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Applying Larson's Model To Assess the Quality of Two Translations of Antony Hope's Novel The Prisoner of Zenda into Arabic

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Abstract

This paper investigates the quality of two translations of Antony Hope's "Prisoner of Zenda" novel by applying Larson's model. This novel is rendered into Arabic by two translators in different places and times. The model has three significant criteria that can be employed to assess the quality of translated works including "accuracy, clarity and naturalness". They are considered important indicators of translation quality that can be used to assess the translation and assure that they are appropriately employed. To assess the two translations, the researchers apply each criterion to three excerpts taken

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from the novel and assess their translation and to what extent the source texts are appropriately rendered.

Keywords: Larson Model, criteria, Literary Translation, Assessment, Quality.

تطبيق أنموذج لارسون في تقييم جودة ترجمتي رواية " سجين زندا " لأنتوني هوب الى العربية

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المستخلص

يدرس هذا البحث جودة ترجمتي رواية " سجين زندا " لأنتوني هوب بتطبيق أنموذج لارسون. اذ ان هذه الرواية تمت ترجمتها الى اللغة العربية من قبل مترجمين اثنين في مكانين وزمانين مختلفين. توجد ثلاث معايير لهذا الانموذج و التي يمكن ان يتم استخدامها لتقييم جودة العمل المترجم و هي (الدقة , الوضوح , السلاسة). تعتبر هذه مؤشرات مهمة حول جودة الترجمة و التي يمكن ان تستخدم لتقييم الترجمة و ضمان استخدامها بشكل تطبيقي في التقييم. و لتقييم ترجمتي هذه الرواية , طبق الباحثان كل معيار من معايير هذا الانموذج الرئيسية و الفرعية على ثلاث مقتطفات من الرواية و تقييم ترجمتها و الى اي مدى وتمت ترجمة النص الاصلي الى اللغة الهدف بشكل ملائم. **الكلمات الدالة:** أنموذج لارسون، معايير، الترجمة الادبية، التقييم، الجودة.

1.Introduction

Literary texts, in different genres, are characterized by a uniqueness that other text types do not have. Literary texts are characterized by the fact that they need high accuracy in translating them , conveying what is inside the writer of the ST, an reflecting it into the reader of the TT. The writer of the literary texts does not only want

the text receivers to be affected by a text but he also wants to communicate his feeling, show his passion, explore deeper into the recipient's mind and thinking from an emotional angle (Abrams:1957:19).

The literary translator has to be aware of what is needed to preserve these characteristics in the TT. In this perspective, literary translation is seen as one of the finest and most difficult types of translation. It focuses on transferring an artistic, cultural, and narrative text from one language into another. The translator can convey the meaning of the literary words precisely transfer feelings and moods, and makes the reader coexists with translation as the original language. Literary translation includes the transfer of every literary product, whether it is poetry, prose, novel, story, or any of the arts, into the Arabic language, or vice versa. The method of conducting the translation process is different according to the aim of the translation(Clifford: 2001: 139).

In this paper, two translations of one novel are the main focus, and they are assessed according to three criteria of Larson model that are used to test whether the translation is accurate, clear or natural. These criteria are considered the most important tools that the critic or translator himself needs in order to discover to what extent this translation is accurate, clear, and natural for the reader in the target language. This model takes into account other sub-criteria that are linked to the main criteria and affect the quality of the translation in the TT. Moreover, in literary translation ,the translator has a tendency to apply his subjectivity to the translation ,so he has to take into account the cultural variances between both languages and how to reflect the aesthetic values of the literary text in TL. Cultural differences are also crucial because without awareness of cultural varieties the translation seems to be subjective.

2. Literary Translation

Literary translation is one of the types of translation that requires extensive knowledge of the culture and literary aspects of both languages through which the translator can convey the feeling or perception he feels. One of the key challenges that literary translators face in literary translation is the necessity to be faithful to the ST and the need to recreate something unique that will reflect the same feelings and responses in the TT (Venuti:1995:3) .

Haque (2012) states that literary translation is considered the highest form of translation because it is not as simple type of rendition from one language into another, but rather a transference of feelings, cultural tones, humor and other subtle elements of a piece of work. Therefore, literary translators do not translate meaning; they convey messages and what they imply in different aspects.

Lu(2018) describes literary translation as a work through which literature is recreated and all its features must be preserved by the translator in two stages; during the first one, the translator needs to recognize the ST appropriately, intensely, and meticulously, including its knowledge of linguistics, society, politics, history, local customs and practices. Lu (2018:3) adds that in the second stage, the translator necessitates to create a new literary work on the basis of the ST by employing his mastery of the TL; furthermore, he must alter, as exactly as possible, the original literary images into the target work, thus making it understood and accepted by the target-language readers.

Radetič (2019:3) defines literary translation as a traditional form of intercultural transference of literary works from one language into another with a developed aesthetic value to preserve the aesthetic functions in both languages. He also says that literary translation is seen as a process through which the limits of the ST and cultural aspects are expanded, and it works as a medium of cultural communication among interlocutors during a communicative event. Moreover, Radetič mentions that style is a significant aspect that needs to be taken into consideration because both texts must have the same stylistic flavor.

3. Creativity in Literary Translation

In literary translation, creativity is one of the most important features that must be achieved in both texts, especially literary ones. It requires the translator to be creative in expressing the thoughts and feelings of the writer in an interesting way that makes the reader experience the same feeling in the target text. Landers (2001) says that creativity in literary translation is a special phenomenon that all literary genres and subgenres are characterized by when the ST is rendered into the TT. The translator must account for all the features of literariness and creative style that achieve creativity in translation. These

features include semantic density, syntactic and lexical intricacies, polysemy, symbolism, hyper-semanticization, aestheticism, figurativeness and, most importantly, human feelings, views and emotions.

Ghazala (2014:4) states that creativity is considered a sociolinguistic feature of language. It attempts to change the traditional transference of a text via changes in style, grammar, cultural expressions, compensations for loss and any kind. Moreover, he adds that there is one significant source of creativity in literary translation through which the translator can create the same effect in both texts. This source is the style by which the translator takes it as the crucial step in creative construction in the TL translation.

In his study, Al-Awawded (2021) discusses creativity with reference to the translator's motivation. He explains that the initial motivation of the translator is to have a tendency towards the genre s/he translates, through which the text is conveyed from its origin into its substitution in the TL. When there is no tendency to change genres the motivation will be influenced, and no creativity can be achieved in the translated text. Moreover, Rashidi and Rad (2021) mention that to deal with creativity in literary translation is to recreate the author's creativity by the translator in the TT and how the same sense is conveyed via translation. Therefore, creativity becomes the main focus in literary translation because it is attributed to the literary texts that necessitate to creative translation.

3.1 Rules of Literary Creativity

In literary translation, the translator renders the author's intents, ideas, and senses without fulfilling the words of the text. This type of translation requires certain steps in order to disambiguate the literary terms when they are rendered from ST into the TT (Venuti: 2004:4). Moreover, the translator has to follow the creativity rules but he has not to devalue the significance of fidelity because both of them are needed by the literary translator. On one hand, in creativity, the translator works not to add odd lexical items in TT. On the other hand, in fidelity the translator makes sure that all the original ideas presented by the ST author are covered.

As-Safi(2011) asserts that there are six rules that can be followed in the literary translation to achieve the creativity and aesthetic values. These rules cannot be applied to omit non-literary texts because they aim at achieving the aesthetic flavor of literary texts only. These rules are:

- 1- The translator must avoid literal translation in literary works and he must be dynamic rather than static.
- 2- The translator needs to be creative and aesthetically communicative in rendering the ST.
- 3- It is important that the translator stick to the TL grammar and follow the target linguistic system.
- 4- The translator needs to select the appropriate pragmatic meaning that conforms with the TL message.
- 5- The translator needs to be natural when dealing with both languages.
- 6- The translator must be acceptable to the TL audience in order to make them feel what you feel in the author's writings.

In another study about creativity, Shoubash (2018) finds that creativity doesn't mean changing the ST but having a familiar text in the TL by covering and translating all the ideas of the ST without addition or omission to the main idea. This means that creativity refers to aesthetically acceptable in the TT.

4. Literary Translator's Traits

There are two significant traits that the literary translator must possess when s/he renders a literary text from one language into another. These traits include subjectivity, and how to reflect her/his feelings, emotions and the cultural awareness of both languages in order to avoid the cultural gap.

4.1 Translator's Subjectivity in Translation

Subjectivity has an indispensable role in selecting the translation strategy to convey the meaning into the SL appropriately. It is important to highlight the impact of the translator's subjectivity, whether positively or negatively on the translation product and

emphasize that a complete objective translation of literary text is inaccessible (Baker: 1992:93).

Lefevere (1992) asserts that the translator's manipulative role in the translation process and how the two manipulators manage conveying the meaning. On one hand, the writer or speaker is the first manipulators who practices their influence on the TT recipients. On the other hand, the translator is the second manipulator, consciously or not, in the process of translation. From a philosophical perspective, Wang(1998) asserts that subjectivity is the externalization of the subject's intrinsic capacity in his definite activities, the typical feature that the subject possesses to change, influence and control his objects actively and to enable the objects to serve the subject.

Pei (2010) explains that when the translator cannot face cultural conflicts and clashes, he unavoidably feeds his own knowledge, beliefs, and attitudes into his translation in order to achieve his subjective role in the translation. Moreover, the translator plays a vital role in practicing is orientation on translation according to contextual or cultural constraints in order to reflect his own subjective view. In her study, Huang (2019) emphasizes that the role of the translator is deeply redefined when there is more cultural awareness and conscience because of her/his intervention and manipulation during the rendering process.

Thus, more attention must be paid to the translator's subjectivity as s/he imposes her/his personal views according to cultural perspectives.

4.2 Translator's Cultural Awareness

The literary translator needs to be familiar with several aspects in order to be able to convey the meaning in a manner that is compatible with the future of the target text and its culture. Culture represents a very significant aspect in the life of individuals because it is linked to their customs, traditions, values and ideas which may differ from one society to another. Generally speaking, a translator is considered a cultural mediator between two languages.

Newmark(1988) defines culture as a way of life and its manifestation that is unusual to a certain community that employs a specific language as its means of communicating. For him, culture is distinctive to a certain group of people, and it involves the way they live in their society, including their habits, rituals, religions, behaviors and language. For Tomlinson (2003) , cultural awareness by the translator simply refers to awareness of our culture and others' culture, which can be gained from experiencing that culture. It is sometimes gained by gradual developing of inner sense of the quality of the cultures that help to understand one's own and other people's culture and how the two cultures are connected with each other.

Moreover, Yu(2013) highlights that in the translation task, translators must also take the essential cultural factors into account to get a better form of translation because these factors have a direct impact on the translation quality in the TT. Thus, the translators have to be aware of the cultural variances between the two languages involved in order to avoid the communicative gap. In his study, Eyckmans(2017) emphasizes that the translation quality does not depend on the TT alone, it also involves many aspects such as translators' cultural competence, familiarization of themselves with cultural references and, distinctive collection of social, socio-cultural, political and ideological characteristics.

5. Literary Texts

The texts differ among themselves in terms of the function that they perform which is also reflected in their translation from one language to another. There are three main types of text including informative, expressive, and operative which were classified by Reiss in the 1970s based on their functions. In her classification, Reiss(1981:9) links the three functions and their corresponding to the text types or communicative situations in which they are used. She mentions that there are three types:

(1) ***Informative text type***: It is concerned with communicating facts, information, knowledge, opinions, etc. The language dimension used to transmit the information is logical or referential, the content or 'topic' is the main focus of the communication.

(2) **Expressive text type:** It focuses on the creative aspect that the author uses as an aesthetic dimension of language. This type is mainly used in the literary works.

(3) **Operative text type:** It pays attention to induce behavioral responses. Its aim is to appeal to or persuade the reader or 'receiver' of the text to act in a certain way.

Aziz and Lataiwish (2000:7) show that the expressive function is the aim feature of the literary text through which the aesthetic value must be preserved in both ST and TT. The translator has to take into account that the aesthetic dimension is reflected in the SL in order to make the TT reader feel what the sender's or the writer's attitude.

Muslat (2012:4) mentions that the literary text is characterized by some features that make it unique. Additionally, the literary language is always connotative, which means that the words have a personal meaning both for the writer and for the reader. They are frequently charged with emotion and subjectivity. These features can be seen in literary texts as:

1. Expressive function:

The ST writer is always influenced by his surroundings and attempts to transfer what he feels into his words. This function is manifested by his conceptions, attitudes and images in the surrounding world. In this context, the translator has to convey these impressions to the TT readers and reflect the aesthetic aspect.

2. Special Language:

The literary texts have a special language that differs from other types of languages that can be used in everyday conversation. This language is characterized by many features, such as the use of certain words, syntactic structures and sentence patterns in different text types. These features always construct emotional, mental, psychological and imaginary aspects that other types fail to achieve. (Muslat ; 2012:5)

3. Formalism:

Carter (1997) refers to the formal properties of the literary text that can be expressed by using certain lexical items, metaphors, onomatopoeia, hyperbole,

similes, alliteration etc. These have an impact on the style of writing the literary works which must be reflected in the TT by the translator.

4. *Timeless and Placeless* :

As'ad (1989) explains that literary works need not to be restricted to a certain time and place. From his perspective, the place can be everywhere in the world and the time referred to could be no less than immortality itself. People are attracted to the literary work by the themes used to express the feelings and emotions that people need to reveal such as love, death, happiness, sadness, etc..

The translator has to pay attention to the time and place of the literary work as he renders it from one language into another because this affects the quality of the translation when the time is changed or different referential expressions are used.

6. Translation Quality Assessment

With the progress of translation training and teaching, translation quality, has come one of the most essential aspects of translation studies that needs to be deeply studied by the translation teachers, translators themselves and critics. To assess the translation, One must reach a comprehensible message in the second language and convey the meaning successfully to the TL listeners and readers. Translation quality assessment(TQA) has gained a tremendous significance recently in the area of translation studies. It has been used as an approach for evaluating the translation works and gives the basis for assessing the outcome in the TL.

Shakernia (2014) emphasizes that great attention must be paid to the quality of translation and how to produce good translation by the translator according to certain criteria . She focuses on an empirical model for assessing the translation quality of the translated text by the target – culture and great emphasis is placed on the achievement of equivalency between the two texts. Furthermore, Siregar(2016) adds that the quality of translation is considered a serious issue for TQA approaches. The main aspect is how to evaluate and express the quality of the translated text and figure out whether equivalency is achieved between the two texts of the languages concerned.

In the same context, Kamalizad and Khaksar (2018) show that every TQA model presents new ideas and methods to assess the translation quality integratively, individually or combining both with respect to the theoretical contexts of the two texts involved in the translation process and to see to what extent the translation is acceptable.

In this sense, Sofyan *et al.*(2019) mention that TQA becomes a central issue in a product-oriented translation and gets more attention from both translation scholars and experts. A number of studies have been conducted to apply certain TQA models to test the effectiveness of certain TQA models or to develop new TQA models in order to assess the accuracy and appropriateness required in the translated text.

7. Larson's Model of Assessment

Larson's Model is one of the models employed in the field of TQA in order to assess and test the translated works. To test the quality of the translation, the translator needs to check carefully by himself or by exposing the result to other people. When the translation does not effectively communicate the message of the ST, this means that the translator has wasted his time and that message is not checked precisely. Testing the translation is regarded as one of the procedures that every project should begin with, and when the first materials are tested, this will provide feedback to the translator which will detect his weaknesses and help him/her to achieve better outcome.

Larson(1998) emphasizes that the testing will be more adequate if done on smaller units. If it is left until there is a great volume of work, it may not be done as carefully. In addition to the checking of each part, when it is all finished, it will need a final revision (review or polishing), looking at it as a total discourse as well.

Additionally, Larson(1998) explains that there are four aspects of testing that need to be taken into consideration when a translator adopts a project in order to test the final result of that project. These aspects are: *why test the translation; who*

does the testing; how the testing is done, and finally, how the results are used in polishing the final manuscript.

For Nababan(2012), quality in translation must be studied precisely and has to meet three crucial aspects, namely accuracy, clarity and naturalness. Accuracy is to make sure that there is no addition of information, no omission of information and no wrong information provided the TT. While readability means the translation is clear and there is no lexical ambiguity, no syntactic ambiguity and nonsense. For naturalness, the translation must be lexically, syntactically and stylistically unnatural.

In his study, Oktaviani (2018) mentions that Larson mentioned three significant reasons for assessing translation. Firstly, assessing a translation is to make sure that it is accurate. Secondly, for assessing the translation is clear. Thirdly, for assessing a translation is natural. These reason are important in the field of TQA in order to get a good quality of translation.

In brief, there are three significant criteria in this model that can be used in assessing the translation and testing its quality in the TL. This model is a linguistic one and the three criteria are employed by the translator, critic or someone else who wants to make sure that the translation is accurate, clear and natural. The criteria are:

1) **Accuracy :**

It is the first criteria of the Larson Model (1988). It is used to check whether ST meaning is similar to the TT meaning. Occasionally, the translator may miss information while translating or may add information while restructuring the TT. It is also used to check if the translator gives the wrong information or not.

2) **Clarity:**

It is the second criteria proposed by Larson(1988) that is used to make sure the translation is clear. Sometimes, the translation is seen as accurate but it is

still not communicate to the people who are to use it. Therefore, the forms must be easily understood as the ST itself. Unclear translation stems from lexical and syntactic ambiguities with nonsense of the TT.

3) Naturalness:

It is the third reason presented by Larson(1988) for testing translation. Sometimes, translation may be found accurate and clear but may be natural. This is because of the lexical and syntactic and stylistic unnatural of the TT.

8. The Analytical Aspect

8.1 Data Collection

The data of this study have been collected from two translations of a novel entitled " The Prisoner of Zenda" which was written by Anthony Hope in 1894 during the second half of the nineteenth century. Anthony Hope was born in London in 1863 and was a famous lawyer. He is also interested in writing short stories. This novel was translated and published in Arabic by two publishing houses. The first one was The Egyptian Publishing House called Zahran Publishing House in 2016. The second one is Al-Bahar Publishing House in Lebanon in 2006.

8.2 The Model Adopted

In this study, Larson's Model has been adopted to assess the two translations of this novel. Three criteria have been used to determine whether the translations are accurate, clear or natural and to which extent translators are aware of the cultural differences between the two languages.

8.3 Data Analysis

In this analysis, the ST is in English and the two translations are in Arabic. The first translation (TT1) represents Zahran Publishing House while, the second translation(TT2) for Al-Bahar Publishing House. Larson's criteria are applied to both translations. Each criterion will be investigated separately on three examples of TT1 and TT2. For each criterion, there are sub-criteria that must be taken into consideration when the ST is analyzed. For accuracy, the translation must be accurate which means no addition or omission in the TT is allowed. It also requires that the wrong information be added to the

TT. While in clarity, the sub-criterion must be achieved in order to have a meaningful message in TT and there is no ambiguity whether on the lexical or syntactic level. To assess naturalness, the translation must not be lexically, syntactically or stylistically unnatural.

1.Accuracy Criterion:

This criterion is very important to be tested in the TT in order to have an appropriate translation and meaningful message. This criterion depends on certain sub-criteria such as (no addition, no omission and no wrong information) in TT.

First Example:	
#	Text
English ST	It has never been my practice to tell my relations where I am going on my many journeys, and as I did not want to be opposed in this case , I simply said I was going for a walking tour in the Alps.
1 st Translation (T1)	لم تكن من عادتي أبداً إخبار أقربائي إلى أين أذهب في رحلاتي الكثيرة، وحيث أنني لم أرد أن أعارض في هذه الحالة، قلت ببساطة بأنني ذاهب للقيام برحلة تمشي في جبال الألب.
2 nd Translation (T2)	لم يكن من أن أعلم أقاربي بأماكن سفري المتعددة وبما أنني لم أكن أرغب أن يعارضني احد في هذه القضية، قلت بأنني ذاهب في جولة إلى جبال الألب .
Proposed Translation	لم اكن اعتاد ان اخبر اقربائي الي اين ذاهب في رحلاتي الكثيرة. و لم اكن اريد ان يعارضني احد في هذه الحالة، اذ قلت ببساطة اني ذاهب في جولة سياحية الى جبال الالب.

Discussion:

To analyze the two translations, it has been found that accuracy in (T1) is not achieved because of certain reasons. In (T1), (my practice) is rendered into (من عادتي) which supposed to be translated (لم اكن معتاد) because it gives more accurate rendering in TT. In (T1) , the translator renders (walking tour) into (رحلة تمشي) which is gives good translation but (تمشي) is not suitable to the contextual situation where someone goes to Alps for tourism. It is better to translate it into (جولة سياحية) .

In (T2), the translator omits (my practice) in TT (لم يكن من ان اعلم) with no reference to (my practice). Moreover, (بأماكن سفري) were added to the TT which better to be rendered into (رحلاتي الكثيرة). He also omits (walking) which does not give the exact type o the tour in the Alps. In(T2), (القضية) is added to the TT and doesn't fit to this situation. It is

better to render it into (الحالة) or (الموقف). The two lexical items (walking tour) is translated into (جولة) which means that there is omission for (walking) in the TT.

Second Example:	
#	Text
English ST	On my way through Paris a friend came to see me at the station. As we stood talking by the train, he suddenly left me to speak to a lady. Following him with my eyes, I saw him raise his hat to a graceful and fashionably dressed woman, about thirty, tall and dark. In a moment or two he returned to me. 'You've got a lovely travelling companion,'
1 st Translation (T1)	في طريقي عبر باريس أتى صديق قديم ليراني في المحطة. وفيما نحن ، نقف ونتكلم إلى جوار القطار، تركني فجأة ليتكلم إلى سيدة ماجدة. متابعاً إياه، رأيته يرفع قبعته لامرأة وأنيقة الملبس، في حوالي الثلاثين، طويلة وسمراء. بعد لحظة أو اثنتين عاد إلى ليخبرني صديقي: "الديك رفيق سفر".
2 nd Translation (T2)	في أثناء مروري بباريس، حضر صديق الصبي لوداعي في المحطة وفيما كنا نتحدث قرب القطار، تركني فجأة ليتحدث إلى سيدة. فتتبعته بنظري ورأيته يرفع قبعته لسيدة أنيقة رشيقة القوام ، سمراء اللون ذو الثلاثين من العمر، و بعد دقيقة. أخبرني صديقي قائلاً «لقد حصلت على رفيقة سفر ساحرة.
Proposed Translation	في طريقي الى باريس جاء احد اصدقائي لرؤيتي في المحطة. و نحن واقفون و نتحدث بالقرب من القطار، تركني فجأة ليتحدث الى سيدة. و تابعته بعيني و رأيته يرفع قبعته لامرأة جميلة و انيقة الملبس تبلغ من العمر ثلاثين عاماً طويلة القامة و سمراء البشرة. و خلال لحظة او اكثر رجع ليخبرني بأني حصلتُ على رفيق سفر محبوب.

Discussion:

In (T1) , the translator omits (suddenly) in TT. Then he adds (ماجدة) which does not exist in ST because only (lady) can be seen in ST which means (سيدة). This changes the meaning of the ST lexical items. Moreover, (my eyes) are omitted in TT which means (عيني) and (graceful) is also omitted in TT only (fashionably dressed) are rendered into (انيقة الملبس). The lexical item (lovely) is omitted in TT (lovely travelling companion) were rendered into (رفيق سفر).

In (T2), the translator rendered (stood talking) into (نتحدث), he omits (stood) which means (واقفين). The lexical item (fashionable) is also omitted and (رشيقة القوام) were added into the TT. The translator also omits (tall) in TT which means (طويلة القامة). In (T2), the translator adds (ساحرة) which means (beautiful), but the lexical item in ST (lovely) means (محبوب) which gives a different meaning in TT. (ساحرة) has different reference in TT which it is back translated into the original text.

Third Example:

#	Text
English ST	I saw her lean forward and look at me. I found myself feeling for my revolver. Suppose she had cried, "That's not the King!" Well, we rode on, and in a few minutes the Marshal gave an order, and the guards on horse- back closed round me. We were entering, the poorer area. loyal to Duke Michael.
1 st Translation (T1)	رأيتها تميل وتنظر إلي. وجدت نفسي أتحسس بحثاً عن مسدسي. لنفرض أنها صاحت: " هذا ليس الملك بنفسه! " حسناً، تابعنا السير، وخلال بضعة أميال أصدر المشير أمراً، وأطبق الحرس على خيولهم حولي. كنا ندخل المنطقة الأفقر الموالية للدوق مايكيل.
2 nd Translation (T2)	رأيتها تتحني إلى الأمام وتنظر إلي . فإذا بي أتحسس لمسدسي ، إذ ربما ستصرخ قائلة: « ليس ذلك هو الملك ! » على كل حال ، أكملنا سيرنا و بعد بضع دقائق قال المارشال أمراً فأحاط بي - الحراس على صهوة جيادهم ، إذ كنا ندخل القطاع الفقير الموالي للدوق ميشال..
Proposed Translation	رأيتها تميل للامام و تنظر الي. و شعرت بحاجة لمسدسي ,فرضاً انها ستصرخ " ذلك ليس الملك" فعلى كل حال استمرينا بالمسير و خلال بضعة دقائق امر المارشال و اذا بالحراس صهوة جيادهم يحيطون بي. فكنا ندخل الى افقر مدينة موالية للدوق مايكل.

Discussion:

In (T1), the translator omits (forward) which means (الى الامام). This gives good rendering of (lean forward) into (انحنت الى الامام) because it indicates the right direction of leaning of her body. The lexical item (بنفسه) is added into the TT which is justified because gives more emphasis that man is the King. For (حسناً) is added to TT because (well) is supposed to be rendered as (على كل حال). The translator gives wrong information for the (few minutes) because they are rendered into (بضعة اميال). The writer refers to the times not the distance. The translator uses (المشير) for the translation of (Marshal) because it is widely used in Egypt as highest military rank in the Egyptian army.

In (T2), The translator renders (feeling) into (أتحسس) which is added as verb in TT. While (Suppose she had cried) are rendered into (لنفرض انها ستصرخ) because he was afraid of her screaming about the king. The translator renders (the king gave an order) into (قال الملك امرا). Here, the king did not say but issue an order to his guards. He successfully render (the guards on horse- back) into (على صهوة جيادهم) this is a perfect translation in TT.

2.Clarity Criterion:

This criterion is very significant in translation because it gives a clear rendering for the ST by reformulating the message in TT and makes it easily understood. To get a clear message, it means that there are lexical and syntactic ambiguity.

First Example:	
#	Text
English ST	We reached the palace again without danger. Although it was after eight o'clock in the morning, we met very few people, and I was well wrapped up to hide my face. On entering the dressing room by the secret door, we saw Fritz lying fully dressed on a chair. He jumped up.
1 st Translation (T1)	وصلنا إلى القصر مرة أخرى دون أن نتعرض إلى أي خطر. مع أن الوقت كانت الساعة الثامنة صباحاً، قابلت ناساً قليلاً جداً، وكنت ملفوفاً لفاً جيداً لأخفي وجهي. عند دخول غرفة اللبس من باب سري، وجدنا فريتز مستلقياً بكامل ملابسه على كرسي. قفز ناهضاً..
2 nd Translation (T2)	رجعنا إلى القصر دون مخاطر رغم أن الساعة الثامنة صباحاً. التقينا بقليل جدا من الناس وكنت ملتفاً جيداً لأعطي وجهي . و بدخولنا غرفة اللباس من الباب السري ، شاهدت فريتز بكامل لباسه مستلقياً على ديوان . فنهض السرعة .
Proposed Translation	وصلنا القصر مرة ثانية من دون مخاطر. بالرغم من انها كانت بعد الساعة الثامنة صباحاً، التقينا بعدد قليل من الناس و كنت ملتفاً بشكل جيد لاغطي وجهي. و عند دخولنا غرفة تبديل الملابس من الباب السري، شاهدت فريتز مستلقياً بكامل ملابسه على كرسيّاً فنهض بسرعة.

Discussion:

In (T1), the translator (although) is rendered (مع ان) which is supposed to translated into (على الرغم من ان) because it gives a meaningful message to the contrary situation. The translator translates (after eight o'clock) into (كانت الساعة الثامنة) which gives a different time frame. He also rendered (we met) into (قابلت) which is a syntactic ambiguity because the plural reference to the people. Moreover (dressing room) were translated into (غرفة اللبس). This rendering is supposed to be (غرفة تغيير او تبديل الملابس) which gives a meaningful message in TT. The translator renders (he jumped up) into (قفز ناهضاً) which is lexical ambiguity because it is supposed to rendered into (فنهض مسرعاً).

In (T2), the translator reformulates (رجعنا الى القصر) represents a lexical ambiguity because there is difference between (reaching the palace) and (coming back to the palace). The translator renders (after eight o'clock) with no reference to the (after) which is regarded as a lexical ambiguity resulted from the under-translation of the (after) in TT.

He also creates a sort of lexical ambiguity in TT by translating (dressing room) into (غرفة اللباس) which is supposed to rendered into (غرفة تغيير الملابس). Moreover, syntactic

ambiguity is resulted from rendering (We saw) into (شاهدنا) not (شاهدت). The translator translates (chair) into (ديوان) which lexical ambiguity because (chair is كرسي) and (ديوان) refers to something different.

Second Example:	
#	Text
English ST	'You'll soon meet them,' said Sapt. "They are six gentlemen of Michael's, and would do anything for him. There are three Ruritarjans, a Frenchman, a Belgian and an Englishman.' 'Any one of them would cut a throat if Michael ordered it.' said Fritz.
1 st Translation (T1)	قال سايت: " سرعان ما ستقابلهم. إنهم ستة سادة مع مايكل، وسيفعلون أي شيء من أجله. يوجد ثلاثة روريتانيون وفرنسي وبلجيكي وإنجليزي". قال فريتز: " أي واحد منهم سيقطع رقبة إذا أمره مايكل". " sunt bine بهذا."
2 nd Translation (T2)	قال سايت «ستلتقي بهم عما قريب، إنهم ستة من السادة التابعين لميشال، و يقومون بأي شيء لأجله. هناك ثلاثة روريتانيين، فرنسي و بلجيكي وانكليزي وأضاف فريتز «كل واحد منهم على أتم استعداد لقطع عنق إنسان إن أمر ميشال بذلك» .
Proposed Translation	قال سايت " ستقابلهم قريباً". " هم ستة من رجال مايكل و سيفعلون اي شيء من اجله يوجد ثلاثة روريتانيون وفرنسي وبلجيكي وإنجليزي". " قال فريتز" ان اي واحداً منهم سيقطع رقبة اذا امره مايكل"

Discussion:

In (T1), the translator translates (six gentlemen of Michael) into (ستة سادة مع مايكل). Here, there is a lexical ambiguity (gentlemen) means (رجال) that gives a suitable translation in this context. (of Michael) is rendered into (مع مايكل) but is doesn't give a good rendering and represents a lexical ambiguity. The most appropriate translation of (six gentlemen of Michael) is (ستة من رجال مايكل).

In (T2), The translator translates (You'll soon meet them) into (ستلتقون) which is a syntactic ambiguity because it is translated as singular person according to the context. In (T2) the following rendering (على أتم استعداد) is a lexical ambiguity because they are added to TT with no justification.

Third Example:	
#	Text
English ST	Here was an interesting advantage in being a king! Inwardly I swore at Fritz for not telling me; I had nearly made a dangerous mistake. I jumped up, and went to the door, and brought Michael in. 'Brother,' I said, 'if I had known you were here, I would not

	have kept you waiting for a moment.'
1 st Translation (T1)	ها هنا ميزة مثيرة للاهتمام في كون الإنسان ملكاً! داخلياً شتمت فريتر لعدم إخباري، كنت تقريباً سأرتكب غلطة خطيرة. قفزت وذهبت إلى الباب، وأدخلت مايكل. قلت: "أخي، لو علمت أنك كنت هنا، لما أبقيتك منتظراً للحظة".
2 nd Translation (T2)	إنها ميزة رائعة أن أكون ملكاً. ولعنت فريتر في عدم إخباري بذلك، فقد كنت على وشك ارتكاب خطأ فادح ، قمت وذهب إلى الباب و دخل ميشال، قائلاً له « لو علم بوجودك هنا يا أخي لما بقيت لحظة في انتظارك »
Proposed Translation	إنها لفائدة رائعة ان تكون ملكاً! في داخلي شتمت فريتر لعدم اخباري و كدت ان ارتكب خطأ فادحاً. قفزت و ذهبت الى الباب و جلبت مايكل الى الداخل. و قلت له " لو كنت اعلم انك هنا لما ابقيتك منتظراً للحظة واحدة"

Discussion:

In (T1), the translator render (interesting advantage) into (ميزة مثيرة للاهتمام) which is lexical ambiguity because the translation of (interesting advantage) is better to be (فائدة رائعة) that fits to the context. The translator also renders (in being a king) into (في كون) that gives more emphasis. More lexical ambiguity is created by the translator when translates (dangerous mistake) into (خطأ فادح) which is better to be reformulated into (خطأ فادح).

In (T2), (in being a king) is rendered by the translator into (أن اكون ملكاً) which syntactic ambiguity because the he doesn't refer to himself but is a general view. So it is better to render it into (ان تصبح ملكاً). The translator translates (I jumped up, and went to the door, and brought Michael in) into (قمت وذهب إلى الباب و دخل ميشال) which refers to a syntactic ambiguity in TT because it is better to render it into (قفزت و ذهبت الى الباب و دخل مايكل). The Translator also mistranslates ('if I had known you were here, I would not have kept you waiting for a moment) into (لو علم بوجودك هنا يا أخي لما بقيت لحظة في انتظارك) and makes syntactic ambiguity in the TT.

3.Naturalness Criterion:

It is a significant criterion that must be taken into account in testing the translation. This criterion checks the translation whether lexically, syntactically and stylistically natural or unnatural.

First Example:	
#	Text
English ST	The six men hid with the horses in the shelter of some trees. Sapt had a whistle to call them if necessary. We had met no one, Michael no doubt thinking I was still really ill in bed. The three of

	us were now at the edge of the moat, and Sapt tied the rope to a tree
1 st Translation (T1)	اختفى الرجال الستة مع خيولهم في ملجا بعض الأشجار. كان سابت سيطلق صفيراً ليستدعيهم إذا كان هذا ضرورياً. لم نقابل أحداً، وكان مايكل بلا ريب يفكر بأنني لا أزال مريضاً في الفراش. كان ثلاثتنا الآن عند حافة الخندق، وربط سابت الحبل إلى شجرة،
2 nd Translation (T2)	أختبأ الرجال الستة مع جيادهم في ظلال بعض الأشجار، وكان سابت يحمل صفاة لاستدعائهم عند الضرورة. لم نلتق أحداً، ولذا فميشال كان لاشك يظن أنني ما زلت طريح الفراش، أما نحن الثلاثة فقد بتنا الآن عند حافة الخندق المائي فربط سابت الحبل إلى شجرة.
Proposed Translation	اختفى الرجال الستة مع جيادهم في مخبأ مصنوع من الأشجار. و كان سابت يمتلك صافرة لاستدعائهم اذا كان هناك امرأ ضرورياً. لم نقابل احد, و بلا شكل فقد كان مايكل يعتقد بانني ما زلت طريح الفراش بسبب المرض. و كنا نحن الثلاثة على حافة الخندق حيث ربط سابت الحبل على الشجرة.

Discussion

In (T1), the translator renders (the shelter of some trees) into (في ملجا بعض الأشجار) with lexical unnaturalness because it is supposed to be rendered into (في مخبأ مصنوع من الأشجار). He also translates (Sapt had a whistle to call them) into (سيطلق صفيراً) which is syntactically unnatural because Sapt did not whistle but he had a whistle. The translator renders (still really ill in bed) into (لا أزال مريضاً في الفراش) which refers to a lexical unnaturalness because it is better to reformulated into (ما زلت طريح الفراش بسبب مرض). Moreover, the translator translates (The three of us were now at the edge of the moat) into (كنا الثلاثة الان عند حافة الخندق). It is better to be translated into (كنا الثلاثة عند حافة الخندق) to removes the stylistic unnaturalness.

In (T2), the translator translates (in the shelter of some trees) into (ظلال بعض الأشجار). This refers to lexical unnaturalness because of the over-translation.

Additionally, he renders (at the edge of the moat) into (حافة الخندق المائي) which is a lexical unnaturalness in TT because the addition of the lexical item (المائي).

Second Example:	
#	Text
English ST	The next night after our decision, Sapt and I, with Fritz and six men with horses, set out secretly to the Castle of Zenda. Sapt carried a rope, and I took a short heavy stick and a knife. Passing round the town, we went on until we were a quarter of a mile from the old castle. It was a dark stormy night, very suitable for the plan I had in mind.
1 st Translation (T1)	في الليلة التالية بعد قرارنا، انطلقنا سابت وأنا مع فريتز وستة رجال مع خيولهم،

	سراً نحو قلعة زندا. حمل سايت حبالاً، وأخذت أنا عصا قصيرة ثقيلة وسكيناً. بعد مرورنا حول البلدة، تابعنا السير إلى أن أصبحنا على بعد ربع ميل من القلعة القديمة. كانت ليلة معتمة عاصفة، مناسبة جداً للخطة التي كانت لدي في عقلي.
2 nd Translation (T2)	في الليلة التالية لقرارنا، انطلق كل من فريتز وسابت وأنا برفقة ستة رجال على صهوة الجياد وتوجهنا سراً إلى قلعة زندا . كان سابت يحمل حبالاً وحملت أنا سكيناً وعصا سميكة قصيرة . مررنا حول المدينة وتابعنا بحذر حتى أصبحنا على بعد ربع ميل من القلعة القديمة . كانت ليلة عاصفة مظلمة، مما يلائم إلى حد بعيد الخطة التي رسمتها في ذهني .
Proposed Translation	بعد قرارنا في الليلة الثانية، انطلقت انا و سابت و فريتز و ستة رجال اخرين مع جيادهم سراً نحو قلعة زندا. اذ حمل سابت حبالاً و اخذتُ عصا ثقيلة قصيرة و سكين. و بعد ان مررنا حول المدينة، استمرينا بالسير الى ان كنا على بعد ربع ميل من القلعة القديمة. كانت ليلة معتمة و عاصفة و مناسبة جدا للخطة التي كنت افكر بها.

Discussion:

In (T1), the translator renders (Sapt and I, with Fritz and six men with horses, set out) into (انطلقنا سايت وأنا مع فريتز وستة رجال مع خيولهم). For stylistically unnaturalness, this sentences is supposed to be rendered into (انطلقتُ انا و سايت و فريتز مع ستة رجال و خيولهم). He also translated (I took a short heavy stick and a knife) into (وأخذت أنا عصا قصيرة ثقيلة) (انا) and the main verb (أخذ) is attached to the (ت) which refers to the subject.

In (T2), the translator translates (we went on until we were a quarter of a mile from the old castle) into (وتابعنا بحذر حتى أصبحنا على بعد ربع ميل من القلعة القديمة). This refers to lexical unnaturalness because (تابعنا بحذر) is not mentioned in ST and no need for it in TT.

It is supposed to be rendered into (استمرينا حتى اصبحنا على بعد ربع ميل من القلعة القديمة). The Translator translates (a short heavy stick and a knife) into (سكيناً وعصا سميكة قصيرة), this rendering refers to lexical unnaturalness because (heavy) means exactly (ثقيل) not (سميك) . Moreover, he renders (very suitable for the plan I had in mind) into (مما يلائم إلى حد بعيد) . This rendering refers to a stylistic unnaturalness because it is better to translate it into (التي تلائم بشكل كبير الخطة التي كنتُ افكر بها) .

Third Example:	
#	Text
English ST	From secret police reports I learned the next day that Michael had left Strelsau, and the Three, with him. Detchard, it appeared, had a wounded arm. I was glad to hear I had left my mark on the man.
1 st Translation (T1)	من تقارير الشرطة السرية عرفت في اليوم التالي بأن مايكيل كان قد ترك ستريلساو والثلاثة معه. ظهر أن ديتشارد جرح في ذراعه. سررت من سماع أنني تركت

	علامتي على الرجل.
2 nd Translation (T2)	علمت في اليوم التالي من بعض تقارير الشرطة السرية أن ميشال غادر سترلسو والثلاثة معه . و بدأ أن ذراع ديتشارد كانت مضمدة . سررت حين علمت بالآثر الذي تركته فيه .
Proposed Translation	وفقاً لتقارير الشرطة السرية عرفت في اليوم الثاني بأن مايكل غادر ستريلساو و الثلاثة الاخرون الذين معه. و تبين ان ذراع ديتشارد كانت مجروحة. اذ فرحت عندما سمعت بانى تركت اثرى عليه

Discussion:

In (T1), the translator renders (From secret police reports I learned the next day that Michael had left Strelsau, and the Three, with him) into (من تقارير الشرطة السرية عرفت في اليوم التالي بأن مايكل كان قد ترك ستريلساو والثلاثة معه) which represents a stylistically unnatural because in literary text foregrounding and backgrounding are permitted. Thus, it better to render this sentence into (فقاً لتقارير الشرطة السرية عرفت في اليوم الثاني بأن مايكل قد غادر ستريلساو و (الثلاثة الاخرين الذين كانوا معه). Moreover, the translator translates (Detchard, it appeared, had a wounded arm) into (ظهر أن ديتشارد جرح في ذراعه) which is lexical unnaturalness because (ظهر) can be replaced by (تبين) and the whole sentence can be translated into (تبين ان لديتشارد (جرح في ذراعه).

In (T2), the translator translates (Detchard, it appeared, had a wounded arm) into (و بدأ أن (ذراع ديتشارد كانت مضمدة). This is lexical unnaturalness because it to rendered it into (يبدو ان (ذراعه كانت مجروحة).

9.Conclusion

In this study, it has been found that the translators are greatly influenced by culture, as they translate the text from one language to another and try to show subjectivity in the target text in order to reflect their ability to be creative. The two translators are influenced by certain perspectives that make them translate something different because this novel was translated in different time and place. This reason makes the translators adopt their own insight to render this text.

Assessing the two translations of this novel according to Larson's Model reveals that the two translators obviously attempt to manifest their subjectivity in the translation and present their views for the TT readers. Their translations have also been affected by their cultural consciousness of the context where this novel occurred. Both translators employ specific terminology conforming with their readers' cultural background.

It has been concluded that literary translation is a creative work and the translator has to reflect his feelings and views to preserve what is called aesthetic values in the TT. It is important to take into consideration the quality of the translation in order to give an appropriate rendering of the ST. Larson's criteria (accuracy, clarity and naturalness) are used to assess the quality of both translation and into what extent the two translators

employ these criteria. The following table shows the frequencies of each sub-criteria in both translation and gives a detailed description of their usage by the translators.

Table(1) Frequencies of Sub-criteria in the both translation

Criteria	Sub-criteria	Example1		Example2		Example3	
		T1	T2	T1	T2	T1	T2
Accuracy	Addition	++	+			+	+
	Omission	+	+++	+++	++	+	
	Wrong Information				+	+	+
Clarity	Lexical Ambiguity	++	+++	++	+	+++	
	Syntactic Ambiguity	+		+			+++
	Nonsense	+					
Naturalness	Lexical unnaturalness	++	++		++	+	+
	Syntactic unnaturalness	+		+			
	Stylistic unnaturalness			+	+	+	

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