strategy, the mental framework takes the audience away from the text.

And finally, researchers recommend that future translators seek to improve the entire translation process and find a correct way to use novel and story translation strategies so that audiences and readers of translated texts can fully integrate the source text with the culture and language and can translate. The right way for them to communicate and interact.

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