A Translation Quality Assessment of Chinua Achebe's *No Longer at Ease* Based on Juliane House's Model (2015)

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Abstract:
Much ink has been spilt over the issue of Translation Quality Assessment during the last couple of decades. Theories of translation, as Baker and Saldanha argue (2020:458), are diverse, covering a wide spectrum of topics and trends. Consequently, this has led to the emergence of numerous models for Translation Quality Assessment (TQA). Translation Quality Assessment is a method of evaluating the quality of a given translation of a source text – lexically, semantically, structurally, and aesthetically as well. It has gained the interest of scholars and translators. The chief concern of this study is to assess the quality of the translation of Chinua Achebe's No Longer at Ease from English into Arabic. Methodologically speaking, Juliane House's model of Translation Quality Assessment (2015) is adopted for this study to serve its own purposes. Concerning the corpus of this study, due to space constraint, the first four paragraphs of the nineteen chapters were selected from the Arabic translation of No Longer at Ease as a sample for analysis, which compiled together constitute about twenty per cent of the translated novel. Be that as it might, Source Text profile was prepared, which focuses on register (field, tenor, and mode). The original text was compared to the Arabic translation and overt errors were identified. A statement of the quality was issued.
Keywords: Translation Quality Assessment – No Longer at Ease – target text – register – genre.

I. INTRODUCTION

Translation Quality Assessment is an approach that enables scholars and translation experts to distinguish translations that are fraught with errors from those that are handled with care. For Malcolm Williams[1], among the criteria on which TQA should be based is the notion of *goodness*. His thrust of argument is that if the TQA were value-free, the translator would lapse into describing the pitfalls and strong points in translations (Williams, ibid, 5). To ensure objectivity, researchers resort to systematic models of translation assessment, among which is Juliane House's model of Translation Quality Assessment (TQA). House's model is geared towards the evaluation of translations of literary works, namely novels, poems, and short stories. In saying so, this study takes the same direction and aims to assess the translation of Chinua Achebe's *No Longer at Ease* from English into Arabic on the basis of House's model.

Juliane House defines translation as "the process of replacing an original text, known as the source text, with a substitute one, known as the target text."[2] House describes the process as an interlingual translation as the message in the source language is rendered as a target text in a different language (House, ibid, 4). House's model aims at analysing and comparing an original text with its translation at the levels of language/text, register (field, tenor and mode), and genre.[3]

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[1] - Williams, Malcolm, "Translation quality assessment", in *Mutatis Mutandis: Revista Latinoamericana de Traducci. 2(1). 2009.* website visited on Sunday November 2nd, 2020.
https://revistas.udea.edu.co/index.php/mutatismutandis/article/view/1825/1609

[2] - Juliane House, **Translation**, Oxford and New York : Oxford University Press, 2013. P4.

[3] - Sonia Ghafourpour and Razieh Eslamieh, "A Translation Quality Assessment of the English Translations of *Rubayiat of Omar Khayyam* based on Juliane House's Model (1997)," in International Journal of English Language & Translation Studies, Vol. 6, issue 2. 217-226. 2018. P217.

A myriad of Anglophone novels have been – and are being – translated into Arabic. However, translation evaluation within this literary genre has not received adequate attention. Therefore, this study aims at analysing and assessing the Arabic translation of Chinua Achebe's *No Longer at Ease* on the basis of House's model. The main purpose is to contribute to enhancing translation practice. The chief concern of this study is to answer the following research questions:

RQ1: To what extent can the Arabic translation of Achebe's *No Longer at Ease* be assessed on the basis of House's TQA model?

RQ2: Grounded on House's model, is the Arabic version of *No Longer at Ease* an overt or a covert translation? What follows is a mapping of the literature review relevant to the present study.

II. LITERATURE REVIEW

A spectrum of translation quality assessment models were introduced by many translation theorists and scholars. Christina Schaffner (1999) proposes assessing translations from the lens of norms. Norms are closely bound up with assumptions and expectations about correctness and / or appropriateness (Schaffner, ibid, 1). In defining the criteria of a 'good' translation, Peter Newmark (1991) argues that a "translation has to be as accurate as possible, as economical as possible, in denotation and connotation, referentially and pragmatically."[4] Similarly, Jamal Al-Qinai (Al-Qinai, 2000:500) developed an eclectic and practical model for Translation Quality Assessment that can be empirically verified as it focuses on the linguistic and situational specificities of ST and TT in the pre-translation stage and the post translation assessment of TT quality. Robert Martinez Mateo *et al*.[5] propose a model called Modular Assessment Pack (MAP) so as to make up for the flaws spotted in a quantitative assessment tool that was developed at the Directorate General for Translation (DGT) of the European Commission. Malcolm Williams (2009) proposes an argumentation-centred model. His thesis revolves around the fact that every instrumental source text contains an argument macrostructure. The latter must be preserved by the translator in the target text. Williams contends that other textual features and functions are not overlooked, but the chief interest lies in the retaining of the argument macrostructure in TQA (Williams, ibid, 11-3). Despite all these controversial debates on what and how TQA model would, somehow, guarantee "acceptability" and "appropriateness" of translations, Juliane House's model has gained increasing interest among translators and translation scholars.

Recently, Juliane House's model of TQA has increasingly been adopted by numerous translators and translation scholars worldwide. House's model of TQA is based on a bunch of theories, such as pragmatic theory, Hallidayan systemic-functional linguistics, concepts developed in the framework of the Prague school of Language and Linguistics, stylistics and register theory.[6] In this context, Hossein Heidari Tabrizi *et al*. (2014) highlight the strong points of House's model: "[House's model] covers almost all aspects in process of translation and has some advantages over other models due to its coverage issue and easiness of use."[7] Tabrizi conducted a study within the aim of assessing the quality of Persian translation of George Orwell's (1949) *Nineteen Eighty-Four* by Balooch (2005) based on House's (1997) model of TQA (Tabrizi *et al*., ibid, 29-42). House's model spots two types of translation strategies that can be applied by translators: overt translation and covert translation depending on the various text types. The researchers of this study distinguish between overt and covert translations, which disclosed two types of errors overt and covert.

As for the corpus of the above-mentioned study, ten per cent of *Nineteen Eighty-Four* was selected through systematic random sampling. Every tenth page was analysed and compared with the target text (Tabrizi *et al*, ibid, 32-3). The study yielded the following results: The translator used translation strategies such as omissions, additions, substitutions, and the cultural filter was used as well. The most frequently used strategy was substitutions with 169 items, respectively followed by omissions and additions.

Tabrizi *et al*. (2014) argue that the translator neither took account of denotative meanings of the words of the original, nor the author's style. The text was not overtly translated. Furthermore, the application of cultural filter denoted changes at the levels of register (dimensions of field, Tenor and Mode). As a result, the Persian translation of *Nineteen Eighty-Four* by Balooch (2004) could not be assumed as an overt translation but reversely as a covert translation (Tabrizi, ibid, 40).

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[4]- Peter Newmark, *About Translation*, Clevedon and Philadelphia : Multilingual Matters LTD, 1991. P.111.

[5]- Roberto Martinez Mateo, Silvia Memtero Martinez & Arsenio Jesus Moya Guiyarro, « The Modular Assessment Pack : A New Approach to Translation Quality assessment at the Directorate General for Translation", in Retrospection, 2016.

[6]- Juliane House, *Translation Quality Assessment: Past and Present*, London and New York: Routledge, 2015. P21.

[7] - Hossein Heidari Tabrizi, Azezeh Chalak, Amir Hossein Taheriour, « Assessing the Quality of Persian Translation of Orwell's *Nineteen Eighty-Four* based on House's Model : Overt-Covert Translation Distribution", in Acta Linguistica Asiatica, 4(3). 2014. P30-1.

Still, several studies investigating translation quality assessment have been carried out. Fateme Kargarzadeh and Abbas Pazireh[8] assessed the quality of Persian translation of *Kite Runner* based on House's (2014) Functional Pragmatic Model. House's model was adopted as a theoretical framework for this research. The original text of *Kite Runner* was written in English by the Afghan writer Khaled Hosseini and translated into Persian by Merhedi Ghabaree. In this corpus-based study, the first paragraphs of all chapters of the Persian translation of the English novel were selected and assessed.

The results showed that the translation was overt. Due to the fact that the mismatches were a few mistranslations of tenses and selection of inappropriate meanings for lexical items, the overtness of *Kite Runner* translation was highly consistent with House's overtness of translation of literary texts (Kargarzeh and Pazireh, 2017:123). Kargarzeh and Pazireh (2017) argue that because the errors were not conspicuous, the translation was considered of the overt type. However, Kargarzeh and Pazireh contend that the covert form of translation such as originality and replication of the source text are attributed to similarity of Iranian culture to Afghan culture.

In a similar vein, Salar Manafi Anari and Hamid Varmazyari[9] applied Juliane House's model of TQA to Sari Aslani's Persian translation of Chomsky Noam's *Media Control* to the model's validity. The results showed that the Persian translation has fallen short of fulfilling the functions of the ST, because both covertly erroneous and overtly erroneous errors were spotted in the Persian translation (Anari & Varmazyari, ibid, 45). The following section will shed more light on the background of Achebe's *No Longer at Ease*, namely characterization and themes.

III. BACKGROUND OF THE NOVEL

No Longer at Ease (1960) is Chinua Achebe's second Postcolonial novel after *Things Fall Apart* (1958). The works of T.S. Eliot had an impact on Achebe's writings, especially at the moral aspect. The title of the novel *No Longer at Ease* is inspired from Eliot's poem 'The Journey of the Magi', which appears as an epigraph of the first chapter (Achebe, 1960:6). Chapter one starts with the scene of the last proceedings of Obi Okonkwo's trial in the High Court of Lagos and the Southern Cameroon. Okonkwo was accused of bribery. During this trial, a civil servant who belonged to this court came late and he was rebuked by the judge. This represents Achebe's critique of bureaucracy in Nigeria and the administrative problems such as absenteeism and procrastination of civil servants. In the early weeks of the trial, Mr. Green was Obi's boss. Obi had lost his mother and Clara left him. In Lagos, the Umuofia Progressive Union grants young men of promise scholarships and sends them to England to pursue their studies. The union granted Obi a prestigious scholarship with the hope that he would become a lawyer and help the union with the cases. However, Obi became a civil servant. His mission was to handle files of scholarship candidates. Due to his heavy debts Obi got involved in bribery. Some candidates gave him between twenty to fifty pounds so that they could get his recommendation to sit for the scholarship oral interview. Loss of moral values led Obi to have an affair with Miss Mark so as to recommend her for the scholarship.

Representation of the Nigerian man is manifested through a conversation between Mr. Green and the British Council man in the club bar as Mr. Green commented: "The African man is corrupt through and through." (Achebe, 1960:11). Irony crops up in Mr. Green's words as he attributes poverty, deterioration and diseases to climate and natural disasters. He claims that the conditions of the African man are beyond retrieval, and that the white man has brought him Western education. Nevertheless, Achebe criticizes the exploitation of people and natural resources. From a Postcolonial perspective, the settlement of the white man in Nigeria in general and in Umuofia in particular puts the African man in an ambivalent situation. The African man hankers for imitating the white man in terms of his dressing and talking manners. For instance, The Hon. Sam Okoli, Minister of State, wears elegant clothes and drives a luxurious car. The local media describe him as the smartest gentleman in Nigeria. He does not conceal his fascination with the white man: "I respect the white man although we want them to go." (Achebe, ibid, 68). This is what Homi Bhabha[10] designates as mimicry in his *The Location of Culture* (1994). Mimicry is characterized by ambivalence. That is to say, the co-existence of two contradictory instincts: Thanatos instinct and Eros instinct[11].

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[8]- Fateme Kargarzadeh and Abbas Pazireh, "Assessing the Quality of Persian Translation of *Kite Runner* based on House's (2014) Functional Pragmatic Model", in International Journal of British Language & Translation Studies, 5(1), 117-126. 2017.

[9]- Salar Manafi Anari and Hamid Varmazyari, « House Newly Revised Translation Quality Assessment Model," in Translation Studies, Vol.13, No.52, pp.27-46. Winter 2016.

[10]- Homi Bhabha, ***The Location of Culture***, London and New York : Routledge Edition, 1994. Pp85-92.

[11]- Peter Childs and Patrick Williams, ***An Introduction to Post-Colonial Theory***, New York : Prentice Hall, 1997. P.124.

It follows, then, that *No Longer at Ease* is a bildungsroman that traces the moral and psychological growth of the protagonist Obi Okonkwo. This novel is a double critique as Achebe debunks the Eurocentric discourse which misrepresents the Nigerian culture. On the other hand, Achebe criticizes bureaucracy and procrastination in the Nigerian administration, which aggravates social issues. The following section displays the methodology upon which this study is based. What follows is a section that lays in full details the methodology adopted in this study.

IV. METHODOLOGY

Since the present study is corpus-based, it is worth-noting the importance of corpora to translation studies. Juliane House[12] contends that corpora enable the researcher to go beyond translation evaluation which focuses only on individual texts; they can make results more reliable and valid, and help in establishing reliable patterns of translation regularities. House asserts that an "optimal use of corpora needs to be based on a theoretical and methodological framework which gives pride of place to the concept of equivalence." (House, ibid, P.114). Within the same line of thought, Mikhailov and Cooper[13] contend that new ideas and new ways of looking at language abruptly crop up from the findings of a corpus search.

As far as the corpus of the present study is concerned, the original text of *No Longer at Ease* was written in English by the Nigerian writer Chinua Achebe; it was translated into Arabic by Amal Aly Mazhar[14] (2016). This novel comprises nineteen chapters. As a sample, the first four paragraphs of each chapter of the Arabic translation were selected for analysis and comparison with the original text. The selected sample represents about 20% of the translated novel.[15] Analysing the whole novel and comparing it with its Arabic translation would have taken much time. In this regard, Louise Brunette (2000:171) puts forward the following argument: "According to assessors in the Canadian public service, a 400-word segment of a text is sufficient for a reasonably accurate evaluation." (Brunette, 2000:171). Brunette (ibid, P.171) adds that translation assessment is conducted on a finished product or a text already delivered to a client. What follows is a table that displays the corpus of this study:

Table 1: Corpus of the study: selected sample.

SOURCE TEXT (in English)								
Reference	Achebe, Chinua, *No Longer at Ease*, New York: Fawcett Premier, 1960.							
Selected Sample (First four paragraphs of each chapter)	Chapter 1 p.9-10	Chapter 2 P.19-20	Chapter 3 P.27-8	Chapter 4 P.35-6	Chapter 5 P.42-3	Chapter 6 P.57-8	Chapter 7 P.65-66	Chapter 8 P.77-8	Chapter 9 P.83-4
	Chapter 10 P.93-4	Chapter 11 P.101-2	Chapter 12 P.111-2	Chapter 13 P.117-8	Chapter 14 P.123-4	Chapter 15 P.132-3	Chapter 16 P.138-9	Chapter 17 143-4	Chapters 18 &19 P.148-9/154-6
TARGET TEXT (in Arabic)								
Reference	أتشيبي، تشينوا، **"لم يعد هناك إحساس بالراحة"**، ترجمة وتقديم آمال علي مظهر، القاهرة: المركز القومي للترجمة، 2016، ط1.							
Selected Sample (First four paragraphs of each chapter)	Chapter 1 P.15-6	Chapter 2 P.27-8	Chapter 3 P.37-8	Chapter 4 P.47-8	Chapter 5 P.57-8	Chapter 6 P.75-6	Chapter 7 P. 85-6	Chapter 8 P.99-100.	Chapter 9 P.107-8.
	Chapter 10 P.121-2	Chapter 11 P.131-2	Chapter 12 P.143-4	Chapter 13 P.151-2	Chapter 14 P.159-0	Chapter 15 P.169-0	Chapter 16 P.177-8	Chapter 17 P.185-6	Chapters 18&19 P.191-2/ 199-200

Juliane House's (1997) model of TQA was adopted as a theoretical framework for this research. House deals with the text in its entirety. The model comprises different dimensions of text, namely linguistics, pragmatics and discourse. House's model involves textual and register analysis of ST profile and TT profile, which can be realized through lexical syntactic, and textual means. Textual means includes theme-dynamics,

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[12] - Juliane House, *Translation : The Basics*, London and New York : Routledge, 2018. P.114.

[13] - Mikhail Mikhailov and Robert Cooper, *Corpus Linguistics for Translation and Contrastive Studies: A Guide for Research*, London and New York: Routledge, 2016. P.15.

[14] - Amal Aly Mazhar is an Egyptian translator and professor English Language and Literature in the Department of English at the Faculty of Arts, Cairo University. She is specialized in British, Irish and Egyptian Drama. She translated Amitavi Gosh's *In An Antique Land*, Mahmoud Diyab's *Gate to Conquest*, Chinua Achebe's *No Longer at Ease*, and Ahmed Etman's *Cleopatra Worships Peace* into English. She also translated *The Oxford Companion to Theatre* into Arabic. (My translation and paraphrasing) Source: تشينوا أتشيبي، **"لم يعد هناك إحساس بالراحة"**، ترجمة آمال علي مظهر، القاهرة: المركز القومي للترجمة، 2016، ط1، ص 207.

[15] - Given that the selected four paragraphs of each chapter constitute a total of 39 pages, and that the total number of pages of the translated novel is 197 (without counting the front page, copy, the percentage of the selected sample was calculated as follows: (39/197)x100=19.80% (about 20%).

clausal linkage, and iconic linkage. The model functions at various levels of analysis. It starts with the level of 'individual text function'. After that, it moves to the levels of register and genre; and it ends with the level of 'language/text'. Field stands for analysis of subject matter and social action; whereas Tenor denotes participant relationship, author's provenance and stance, social role relationship and social attitude. Mode, according to House (2015), stands for channel or medium of communication and participation in the text. Figure 1 displays the different components of House's model of TQA (2015):

Figure 1: Revised House's (2015, p. 127) model of TQA
Source: Juliane House, **Translation Quality Assessment : Past and Present**, London and New York :Routledge, 2015. P127.
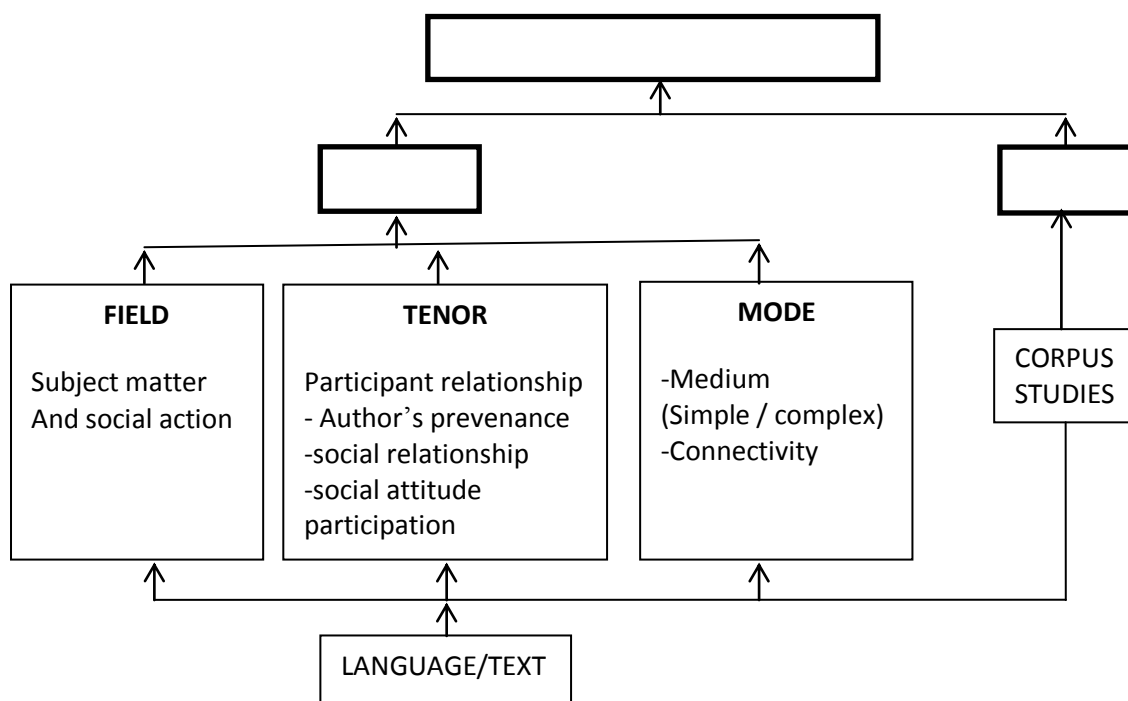
House (2015) distinguishes between overt translation and covert translation. She argues that this categorization stems from Frederic Schleiermacher's (1813) distinction between *verfremdende* (alienating) and *einbürgernde* (integrating) *übersetzungen* (translations)[16]. House (ibid, 54) defines *overt* translation as one in which the addressees of TT are 'overtly' addressed. In overt translation, the original is closely bound up with the source language community and its culture. Original texts which necessitate overt translation enjoy an established condition in the source language community and potentially other communities (House,1977:106). House categorizes these texts into two types: 1- *overt* historically connected source texts, such as those related to a specific occasion. She illustrates this with an example from a political speech (1942) delivered by Winston Churchill in Bradford. 2- *overt* timeless source texts include literary works and aesthetic creations.

By the same token, House (House, ibid, 56) defines *covert* translation as a translation whose source text does not particularly target a particular source culture audience. A source text and its *covert* translation have, therefore, equivalent purposes. They are premised upon equal needs of audience in both source and target language communities. Texts of this type subsume scientific texts.

V. DATA ANALYSIS

In this part, based on House's model, the ST (*No Longer at Ease*, henceforth *NLAE*) profile was undertaken. It targets a register analysis. Register comprises field, tenor, and mode, each of which is divided into lexical, syntactic and textual means. Concerning the procedure of data analysis, the following steps were undertaken:
1- Identifying Source Text profile, which targets register (field, tenor and mode).
2- Comparison of original and translation.
3- Identifying overt errors: omissions, additions, substitutions, breaches of the target language system.

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[16]- Juliane House, **Translation Quality Assessment : Past and Present**, London and New York :Routledge, 2015. P.65.

4-   Statement of the quality.
5.1- Source Text Profile
        Source Text profile includes register, which, in its turn, subsumes field, tenor and mode. **FIELD:** *No Longer at Ease* is a postcolonial novel. It is a 'double-edge' critique, on the one hand, as Chinua Achebe puts into crisis the assumptions of colonial discourse by bringing to the fore the devastating impact of colonialism on the Nigerian society in particular and the African societies at large. Achebe, among other postcolonial novelists, writes back to demystify the stereotypical images about African cultures and undermine the notion of 'fear' inscribed in Conrad's *Heart of Darkness* and W.B. Yeats' "Savage God"[17].
        On the other hand, as mentioned in the second section which introduces the novel under study, Achebe criticizes the widespread phenomenon of bureaucracy and procrastination among civil servants in the Nigerian society. Lexical markers of field were used as the writer attributed new meaning to an already existing word: *Pieze* (1960:58) meaning an oblong room with two windows in a church. Archaic or former names of places were used, such as Abyssinia (P20), a former name of Ethiopia. Informal expressions were: *'ne'er-do-wells'* (p20), *'That na my brother'* (p77), erroneous chunks of language were used by Achebe to show that a certain character is illiterate " *'E go make plenty money there. Every student who wan' go England go de see am for house"*(p77). What is more, the novel is fraught with local words and phrases of Ibo language: *'Umuofia Kwenu!'*, *'Ife awolu Ogoli azua n'afia'* (p78), *'am osu'* (p111). The original text is characterized by an amalgamation of English and Yoruba language as illustrated in this excerpt:
        ""*you very lucky-o"*, said the driver to and his passengers, some in English and others in Yoruba. *"dese reckless drivers,"* he said shaking his head sadly. *"Olorun!"* He left the matter in the hands of God. *"But you lucky-o as no big tree de for dis side of road* (Achebe, ibid,132). When you reach home make you tank your God." (Achebe, 1960:132); (…)*'jeje'*, *'Olorun'"* (Achebe, ibid, p133).
        Upon casting a glimpse on the syntactic aspect of the original text, the novel contains short simple sentences: *'That was suppressed laughter at the bar,'* (p.9), *'The reason was his mother'* (p.57). However, a number of long sentences consisting of short subordinate clauses and phrases are disseminated within the original text, for example: *'Unlike mail boats, which docked at the Lagos wharf on fixed days of the week, cargo boats were most unpredictable'*, (p.35), *'Obi's theory that the public service of Nigeria would remain corrupt until the old Africans at the top were replaced by young men the universities was first formulated in a paper read to the Nigeria students' Union in London'*, (p.42). The author often starts the sentences with adverbs, conjunctions, and relative pronouns: *'Then he merely said..'*(p.36), *'it was only when..'*(p.10), *'mercifully he had recently lost..'* (p.10), *'fortunately for Obi,..'*(p.42). strong cohesion was realized through repetitions and iconic linkage: *'If you don't..'*, *'if you see..'*, *'then by way of..'*(p.20), *'when Obi..'*, *'as soon as..'*(p.28), *'if Obi had returned..'*(p36), *'afterwards Clara..'*(p.118). Besides, there were theme dynamics, especially sequences of theme-rheme, anaphoric referencing by means of noun phrases, adverbials, clauses or sentences, and instances of clausal linkage: *'And when he..'*, *'..and..'*(p9), *'but the Nigeria..'*(p.19), *'henceforth he wore her sadness round his neck like a necklace of stone'*(p.58), *'although..'*(p.58).
TENOR: The author's temporal, geographical and social provenance is marked or known and the English he used sways between standard and informal English. It is often amalgamated with local Nigerian languages, such as Ibo and Yoruba. Items of such languages are scattered throughout the novel. The author's provenance is obvious as he criticizes bureaucracy, procrastination and bribery in Nigerian administration and workplace.
MODE: For Juliane House, "Mode refers to the channel of communication, the spoken or written medium, with many in-between possibilities such as 'written to be read' or 'written to be spoken as if not written.'"[18] As such, the medium was complex because the text was written to be read as if heard (Direct speech instances and dialogues are deployed within the narrative).
FUNCTION: The function of *No Longer at Ease* comprises an interpersonal functional aspect. The ideational functional aspect was also present in the text. That is to say, the text informed its readers about a series of events in which the protagonist Obi Okonkwo and other main and secondary characters got involved. The author's intention was to debunk the Eurocentric discourse of colonialism and the belittling view of the Western Self vis-à-vis the Other / the African; at the same time, the author criticizes some social phenomena that are widespread in Nigerian society in particular and African societies in general, namely bureaucracy, procrastination and bribery among civil servants. The interpersonal function was marked through the GENRE, for the novel belongs to the sphere of postcolonial writings. *No Longer at Ease* is a Bildungsroman that traces the mental and psychological growth of the main character Obi Okonkwo. The author depicts his thoughts, beliefs and challenges, as well as the ups and downs of his life. On the dimension of FIELD, the interpersonal function was there, because colloquial lexical items and relatively simple syntactic structures were used. On TENOR,

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[17]- Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, **Postcolonial Studies: The Key Concepts**, London and New York:Routledge, 2013. 3rd edition. P160.
[18]- House, Juliane, **Translation**, Oxford and New York : Oxford University Press, 2013. P.34.

informal and borrowed words justify the consultative style level. The Mode was interpersonal function, for the text has been written to be read as if heard (Some publishers even provide audio books e.g. novels).

5.2- Comparison of Original and Translation

On FIELD, there were scarce lexical mismatches because the informality of some words was reduced as illustrated in the following examples:

1-   ST: "I fit do it, but you no go get government receipt." (P.35).

TT: وأجابه بإنجليزية ركيكة "أنا سأفعل ذلك، ولكنك لن تحصل على إيصال رسمي." (ص 48).

The informal English sentence in the source text was translated into a formal Arabic sentence. However, the translator added the sentence أجاب بإنجليزية ركيكة (gloss : /ʔəӡabə bɪʔɪn ӡlɪzɪətɪn rakɪːkə/ He answered in awkward English) to show that the conversation slot in the original text was in informal English.

Nevertheless, in most instances in *No Longer at Ease*, the informality of the SL is kept in the Target Language:

ST: When he hung up he told his colleagues: "That na my brother. Just return from overseas. B.A. (Honors) classics." (P.77).

1-   TT: تم عندما يضع سماعة الهاتف كان يقول لزملائه بلغة إنجليزية ركيكة "ده مش أخويا رجع من بلاد بره من قريب. ليساس بمرتبة شرف في الأدب اليوناني." (ص 99).

The choice of Egyptian dialect in the Arabic translation could reflect the translator's geographical provenance. In this respect, university professor, short-story writer and translation critic Fatiha Taib contends that "narrative texts that deploy dialects to melt characters and identify their social levels and ethnic and geographical belonging pose fundamental problems during the translation process."[19]

2-   ST: "'E go make plenty money there. Every student who wan' go England go de see am for house." (*NLAE*, 1960:77).

TT: "هو حيهّلب فلوس كثير هناك. كل تلميذ عاوز يروح إنجلترا لازم يفوت على بيته يعطيه حاجة." (ص 99).

3-   ST: As the weeks passed, however, Obi's guard began to come down "**small small**", as they say. (P.84).

TT: ولكن، وبمرور الوقت، بدأ حرص أوبي في التهاوي شيئا فشيئا أو "**فتفوتة فتفوتة**" كما يقول المثل. (ص 107).

4-   A word from Yoruba language was translated into Arabic :

ST: "*Olorun!*" He left the matter in the hands of God (Achebe, 1960:132)

TT: "**أشكر ربنا**" ترك الأمر برمته في أيدي الله. (ص 169).

5-   ST: "But you lucky-o as no big tree de for dis side of road. When you reach home make you tank your God." (Achebe, 1960:132).

TT: "ولكن أنت حقيقي محظوظ علشان مفيش شجرة كبيرة ناحية الطريق ده. بعدما توصل بيتك لازم تصلي صلاة شكر للرب اللي بتعبده." (ص 169).

6-   ST: "Na Lagos you de go?" asked the driver. (P133).

TT: سأله السائق "رايح لاجوس، مش كده؟" (ص 170).

7-   ST: Make you take am *jeje*. Too much devil de for dis road. If you see one accident way we see for Abeokuta side- *Olorun!*." (NLAE, 1960:133).

TT: "فتح عينيك كويس؛ لأن الشيطان بيرقص طول الطريق. إذا شفت حادثة واحدة على الطريق زي ما بنشوف يا الله -!" (ص 170)

8-   ST : « Na only by God of power na him make you still de talk. » (P133).

TT: "بقدرة ربنا بس هو اللي خلاك تعيش وتتكلم من ثاني." (ص 170)

There were also a few syntactic mismatches because some short separate sentences in the ST were subordinated by means of punctuation (the use of comma and semi-colon) in the TT:

1-   ST : "Obi's homecoming was not in the end the happy event he had dreamt of. The reason was his mother. She had grown so old and frail in four years that he could hardly believe it". (Achebe,1960:57).

TT: لم تكن عودة أوبي في نهاية الامر بالحدث السعيد الذي طالما حلم به، كان السبب يعود إلى أمه التي كانت قد بلغت من الكبر عتيا وأصبحت في حالة من الوهن خلال أربع سنوات لدرجة لم يصدقها. (ص 75)

2-   ST: "The Umuofia Progressive Union, Lagos Branch, held its meeting on the first Saturday of every month. Obi did not attend the November meeting because he was visiting Umuofia at the time". (Achebe, ibid,77).

TT: اعتاد اتحاد أموفيا التقدمي، فرع لاجوس، أن يعقد اجتماعه السنوي أول سبت من كل شهر، ولم يحضر أوبي اجتماع شهر نوفمبر؛ لأنه كان يقوم بزيارة أموفيا في هذا الوقت.(ص 99).

On TENOR, there were a couple of syntactic mismatches in social role relationship, because the second personal pronoun '*you*' was translated differently in Arabic; instead the personal pronoun '*they*' was used. As a result, the involvement of readers in the narration was reduced:

19- فاتحة الطايب، **"الترجمة في زمن الآخر: ترجمات الرواية المغربية إلى الفرنسية نموذجا"**، الرباط:دار الأمان، 2020. ط2. ص324. "تطرح النصوص الروائية التي تراهن على توظيف اللهجات لتذويب الشخصيات، وتحديد مستوياتها الاجتماعية وانتماءاتها الإثنية والجغرافية مشاكل جوهرية أثناء الترجمة." Authors' translation

1-　　　ST: If **you** don't want to walk **you** only have to wave your hand and a pleasure car stops for you. (P.20).

TT: أما **الذين** لا يريدون ذلك فما عليهم إلا أن **يلوحوا** بأيديهم لإحدى سيارات الأجرة لتتوقف وتقلهم. (ص 28)

2-　　　The personal pronoun '*she*' was replaced with the personal pronoun '*he*' in the Arabic translation :

ST: "I had tea with the Greens yesterday," **she** might say. (P.102).

TT: كان من المحتمل أن **يقول** "تناولت الشاي مع عائلة جرين اليوم (..)." (ص 131)

　　　In the Arabic translation of *No Longer at Ease*, the author's temporal, geographical and social provenance and the author's personal stance are mostly retained. The main achievement of the Arabic translation was that the translator was capable in conveying the author's personal attitude. The Arabic translation was lucid, not complicated, full of familiar collocations and easily read. On MODE, the medium is simple, because it is written to be read as if heard; the participation is complex as it addresses a large community of readers. What follows is an account of overt errors that were spotted in the Arabic translation of the novel:

5.3- Overt Errors

Upon analysis and comparison of the ST with the TT of Chinua Achebe's *No Longer at Ease*, the following overt errors and their subcategories have been identified: omissions, additions, substitutions and breaches of the Target Language System.

5.3.1- Omissions

Mona Baker[20] argues that there is no harm in omitting a word or expression, especially when the meaning conveyed by such an item is not crucial enough to the development of the text. Similarly, Dickins *et al.*[21] argue that omission could be resorted to when unnecessary information could have complicated the structure of the TT. Omissions are marked with this symbol (×××) throughout this study. The following sentence was omitted when the source text was rendered in the target language:

1-　　　ST: Every available space in the courtroom was taken up. **There were almost as many people standing as sitting.** (P.9-10).

TT: كانت كل الأماكن المتاحة في قاعة المحكمة قد شغلها الناس، (×××) (ص 16).

2-　　　Omission of the sentence : He told his admiring listeners

ST: "There is no darkness there," **he told his admiring listeners**, "because at night the electric shines like the sun" (Achebe, 1960:20).

TT: لا يوجد ظلام هناك؛ (×××) لأن في الليل تنير المصابيح الكهربائية فتصبح مثل الشمس. (ص 28)

This statement should not be omitted actually. It indicates a semantic function at least, especially the word 'admiring'. It hints to an audience listening in admiration to what is being said, meaning the message, the sender and the receiver are equally important, especially there is a touch of irony in there.

The quotation marks in the source text were also omitted in the Arabic translation, causing a breach in the narrative perspective as if this part of the novel were narrated by another narrator instead of Obi Okonkwo.

3-　　　The word '*bush*' was omitted in the target text:

ST: "Obi's first day in the evil service was memorable, almost as memorable as his first day at the **bush** mission school in Umuofia nearly twenty years before". (P.65).

TT: كان أول يوم عمل لأوبي في الجهاز الحكومي يوما مشهودا لا ينسى بالقدر الذي اتسم به أول يوم له في مدرسة الإرسالية (×××) في أموفيا قبل ذلك بزهاء عشرين عاما. (ص 85).

4-　　　The adjective '*clever*' and the adverb '*extraordinarily*' were omitted from the rendered text :

ST: Obi felt like a clumsy school boy earning first praise for doing something extraordinarily **clever**. (P.84).

TT: شعر أوبي مثل التلميذ الخائب سيء التصرف الذي يحصل على مديح من الآخرين لقيامه بعمل (××) لأول مرة. (ص 108).

5-　　　The phrase '*in notes*' was omitted from the Arabic translation:

ST: It was twelve pounds **in notes** plus some loose coins he carried in his pocket. (P.138).

TT: كان المبلغ اثنى عشر جنيها (×××) ، بالإضافة لبعض العملات المعدنية الصغيرة التي كان يحملها في جيبه. (ص 177).

6-　　　Omission of the appositive: '-*and that at a season when yam was as precious as elephant tusks.*'

ST: "And there the matter would have stood had not the he-goat one day entered Mrs. Okonkwo's kitchen and eaten up the yam she was preparing to cook **– and that at a season when yam was as precious as elephant tusks"**. (P.155).

TT: "وكان من الممكن أن تقف القصة عند هذا الحد إذا لم يدخل الجدي مطبخ مسز أوكونكو في أحد الأيام ويأكل الطعام الذي كانت تعده (××××)." (ص 200).

　　　Omission here is neither textually nor contextually wise to do.

[20]- Mona Baker, *In Other Words : A Coursebook on Translation*, London and New York: Routledge, 2018. 3rd edition. P.43.

[21]- James Dickins, Sandor Hervey and Ian Higgins, *Thinking Arabic Translation : A Course in Translation Method: Arabic to English*, London and New York: Routledge, 2017. 2nd edition. P.20.

5.3.2- Additions

Bahaa-eddin Abulhassan Hassan defines addition as a "translation strategy in which something is added to the TT which is not present in the ST."[22]

1- Addition of the conjunction و and the word سكينة:

ST : "He wore a smart palm-beach suit and appeared unruffled and indifferent". (P.9).

TT: وكان يرتدي بدلة صيفية أنيقة، يبدو عليه الهدوء **والسكينة**، بل عدم الاكتراث. (ص 15).

Tautology in the Arabic translation is attributed to the use of two successive synonyms: الهدوء followed by السكينة.

2-Addition of the word الناس to create balance in the TL and to guarantee explicitness:

ST : "Every available space in the courtroom was taken up". (P.9).

TT: كانت كل الأماكن المتاحة في قاعة المحكمة قد شغلها **الناس**. (ص 16).

1- Addition of ووجدانه to the TT

ST : "But the Nigeria he returned to was in many ways different from the picture he had carried in his mind". (P.19).

TT: ولكن كانت نيجيريا، التي عاد إليها، مختلفة كل الاختلاف في الصورة التي حملها في عقله **ووجدانه** خلال تلك السنوات الأربع. (27).

2- Addition of وعلق بقوله

ST : "He must have found the weather very cold". (P.28).

TT: **وعلق بقوله** إنه لابد وأنه شعر ببرودة الجو في إنجلترا. (ص 38).

3- Addition of السفينة المسماة

ST : "So when the MV *Sasa* arrived, there were no friends waiting at the Atlantic Terminal for her passengers". (P.35).

TT: فلذلك عندما وصلت **السفينة المسماة** MV *Sasa* لم يكن هناك أي أصدقاء ينتظرون قدوم مسافرين على متنها عند محطة وصول الأطلنتي. (ص 47).

4- Addition of ولكنه to the TT :

ST : "As soon as Lagos had been sighted he had returned to his cabin to emerge half an hour later in a black suit". (P.35).

TT: وبمجرد أن لاحت لاجوس رجع إلى الكابينة الخاصة به، **ولكنه** خرج مرة أخرى بعد نصف ساعة وهو يرتدي بدلة سوداء. (ص 47).

5- Addition of حتى كاد أن يخنقه

9ST : "Henceforth he wore her sadness round his neck like a necklace of stone".(P.58).

TT: ومنذ هذا الحين التفت تعاستها حول عنقه مثل عقد من الأحجار **حتى كاد أن يخنقه**. (ص 75).

The translator deliberately opted for this addition, because wearing a necklace of stone usually has a positive connotation in the target culture. As such, this sentence was added to stress the negative state of mind Obi was in when he met his weak mother upon his arrival from England.

6- Addition of لعلاج الملاريا to the Arabic translation :

ST : « He said the poor man must be suffering from malaria, and the next day he bought him a tube of quinacrine." (P.102).

TT: "قال إن هذا الإنسان البائس لابد وأنه يعاني من الملاريا، وفي اليوم التالي اشترى له دواء كويناكرين **لعلاج الملاريا**." (ص 132).

It can be deduced from the context that quinacrine is a medecine for malaria as it is mentioned in the previous sentence that the person in question suffers from malaria.

7- Addition of يقرض النقود مقابل نسبة فائدة عالية للغاية ، فعلى سبيل المثال

ST : "The simplest thing would be to go to a moneylender, borrow thirty pounds and sign that he had received sixty". (P.138).

TT: كان أبسط الحلول هو أن يذهب إلى مراب **يقرض النقود مقابل نسبة فائدة عالية للغاية، فعلى سبيل المثال**؛ فإنه عندما يقترض منه مبلغ ثلاثين جنيها فإنه يتعين عليه أن يكتسب إيصالا بستين جنيها. (ص 177).

8- Addition of the relative clause الذي يحتفظ بداخله بالنقود

ST : "He went to his box and checked again". (P.138).

TT: ذهب إلى الصندوق **الذي يحتفظ بداخله بالنقود** وتأكد مرة أخرى. (ص 177).

9- Addition of وبموجب هذا النظام

ST : "At the beginning of every month Christopher gave him all the « chop money » for the month". (P.139).

TT: **وبموجب هذا النظام** كان كريستوفر يعطي للطاهي كل "فضلات النقود". (ص 177).

5.3.3- Substitutions

1- The word government was substituted with رسمي (gloss : official) :

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[22]- Bahaa-eddin Abulhassan Hassan, *Between English and Arabic : A Practical Course in Translation*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2014. P15.

ST : "Government receipt". (P.35).

TT: إيصال رسمي (ص 48).

2-The word *Obi's theory* was substituted with: كان أوبي يؤمن

10ST : "**Obi's theory** that the public service of Nigeria would remain corrupt until the old Africans at the top were replaced by young men from the universities was first formulated in a paper read to the Nigerian Students' Union in London" (Achebe, 1960:42).

TT: **كان أوبي يؤمن** بأن الجهاز الحكومي في نيجيريا سوف يظل وكرا للفاسدين، حتى يتم استبدال الأفارقة العواجيز الموجودين على رأس النظام بآخرين من الشباب خريجي الجامعات، وكان قد قام بصياغة تلك الفكرة لأول مرة في بحث ألقاه أمام اتحاد الطلبة النيجيريين في لندن. (ص 57).

In the target text, the phrase تلك الفكرة (gloss : that idea) was added to the long complex sentence.

1-   The word boy in the ST was substituted with the word "خادمة" (gloss : maid) in the TT:

ST : "It was most unusual for a « master » to have so much confidence in his « **boy** »." (P.139).

TT: فقد كان أمرا غير مألوف بالمرة أن يثق "السيد" هذه الثقة العمياء بـ"**خادمة**". (ص 8-177)

This substitution could have been due to the impact of the cultural background of the translator. That is to say, in most Arabic societies, it is a commonplace practice to have a maid or a female servant to look after the household.

2-   The word or hyponym *yam* was substituted with a more general word or a superordinate الطعام (gloss : food) in the TT :

ST: "And there the matter would have stood had not the he-goat one day entered Mrs. Okonkwo's kitchen and eaten up **the yam** she was preparing to cook". (P.155).

TT: وكان من الممكن أن تقف القصة عند هذا الحد إذا لم يدخل الجدي مطبخ مسز أوكنكو في أحد الأيام ويأكل **الطعام** الذي كانت تعده. (ص 200).

5.3.4- Breaches of the Target Language System

Breaches of the target language system are due to ungrammaticality. Of all the selected paragraphs of the analysed sample, only one instance of the breach of the target language system has been noted:

ST: "Obi never discovered what the trouble was because **it had all been done in English**". (P.65).

TT: ولم يدرك أوبي قط ماهية هذا المأزق؛ لأن **كان كل ما يقال باللغة الإنجليزية**. (ص 85).

The frequency of occurrences of each category of overt errors was calculated as shown in Table 2:

Table 2: Overt Errors in figures

Types of Errors	Frequency	Percentage %
Addition	11	47.83
Omission	06	26.08
Substitution	04	17.39
Untranslated words	01	4.35
Breaches of TL system (ungrammaticality)	01	4.35
Total	**23**	**100%**

As it is displayed in Table 2, the largest percentage belongs to the category of addition with 47,83 % and the smallest ones are untranslated words with 1% and breaches of TL system (ungrammaticality) with 1%; whereas omission represents 6% and substitution with 4% of overt errors.

5.3.5- Statement of the Quality

The analysis and comparison of the Arabic translation with the original novel has disclosed a limited number of mismatches at the level of register, which in its turn comprises field, tenor and mode. Besides, no major changes occurred to interpersonal and ideational function. Furthermore, overt errors which emerged in the Arabic translation were limited in number (a total of only 23 overt errors). Overt errors, therefore, did not detract from the ideational function, nor did they alter the transmission of information. On field, the subject matter or content of this novel is an account of the socio-economic and political condition of Nigerian society a few years after its colonization. On tenor, the author's stance has not changed. The majority of informal lexical items in dialogue slots were rendered informal in the TT. Accordingly, the style level was kept informal in most dialogues of the translated narrative. On mode, similar to tenor, the informality of the text was kept. However, the formal lexical items outnumber informal words. The medium is simple as the text is written to be read, and the participation is complex as it addresses a large community of readers.

VI. DISCUSSION AND CONCLUSION

This study has provided a TQA account of the Arabic translation of Chinua Achebe's *No Longer at Ease* based on Juliane House's model of Translated Quality Assessment (1997 and revisited in 2015). What follows are answers to the afore-mentioned research questions.

To answer research question one, in this study, it is proven by evidence and examples that Juliane house's model of TQA can be suitable, useful, and applicable to Translation Quality Assessment of literary works, namely novels.

To answer research question two, the results have indicated that the Arabic translation of *No Longer at Ease* is overt; therefore, it conforms to the overt translation type specified by House's model of TQA. House argues that in "an *overt* translation the receptors of the translation are quite 'overtly' *not* being addressed."[23] For House, source texts that require overt translation enjoy an established value in the SL community. These texts subsume historical texts and literary works (House, ibid, 65-6). In overt translation the translator's work is visible. The cultural filter is not used. House defines the cultural filter as "a means of capturing socio-cultural differences in expectation norms and stylistic conventions between the source and target linguistic-cultural communities." (House, 2015:68). Within the same vein, Hosjorg Bittner[24] asserts that, for Juliane House, an accepted translation is the one that does not apply a cultural filter, because the cultural filter goes against the principle of loyalty to the ST. By further implication, Hansjorg Bittner (2020, ibid, 57) asserts that overt translation provides the TT reader with the ST in its linguistic and cultural dimension; whereas covert translation conceals the ST by presenting it as though it were an original in the target culture. In line with this, according to Shuttleworth and Cowie[25], the ST is firmly hooked in the source culture. For this reason, it is difficult to preserve its original function (in terms of context, audience, etc) in the TT.

However, Juliane House[26] refers to a covert translation as the one whose source text is not specifically addressed to particular source culture audience. She argues that it is possible to maintain the function of the ST equivalent in the translation text, which can be achieved via the use of a cultural filter.

Still, it is worth-shedding more light on the implications of the findings of this study. Not only do translation students get familiar with different concepts and translation theories, but they also have hands-on experience on how to analyze and compare ST and TT in order to account for the TQA of the translated texts. Juliane House's model, therefore, enables students and translation assessors to link theory to practice. From another angle, Hansjorg Bittner (2020:13) argues that Juliane House's model is a valuable contribution to TQA as it attempts to decrease the influence of subjectivity in translation evaluation by providing a pragmatic-linguistic ground, upon which the assessor can trace and verify their decisions.

The findings of this study can be compared to Tabrizi *et al.*'s (2014) research on "Assessing the Quality of Persian Translation of Orwell's *Nineteen Eighty Four* based on House's Model: Overt-Covert Translation Distinction." Similar to the present study, Tabrizi *et al.* analysed the textual profile of the ST and supplied examples for them. Tabrizi *et al.* found a number of mismatches at the level of tenor and field. Overt errors were spotted and calculated, which make a total of 308 occurrences. The largest categories of overt errors belonged to substitutions and omissions with 196 and 76 occurrences respectively; whereas 34 occurrences of additions were identified. Only two instances of breaches of the TL system were pinpointed. Therefore, Tabrizi *et al.* attribute the great loss to the large number of overt errors. As a result, Balooch's (2004) Persian translation of *Nineteen Eighty Four* could not be considered as an overt translation but rather as a covert translation. Nevertheless, the present study yielded different results. Covert errors were not in abundance as their total number was only 23. No major changes affected the interpersonal and ideational function.

As for the limitations of this study, only a sample (the first four paragraphs of each chapter) of the Arabic translation of *No Longer at Ease* was selected for assessment; assessment of the whole novel might have yielded different results, so might a translation of the same novel from English into another language.

With respect to suggestions for further research, novels can be assessed on the basis of Juliane House's model of TQA. On the one hand, the present study focused on assessment of translation from English into Arabic, other studies can be undertaken from Arabic into English or any other language. On the other hand, House's model can be applied to other literary genres, such as short stories, poetry, drama, to mention but a few.

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[23]- Juliane House, ***Translation Quality Assessment : Past and Present***, London and New York : Routledge, 2015. P.65.

[24]- Hansjorg Bittner, ***Evaluating the Evaluator : A Novel Perspective on Translation Quality Assessment***, New York and London:Routledge, 2020. P.8.

[25]- Mark Shuttleworth and Moira Cowie, ***Dictionary of Translation Studies***, London and New York : Routledge, 1997. P.119.

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