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Translation Quality Assessment of Literary Text from English into Persian based on Nord Textual Analysis Model (1918)

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ABSTRACT

In Translation Quality Assessment the type of text is an important factor that should be considered. Many researchers, investigated literary texts, such as poetry, drama, and novel as their object of study because literary texts are worthy of more study compared with non-literary texts from the perspectives of linguistics, aesthetics, culture, and philosophy. The main purpose of the present study was the assessment of the Persian translation of "Pride and Prejudice" book which was translated by Reza Rezaei based on Kleinberg's model. To this aim, a corpus-based comparative analysis approach was used in which the researcher analyzed the source and target texts for the recurring patterns and themes. The findings indicated the most frequent translation strategy were Explanatory translation (paraphrase), Substitution (Substitution of an equivalent, Substitution of a rough equivalent), Specification (Addition), Direct Translation (Calque, Shifted Translation), Generalization, and Deletion respectively. This means that the translators seem to try to preserve the cultural 'tone' of the source in such texts. However, the translations differ from one another in terms of the second most common strategy. The most important implication of the present study is how to analyze source text and target text of a translated context to investigate the quality of the translation from English into Persian. Knowing the different kinds of theories is as essential as practice in Translation Studies.

Keywords: Translation, Translation Quality Assessment, Literary Translation

Introduction

Translation studies, as a branch of science, covers a wide field and therefore requires a lot of research. The different dimensions of source texts, which must be centralized by translators at the same time, make translation difficult. These problems are caused by many differences between languages in terms of various factors such as formal, grammatical, semantic, syntactic, stylistic, and so on. These factors must be carefully studied to be able to comply with the various criteria provided by translation researchers [1]. The translation is a complex process that plays an important role in human life [2]. A good translator should be able to find meaning in the source text and replace it with the target text correctly. Many definitions of translation come from the literature. Catford (1965) [3] described translation as a "replacement of textual material in one language by equivalent textual material in another language" (p. 20). Toury (1985) [4] mentioned translation as "any target language text which is presented or regarded as such within the target system itself, on whatever grounds" (p. 27). The translation is a comprehensive phenomenon so it does not seem appropriate to apply the same rules to all acts of translation. Texts differ extensively from one another so the techniques of translation can be changed in order to reveal all the difficulties of the original in a translation. In discussions about translations, the question of quality has always been the main concern. It has been constantly

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said that the aim of each translation activity is to produce a good translation or a good target text (TT). But what are the criteria to say that one target text is a 'good' translation, while another one is 'bad' or 'poor'? The criteria used will be different, depending on the purpose of the assessment and on the theoretical framework which is applied to assess translation quality. According to Melis and Albir (2001), there are basically three sub-categories for evaluating the quality of translation in general: evaluating published translations (mainly religious and literary works), evaluating the competence of professional translators, and evaluating students' translations in educational fields.

In the field of Translation Quality Assessment, text type is a key factor that has to be taken into consideration. "There seems to be a tradition in translation studies that literary texts are the first choice both in translation criticism and Translation Quality Assessment" [5]. Many researchers, investigated literary texts, such as poetry, drama, and novel as their object of study because literary texts are worthy of more study compared with non-literary texts from the perspectives of linguistics, aesthetics, culture, and philosophy [5]. Speakers of any language use all the means at their disposal to convey their meaning. Due to the variety of such devices in different languages, when translating a text from one language to another, it may not be possible to use the same capabilities available in the source language. It is undeniable that translation plays a prominent role in enriching the recipient culture with new types of cultural knowledge, ideas, and motifs. There is different level of difficulty in the translation of literary genres. Although the lag part of work debating the issues that surround the translation of poetry, a few studies investigated the specific problems of translating literary prose [6]. It is because of the extensive incorrect notion that a novel is somehow a simpler structure than a poem, and is consequently easier to translate. Additionally, while there are many detailed statements by poet-translators about their methodology, there are just smaller number statements from prose translators [6]. In the present century, literary translation has become the need of the day as more and more countries, especially the newly independent ones, are coming closer to each other and have to depend on translation for communication in the fields of political, economic, and cultural relations. Therefore it is a dire need to improve translation quality, in order to transfer the correct knowledge and information among nations. The serious issue is concerning the quality of the translation of literary works. Each society has its own culture, traditions, and language with different structures. Consequently, every source text has its own linguistic, semantic, and pragmatic structures that can be different from those of the target text. Thus, bearing this in mind, the translator should take a specific strategy to transfer the intended meaning and structure of the original text into the target text. Failing to recognize the structure of source text and the way of rendering the structure into the target language affects the quality of translation.

Unfortunately, most of the researchers and articles are about translation theory and practice, but very little has been written on translation assessment, and in these articles, there are only a few number types of research written in Iran. Also, some authors' addresses on this issue are very brief. It seems that others come up with procedures for translation evaluation too subjective and sometimes too unclear to serve as the basis for assessing somebody else's work. The quality of a translation is a serious concern for Translation Quality Assessment approaches. How to measure and express the quality of translation is the most important issue. Many efforts have been made to find a way (s) to challenge these issues and evaluate the quality of a translated work. An important point to note is that the evaluation of translation quality should be as objective as possible. To avoid any subjective evaluation, it should be done systematically according to a theoretical perspective or model [7]. Translation Quality Assessment differentiates a good translation from a bad one. It provides valuable information in which the translator's failure and mistakes in the translation process are identified. This can help translators improve their performance by knowing their weaknesses and mistakes and as a result, the quality of the translation is enhanced. There are different models and approaches for assessing translation. One of these models is Klingberg's (1986) [8] model. The translation of literary texts has always been controversial in the field of translation studies, and due to the fact that, according to the best researcher, it seems that little research has been done on the translation of literary texts from English to Persian based on Klingberg (1986) model. To fill the gap, this study attempts to evaluate the Persian translation of the book Pride and Prejudice. The main purpose of the present study was the assessment of the Persian translation of "Pride and Prejudice" book based on Klingberg's (1986) model. The specific objectives included. Identifying the strategies (Added Explanation, Rewording, Explanatory Translation, Explanation outside the Text, Substitution of Equivalence in the Culture of the TL, Substitution of a Rough Equivalent in the Culture of the TL, Simplification, Deletion, Localization) which have been adopted by the translator in the Persian translation of Pride and prejudice book based on Klingberg's (1986) model. Identifying the strategies adopted by the translator with the highest frequency in the Persian translation of Pride and prejudice book and identifying the strategies adopted by the translator with the lowest frequency in the Persian translation of this novel.

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Research Questions

Based on the objectives of the study, the following research questions are generated:

Q1: What strategies have been adopted by the translator in the Persian translation of Pride and prejudice book based on Klingberg's (1918) model?

Q2: What strategies have been adopted by the translator with the highest and lowest frequency in dealing with cultural elements in the Persian translation of Pride and prejudice book based on Klingberg's (1918) model?

Review of Literature

Literary translation

With a variety of literary texts and complex information structures, the translator needs effective strategies for processing bilingual information. A closer look at current literary translation strategies reveals certain models and techniques used by translators to compensate for inevitable or hypothetical information losses. Such strategies are largely intuitive, both biased and unbiased [9]. When faced with serious and uncontrollable complications, the translator tends to either protect the reader from them or allow him or her to survive in deep water. Unbiased principles as a means of preserving more verbal features of the source text manifest themselves as an observer strategy and/or adherence strategy [10]. The observer's strategy shows characteristics such as impersonal choices and indifference to the reader. In translating fiction through such a strategy, the translator usually tends to neutralize the stylistic features of the source text, especially the author's personal preferences. There is also ample evidence of standard equivalents provided by the bilingual dictionary, even if these equivalents provide only formal equivalence but fail to convey the functional equivalence of contrasting linguistic units [11].

Adherence strategy demonstrates even more conservative principles and increases the tendency to convey the original verbal forms as they are. Culturally designated words, while grammatical forms and structures such as word order, are transmitted unchanged, although they sometimes break the norms of the target language [9]. The absolute product of such strategies is a literal translation, which may show the original verbal form but has destructive effects on the components of implicit information, i.e., types of mental information [10]. In the case of translating non-fiction texts, such strategies may seem more appropriate, but not more catastrophic when the source text is strongly marked by the author's chosen pattern. These are the problems of translating memoirs, memoirs, speeches of prominent personalities, and general science. It often happens that the translator has no choice but to address the inequality of the internal form of the term: the term is understandable to a wide audience of the source text because of its clear meaning and is only accessible to specialists. If such terms appear in an expert article, an impartial strategy is appropriate. If it is relevant to popular science, such an approach could pose a serious problem for expert readers - the target audience [11].

Translation Quality Assessment

The original idea was to design a system by which a reviewer could objectively, effectively, and easily describe changes made during the (repeated) courses. Translate, or at least, name the aspects that are worth noting during such an approach. However, many such systems have already been designed by different researchers for different purposes. Some scientists worked mostly with students [12,13, 14] and others with specialists [15]. Some models are qualitative [16] and some are quantitative [12] and some try to combine both (Williams, 2001). Therefore, the author decided to focus on the existing approaches (instead of designing a new method) and try to find the most appropriate method for the dissertation, because its purpose is mainly description, not evaluation and judgment.

There are many approaches to solving this problem: narrative and subjective, including neo-hermeneutic approaches, responsive (and psycholinguistic) approaches, and text-based approaches [17]. It seems that the most objective method is still the text-based approach because it provides a clear set of rules according to which the translation should be evaluated and Scopus considers the text (function) in question. Therefore, this dissertation focuses on textual approaches to TQA, although other items are less interesting or not worth reviewing. The only reason is the objectivity and type of text of the selected texts (scientific prose style). The quality assessment provides an opportunity to test the rules developed for the translator and allows readers and researchers to examine the translated text with an understanding of its structure and functions. It seems that one of the ways to create a valid translation quality evaluation model is to combine selected elements from existing models and further develop these techniques. This section examines the history of thought and research on evaluating the quality of translation, a branch that naturally derives from translation studies. However, this branch may be focused on the translation process because the translated text, like any other product, is considered incomplete or even useless if its quality standards are not met. The search for quality in translation is still a vague subject. From the second half of the twentieth century onwards, the debate over the concept of quality has become central. However, there seems to be nothing in common in defining quality from a practical or theoretical point of view. Many researchers still believe that the quality of translation is a relative and subjective concept [18].

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Not surprisingly, overly conflicting opinions and disagreements among quality experts have hampered any possible progress in this area. However, there seems to be general agreement in some cases, such as those optimal actions should be taken when building a successful model. To evaluate the quality of a translation, three steps must be taken: First, the quality must be defined. Many agree that a quality translation is commensurate with its purpose (Nord, 1997). Second, the methodology must be adjusted. For this purpose, special attention should be paid to quality assessment methods that make measurement possible. And third, the evaluation should be done by defining the quality according to the text and the selected evaluation method.

Literary Translation Quality Assessment

Rodriguez (2006) [17] attempts to bridge the gap between scientific approaches to translation quality assessment and practical quality assessment. According to him, the spiral method that Gideon Tower uses in translation analysis should be implemented in all stages of evaluation analysis, including criteria. The evaluation plan should be limited to the progress of the research. At each stage, from the outset, the explanatory hypothesis is reconfigured, which is then reflected and influences subsequent discovery methods. Normal progress is therefore more of a spiral study than a linear one: there is always something to go back and discover, with the simultaneous need for more (or more detailed) explanation. Similarly, Lauscher (2000) [21] proposes the concept of flexibility by using it specifically in translation evaluation.

Evaluating translation quality requires that it be based on criteria that have sufficient flexibility to incorporate designed translation strategies into actual translation processes [19]. He argues that the proposed design (including contrasting analysis of macro-textual features of both texts, units of analysis, shifts and their classification, translation tools, and evaluation criteria) can be considered in evaluating translated literary texts. Provided that there are minor differences. Accepted Accounting for Any Text, As a result, he proposes the analysis of the evaluation of translated literary texts, which must be flexible and broad enough to always be limited and redefined in the progress of each research as the research progresses. Each step must be approved before proceeding to study the next step. As he shows, the obvious need for objectivity in translation evaluation must be combined with the characteristics that characterize each particular translation process [19].

Literary translation requires literary literature to interpret a piece and translate it into another language. First of all, the translator's job is to fully understand a text and then do his or her best to articulate the main content of a translated text. Literary texts are semantically complex and rich, so translators need comprehensive and comprehensive tools to cope with their tasks. Numerous authors offer different definitions of translation and translation quality and quality are the basic concepts of any translation theory. These concepts are so broad that different theories of the translation may offer their views [20]. Since different perspectives on translation can provide different concepts of translation quality, different methods are needed to evaluate translation [14].

Defining translation quality is difficult because it depends on many factors and perspectives. The quality of the industrial translation may be assessed differently from the quality of literary translation. There are many values, factors, and requirements for a translated text, so each text requires a separate review: the quality is very complex and context-dependent to condense into a comprehensive definition. This is related to several factors: meeting the needs or expectations of the user, increasing work productivity, profitability, compliance with deadlines, availability of resources and tools, and so on. The same weights are translated in each task and therefore not equally measurable or measurable.

A review of the quality assessment literature of the industrial sector has shown that most quality standards define a concept as the ability to perform a set of parameters set by the customer. However, in translation, the concept of quality has traditionally been associated with values such as accuracy, correctness, and fidelity. Nowadays, this concept has evolved to take on more multiple inheritances because quality can be viewed from different angles and, therefore, at different stages and in the case of objects. Therefore, limiting this complex concept requires the assumption of a multidimensional perspective Jafari (1973) [22] reported that when translating a poem, it seems that the balance between the original content and its form is lost so that the literal translation is not successful in maintaining the balance between the form and the content of the translated text. Therefore, some inevitable changes or adjustments are made either in the form or in the content of the original to create a formal and conceptual balance in the translated text. This may ultimately be either sacrificing form for content or sacrificing content for form or modifying form and content.

Christian Nord's Model

This model should help teachers in teaching translation to students. The model of text analysis in translation can be used as a basis for evaluating translation, which is more than simple mental analysis [13]. Nord (1991) argued that it is not necessary to do the entire text analysis before any translation work (p. 81), as it may be very time-consuming and harmful [13]. In this respect, the rolling model is consistent with that proposed by another translation researcher, Julian House (1997): "Using situational dimensions to open-source text, specific textual characteristics are obtained for the source text.

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This index Which determines the function of the text is normally translated against the quality of the text [...] "(p. 42). TT. Last but not least, a further explanation of the rolling approach should be noted: "Communication performance determines text production strategies. From a retrospective point of view, he [translator] in his analysis of ST tries to confirm his expectations about the performance of the text, which is created by situational clues. From a point of view, he must examine each ST element to see if it can meet the desired TT function" [13]. Likewise, the translator must bear in mind that an ST may have more than one function ("Multiple Text Function" [13]), which should be reflected in the relevant TT. Before further explaining the model, it seems helpful to explain some of the terms used in the analysis to avoid ambiguity:

• The initiator is the one who starts the translation. Someone "approaches the translator because he needs the text" [13].
• The sender of a text can be defined as a person who "sends text to send a specific message".
• A text producer is a person who "actually produces the text." If the author of the text and the sender of the text are represented by one person, he is called the "author" [13].
• According to Nord (1991), the type of text is "a distinct configuration of relational dominance that is obtained between or between elements of the superficial text, the textual world, patterns of stored knowledge, the state of occurrence" (p. 18).
• The type of text is especially important for the translation process because it sets the criteria that must be met in ST and TT. Or, on the other hand, if the author of the ST decides to intentionally violate certain contracts, the translator must take this fact into account when producing the relevant TT. It should be noted that such contracts or even norms, of course, vary from culture to culture and undergo minor or major changes over time [13]. In addition, text-type contracts are more important for non-literary texts because recipients have specific, more or less specific expectations, and expectations about extra-textual and intertextual factors. Any unintentional deviation from such contracts may lead to ambiguity.
• Equivalence is "the greatest possible correspondence between the source text and the text in question" [13]. Translators are constantly seeking a balance between "loyalty (loyalty) and being a servant (being too loyal), and freedom (being free) and freedom (being too free, that is, compatibility or" even "expression) on the other hand. [...]" (p. 22).
• Cross-textual coherence means that a TT must be consistent with other texts of the same type of text in a target culture, just as ST exists in the source culture. Likewise, ST must be consistent with TT. However, "[...] in Scopus translation, Scopus is observed before intertextual coherence with the source text" [13].

An important aspect of the Rolling Model (1991) is its cyclical nature - the translator must look at the facts of the ST analysis and their implications for the prospective TT at every step (p. 35) to constantly select him/her. The most appropriate solutions and without losing any important factor goes back and forth, as shown in the following loop model of the translation process in Figure 5 taken from Christiane Nord (1991, p. 34).
Nord (1991) states: "If the translator succeeds in producing a functional text that meets the needs of the initiator, the text in question will conform to TP skopos" (p. 33). Regarding the second part of the second stage in translation, it seems to be very similar to the concept of Pym risk management (also risk analysis) (2004), because he also agrees that not all elements of ST should be treated with the same care and attention.
The model not only tries to be as universal as possible, but also tries to include all possible aspects that may have an impact on the translation process, the translator's decisions, and ultimately the text. Therefore, a more accurate and practical explanation of these aspects should be sought. Additional textual (or external) factors that are analyzed by the translator just before reading a text are the starting point of the analysis. They help the translator determine the function of the source text. The task of the translator is to establish the status of the ST as the recipient of the ST and the translator of the in-text factors of a text, which I hope will be confirmed by further study. The translator must be particularly interested in the effect of the text on the ST receiver [13]. The set of extra-textual factors follows the sender, intention, receiver, media, place, time, motive, and function of the text.
After examining the extra-textual factors, the translator or critic should proceed to the in-text (internal) factors. Conversely, they relate to the text itself and even include non-verbal elements [13]. In-text factors include content, thematic style, presuppositions, text composition, non-verbal elements, lexicography, sentence structure, and transcendental features. Due to the cyclical nature of the translation process, the sequence in which the translator observes any extra-textual or in-textual factors is irrelevant. The key term determines the relationships between interdependence factors [13]. Each factor can and should give the translator a clue about the others (for example, if a writer lived between 1900 and 1958, the text was probably published at that time, if not later - this indicates the author's interdependence)

Related Studies

Ehsani and Zohrabi (2014) [23] evaluated the Persian translation of the English advertising text for cosmetics based on House's functionally practical TQA model. They identified and developed profiles for both source and target text. They showed that the number of open defects was better than the hidden defects.

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The results of the chi-square test showed that the variability present was statistically significant. From this, it was concluded that House's functional and practical model of TQA was not used to translate English advertising texts into Persian.

A study by Heidari Tabrizi, Chalak, and Taherioun (2013) [24] evaluated the quality of Orwell's (1949) translations based on the House (1997) model of translation quality assessment. They created a profile of the source and target texts to compare. This contrast resulted in dimensional mismatches and overt errors. Dimensional discrepancies were categorized based on various register dimensions such as fields, tenors, and modes. Obvious errors are categorized as omissions, additions, replacements, and violations of the target language system. We then calculated the occurrence of unresolved defect subcategories as a percentage of them. Analyzing obvious and dimensional errors, the authors showed that the translation did not reflect House's view that literary works were openly translated. In other words, deviations at different register levels indicate that cultural filters are used for translation and that the second level of functional equivalence required for open translation is met. Moreover, the Persian translation of the novel was not a public translation. Instead, this translation was a secret.

Khorsand and Salmani (2014) [25] evaluated the quality of two English-Persian translations of Orwell's animal farm chants based on House's revised discourse model. First, they analyzed the professional profile of translators to find experienced and inexperienced translators, based on Dimitrova's concept of "translation expertise". bottom. Next, we analyzed the profile of the source text and two translations at four different levels: genre, subject, mode, and tenor. They (2014) described two types of errors: hidden errors and open errors. Finally, they draw conclusions to see if the translations of experienced or inexperienced translators are more or less appropriate. The results of the survey show that expert performance does not always lead to better performance.

Kargarzade and Paziresh (2017) examined Kiterunner's Persian literary translations, which were examined based on the functional practical model of House (2014) to assess the quality of the translations. For this purpose, about 100 pages from the beginning of the English and Persian versions of the novel were selected and compared. According to House's model, the source code registers were profiled and the genre was recognized. They compared the source text profile with the translated text profile. The result was a small field, tenor, and mode mismatch declared as an apparently inaccurate term, and a major match described as a secret translation. The discrepancy was some mistranslation of tense and a choice of improper meaning of lexicon. Culture filters were not applied because informal and culture-specific terms were fully transferred. Besides, the translation was a secret. Survey results affect translators, researchers and translator trainers

Nemati Moghadam and Rezaee (2017) [26] wanted the quality of 14 Persian translations. This book was written by Dr. Abbas Sale Aldestani and Dr. Translated by Mohammad Reza Saadi. The result of this comparison was a dimension mismatch, categorized based on the dimensions of various registers such as fields, tenors, modes, and obvious and hidden errors. As a result, the Persian translator's view that academic textbooks should be openly translated did not fully meet the criteria for public translation, but obscured the text. All discrepancies at various register levels also indicate that cultural filters have been applied to the translation. The findings and results may contribute to knowledge in the areas of marketing, business management and translation studies. The results of this survey may also lead to better translations of marketing texts. Kmalizad and Khaksar (2018) analyze the reflection of functional equivalence in the Persian translation and focus on the meaning of the Persian translation of the rolling Harry Potter and the cursed child Eslamier related to House (1997). By doing so, we determined whether the translation was explicit or secret TQA model. Open errors lead to larger losses (about 100), of which 63 errors correspond to the largest group of replacements. Therefore, omissions, additions, and target language system (TL) violations have 26, 10, and 1 error. Based on sample analysis, the translation was found to be ambiguous, and the culturally charged data was the ideal. Ghafouripour and Eslamieh (2018) [27] applied the House model for assessing an English translation of Rubayat Omar Khayyam. Errors were identified, classified, and frequency of occurrence calculated. Depending on the model of the house, defects are divided into hidden and public ones. Unresolved errors were grouped into seven categories. 1) Not translated. 2) A slight change in meaning. 3) Significant change in meaning. 4) distortion of meaning; 5) Violation of the original language system. 6) creative translation; and 7) culture filtration. According to House's model, passages must be translated publicly, and deviations are considered false. Both translators were found to have successfully translated Khayyam's poems. However, the first translation by Saeed Saeedpour (2012) has fewer errors (68 errors) suitable for translation than the TT native speaker, compared to the second translation by Edward Fitzgerald (1859) (95 errors). increase. Both translators succeeded in introducing Omar Khayyam's Rubaiyat to English readers, overcoming some of the cases of "cultural filtering" and finding the best one for each case. The TQA model for House's poetry translation has also proved to be applicable and useful to both translators and translation students. Alavi and Noroozi (2020) [28] used House's TQA model to look up "The Graveyard" by Gaiman and the Persian translation by Obeydi Ashtiani.

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The model above contained qualitative aspects focused on vocabulary, syntax, and textual means under the main categories of fields, tenors, and modes. The translations were then categorized as either open or hidden. The results and results of this analytical and comparative study show that in some cases the Persian translation did not follow the original translation and was eventually put into the masked translation using a cultural filter rice field.

Methods

Design of the study

In this study a corpus-based comparative analysis approach was used in which the researcher analyzed the source and target texts for the recurring patterns and themes. By examining the corpus of texts, the researcher was able to identify similarities and differences between the source and target texts. This approach allowed for a more systematic and objective analysis of the texts, as it provided a quantitative basis for comparing linguistic features such as vocabulary, syntax, and discourse structure. By focusing on recurring patterns and themes, the researcher was able to gain insights into how language is used in different contexts and how meaning is constructed through language. This methodological approach helped to uncover underlying patterns that may not have been apparent through traditional qualitative analysis alone, providing a more comprehensive understanding of the texts under study.

Corpus of the Study

The corpus of the present study was Austen's Pride and Prejudice and its Persian translation by Reza Rezaei. Some random sentences of Persian translation along with their English translation were selected. Because this study aimed to compare Persian texts with their English translation, the parallel corpus was used. The selected sentences were analyzed for their accuracy in conveying the original meaning and tone of Austen's work. The parallel corpus allowed for a detailed examination of the translation choices made by Rezaei, shedding light on potential differences in cultural nuances and linguistic expressions between the two languages. By comparing the Persian text with its English counterpart, this study aimed to provide insights into the challenges and strategies involved in translating literary works across different languages and cultures.

Theoretical Framework

Klingberg's (1918) Model

Klingberg's (1918) model was used as the theoretical framework of this study. Klingberg (1918) enumerated nine different strategies for translation:

• Added explanation: the cultural word keeps in the source text but the translator should mention a short explanation is added within the text.
• Rewording: what the source text says is expressed but without the use of the cultural element.
• Explanatory translation: Instead of the foreign name of the word, an explanation of its cultural function should be mentioned.
• Explanation outside the text: the explanation may be given in the form of a footnote, a preface, or the like.
• Substitution of an equivalent: a synonym in the culture of the target language.
• Substitution of a rough equivalent: synonym in the culture of the target language.
• Simplification: use a general word instead of a specific one, for instance, the genus instead of the species.
• Deletion: words, sentences, paragraphs of chapters are deleted.
• Localization: the whole cultural setting of the source text is moved closer to the readers of the target text.

Data Collection and procedure

At the first, the researcher read the original novel and its translation. Then the researcher selected many fundamental stylistic characteristics of the original text before analyzing it. So, the researcher was gather numbers of passages and elements from the ST and compared them with the corresponding texts of the translation by Reza Rezaie. Then, after studying the content of both texts, the researcher did a comparative analysis based on the Kleinberg model with the help of two experienced translation experts. It is noteworthy that since this study was classified as a qualitative study, the number of sentences analyzed was not predetermined and data collection and data analysis continued until data saturation.

Data Analysis

To analyze the collected data, a constant comparative analysis method was used. This means that the content of the English and Persian materials were analyzed and compared with each other by the raters to assess the translations based on Kleinberg's model. Also, the frequency and percentage of the strategies were calculated to identify the most and least frequent strategies.

Results And Discussion

All the information gathered was considered according to the Kleinberg's model of translation. The results were then analyzed based on four process of assessment that were noted in the previous chapters. The analyses of translations showed that a total of 143 strategies were identified.

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Explanatory translation, Specification (Explanation, Addition), Direct Translation (Calque, Shifted Translation), Generalization, Substitution (Substitution of an equivalent, Substitution of a rough equivalent), and Deletion are the strategies used by translator. Here are some random examples of the evaluation Sentences:

Example 1:
You began the evening well, Charlotte, said Mrs. Bennet with the civil self-command to Miss Lucas.
In this sentence the translator was used substitution in translation for " with the civil self-command" and he was chosen an equivalent for it in the Persian language means "
"مي‌خواست ادب و نزاکت را در گفتار و رفتار خود رعایت کند."

In the direct translation can be said
"مؤدبانه که انگار به خودش دستور مي‌داد."

Example 2:
What a fine thing for our girls!
In this sentence, in order to get a better stylistic expression in TL, the translator has changed the grammatical rhetoric in the word without changing it in the sense called Transposition. The word "a fine" is a noun that was changed to verb "جان میدهد". The complete translation of Reza Rezaie is
" جان میدهد برای دختران ما."

Example 3:
"Mr. Bennet was so odd a mixture of quick parts, sarcastic humor, reserve, and caprice…"
This sentence is a mixture of several cultural terms that the translator has rewritten with Persian equivalents.
"A mixture of quick parts" translated to
"معجون عجیبی ازحاضر جوابی "
"Reserve, and caprice" translated to
"تو داری و دمدمی مزاجی "

Example 4:
"Mr. Bennet, how can you abuse your own children in such a way?
The translator use substitution for cultural equivalent. The sentence meaning rewrite with Persian culturally equivalent. The meaning of the word "abuse" was changed to Persian equivalence.
Abuse = تو سر زدن
"چطور دلت می آید تو سر بچه های خودت بزنی؟ "

Example 5:
She told me all about it.
The translator use substitution for "all about it"
" سیر تا پیازش را گفت"

Example 6:
Don't keep coughing so, Kitty, for Heaven's sake!

If according to Newmark (1988) [29], the final purpose of a translation is to achieve an 'equivalent effect' so, a translator should choose an equivalent effect on the target text same as the source text effect. The phrase "Heaven's sake " is used for a call of fury and anger in the English language. Therefore the translator with cultural equivalence strategy substituted the SL cultural word with the TL cultural word. Baker (1992) [30] claimed that the main advantage of 'cultural equivalence is for the readers can recognize a familiar and appealing concept in their language. So the translator choose " تو رو خدا" equivalent to "for Heaven's sake!"

Example 7:
"Yes; these four evenings have enabled them to ascertain that they both like Vingt-un better than Commerce"
In the above sentence the word "Commerce" in the name of a game in which cards are traded to get the best hand of three cards. But in source language (Persian) this game is unknown so, the translator use a general name to make up the relative lack of specificity in the target text. So, the translated text in Persian is:

Example 8, 9:
Sir William Lucas had been formerly in trade in Meryton Lady Lucas quieted her fears a little
In this example, the word "Sir" and the word "lady" are different from together because Sir is an honorific address and the translator uses borrowing strategy to translate it but the word "lady" is a civil word that uses for respect to a woman and the translator should not use the same strategy for both translations of titles. So, the presented translation for Sir is acceptable but the best translation for "lady" based on cultural equivalence is "بانو".

Example 10:
The translator used explanatory paraphrase to translate the above mentioned.

Example 11:
"...in a private conference with her related the event of the day before."
The idiom which translated by Rezaei into Persia was the paraphrase strategy of translation to translate the idiom. Klingberg's (1986) model suggested this strategy an explanation.
In a private conference
"سیر تا پیاز ماجرا "

Example 12:
"We now come to the point. "
The translator used the strategy substitution to translate idiom with idiom.
Come to the point
"اومدیم سر اصل موضوع"

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Example 13:
He was eloquent in her praise.
This sentence consists of an idiom that the translator used the strategy substitution culturally idiom of similar meaning and form.
Eloquent in her praise.

Example 14:
"That the young man s marring her was a patched-up business, at the expertness of your father and uncles."
The translator used Deletion strategy to translate this sentence. He prefer translate by paraphrase the meaning of sentence and delete some words from sentences.

Example 15:
"They he had information for them of a different sort."
In the present sentence there is no idiom but the translator used idiom to translate above sentence and ignore the sentence words to translate. In other word used Deletion strategy.

Example 16:
To hear more about it.
The translator used paraphrase strategy to translate. This sentence is an idiom but the translator prepare to use paraphrase strategy to translate it because this translation was more close to our culture.

Example 17:
"…fame had fallen Short of the truth".
To translate the above mentioned sentence, the translator again used paraphrase strategy.

Example 18:
"...but we are all liable to error "
The translator used the strategy direct translation to translate idiom with similar meaning and from.
We are all liable to error

Example 19:
"…found some trial of her patience in weather"
The translator used the substitution strategy in order to translation idiom with idiom. The equivalent idiom of it in Persian was:

Example 20:
"For there is such fun here".
The translator used the equivalent substitution strategy in order to translation idiom with idiom. The equivalent idiom in Persian was:
The first research question was what strategies have been adopted by the translator in the Persian translation of Pride and prejudice book based on Klingberg's (1918) model? The findings indicate that the most frequent translation strategy is substitution. This means that the translators seem to try to preserve the cultural 'tone' of the source in such texts. However, the translations differ from one another in terms of the second most common strategy. Retention was most frequent strategy in all translations where retention has not been possible, they had tended to choose for explication as their second most frequent strategy. According to Nord (2005), extra-textual factors are communicative and situational factors that use ST. These factors constitute a text's external structure, and they include the Sender, Sender's intention, audience, medium/channel, place, time, motive and function [31]. All of these factors are interdependent upon each other and they affect the translation process. The translator might not know the intentions of the author while translating the text. In the translations, the audience enables to find the sender's intention and the most suited medium to communicate with the audience. The chosen medium of communication influences time and place where a text is produced, and time and place where a text is produced influences the choice of a communication medium to reach the audience.
Second research question ask what strategies have been adopted by the translator with the highest and lowest frequency in dealing with cultural elements in the Persian translation of Pride and prejudice book based on Klingberg's (1918) model? As Figure 1 shows, the most and least common strategies were substitution and direct translation with 68 and 8 respectively.
According to Nord (2005), extra-textual factors are communicative and situational factors that use ST. These factors make up the external structure of a text and include sender, sender intention, audience, media/channel, place, time, motivation, and function [31]. All these factors are interdependent and affect the translation process. The translator may not know the author's intentions when translating the text. In translations, the audience can find the sender's intention and the most appropriate medium to communicate with the audience. The chosen medium of communication influences the time and place where a text is produced, and the time and place where a text is produced influences the choice of a communication medium to reach the audience. One of the biggest challenges for a literary translator is the cultural element inherent in every publication and text production. It can only be evaluated how difficult it is to detect every cultural element or reference. Because languages bear different cultural contexts, the translator is challenged to find equivalent resources to convey a specific notion from the ST. The translator will know much about his/her own culture, the TT culture while knowing preferably as much about the author's culture, the ST culture. This will enable the translator to make translation choices that will convey and adapt the ST cultural information into information that will make sense in the TT culture. Awareness of the ST culture enables the translator to recreate the possible reactions of the ST receptors, and the translator's knowledge of the TT culture allows the translator to

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expect the possible reactions of the TT receptors. Nord (2005) argues that to support this idea, the translator is not the sender of the ST message, but a text producer in the target culture who considers another person's intention to produce a communication tool for the target culture or a target. Cultural document of source-culture relationship (p. 13).

The results of this study are in line with the study of Heydari and Bahrami (2009) who examined the translation of the book "Pride and Prejudice" based on the House model. They proved with evidence that the quality of House translations can be useful and appropriate for evaluating minimal literary works or perhaps any kind of translation. In addition, Mostofi Shalmani (2014) investigated the effect of contrastive analysis of translation idioms in the viewpoint of some translators from the book "Pride and Prejudice" by Jane, Austen. She claimed that the finding indicated that out of one hundred fifty-four idioms found, the strategies used for the analysis in the study were proposed by many theoreticians such as Klingberg (1981), (1986) Baker (1992), Newmark (1988), Larson (1984), Straksiene (2009), Nida and Taber (1969), Wright (1999). The finding of her study showed that the most frequent strategy used for translating idioms was strategy translation by paraphrase and, explanatory paraphrase.

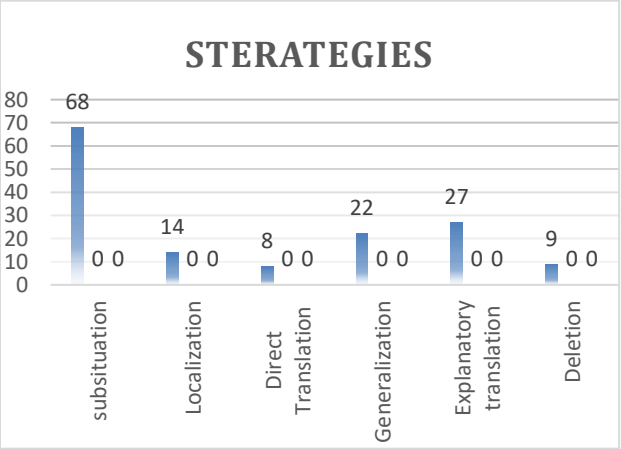


Figure 1. The most and least common strategies

Conclusion

As "Pride and Prejudice" book by Jane, Austen was a literary book, its text was very much tied to the source language, which was English. As the researcher showed in the examples of the sentences examined in the results section, there are aspects of English language or English culture in all sentences. Of course, there were also problems with the English language itself being separate from the English culture or related to the culture in those sentences. Therefore, in most of the studied sentences, the meaning of English words or terms or in general the specific structure of the literary sentences of the book "Pride and Prejudice" had made the translation process difficult, but the translator Reza Rezaei had overcome these problems. However, based on the results of the discussion of this study, this Persian translation according to the Kleinberg translation quality evaluation model showed that the Kleinberg model can be useful in classifying and evaluating the translation. In addition, the most strategies used to translate were Explanatory translation (paraghrase), Substitution (Substitution of an equivalent, Substitution of a rough equivalent), Specification (Addition), Direct Translation (Calque, Shifted Translation), Generalization, and Deletion respectively. The most important implication of the present study is how to analyze source text and target text of a translated context to investigate the quality of the translation from English into Persian. Knowing the different kinds of theories is as essential as practice in Translation Studies. Students can understand the concepts of different theories when they learn them practically. Therefore, the finding of this study hopefully can help the students to gain a better understanding of the relevant models in TQA. Secondly, the results of this study can be used by the translators in order to revise their translation especially in the field of literary texts. The results of this study can be help teachers of translating and all who are interested in the field of Translation Studies. In addition the findings of this study, and others alike, in a briefing, or even selecting the translators to work with. From a pedagogical perspective, translation teachers can use these findings for developing their syllabus for translation courses. Translation students may also find it interesting to see how the handling of such concepts related to culture can affect the overall quality of their translations. For anyone interested in perusing research in this area, some suggestions can be proposed. First, different genres of literary books and the way they are translated can be assessed based on different models of translation. It is suggested that some other kinds of novels be investigated. Second, the direction of the present study was from English into Persian, some work can be done by changing the direction from Persian into other languages. Finally, since the present study focused on Klinberg's Model, it is suggested that the different models be used with literary works and investigate the errors in different aspects of translation.

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