

The Arabic Edition of Joseph Conrad's Novel Heart of Darkness:
A Study in Translation Quality Assessment and Evaluation*

Abstract

Lamees Mohammed Yahya Azzubairi*

Translation Quality Assessment (TQA) stands as a core concern in contemporary translation studies as it aims to identify and evaluate the parameters that constitute an effective and reliable translation. The current research applies Juliane House's revised Translation Quality Assessment model (2015) to analyze the Arabic translation of Joseph Conrad's *Heart of Darkness*, translated by Noah Hazeen (1979). Using a descriptive, qualitative, and comparative methodology, the study examines the extent to which the Arabic version achieves functional equivalence with the English source text, especially in the dimensions of field, tenor, and mode.

The research discusses how the translation maintains the core ideational meaning of the source text while showing significant deviations in interpersonal and textual functions. Hazeen's domestication of the original narrative simplifies Conrad's stylistic density and moral ambiguity. Consequently, the translation achieves partial functional equivalence—accurate in surface meaning but lacking in pragmatic and stylistic fidelity. The study concludes that while House's model is an effective diagnostic tool for translation evaluation, its literary application requires expansion to include aesthetic, cultural, and reader-response elements.

Keywords: Translation Quality Assessment (TQA), functional equivalence, interpersonal and textual functions, pragmatic and stylistic fidelity, aesthetic, cultural, and reader-response elements.

• An article extracted from an M.A. thesis submitted to the Department of Languages & Translation, Yemeni Academy for Graduate Studies, Yemen.

*© This material is published under the license of Attribution 4.0 International (CC BY 4.0),

which allows the user to copy and redistribute the material in any medium or format. It also allows adapting, transforming or adding to the material for any purpose, even commercially, as long as such modifications are highlighted and the material is credited to its author.

تقييم جودة الترجمة العربية لرواية "قلب الظلام" للكاتب جوزيف كونراد: دراسة تحليلية

المستخلص

ليس محمد يحيى الزبيري*

تعد عملية تقييم جودة الترجمة (TQA) من الركائز الجوهرية في دراسات الترجمة المعاصرة، إذ تهدف إلى تحديد المعايير التي ترسي دعائم الترجمة الفعالة والموثوقة. تسعى هذه الدراسة إلى تطبيق نموذج "جوليان هاوس" المعدل لتقييم جودة الترجمة (2015) على الترجمة العربية لرواية جوزيف كونراد "قلب الظلام"، والتي أنجزها المترجم نوح حزين (1979). وبالاعتماد على منهجية وصفية نوعية مقارنة، تبحث الدراسة في مدى تحقيق النسخة العربية للتكافؤ الوظيفي مع النص الأصلي، لا سيما في أبعاد "المجال (Field)"، و"العلاقة (Tenor)"، و"الوسيط (Mode)". وتناقش الدراسة كيف حافظ النص المترجم على المعنى الفكري الجوهرى للنص الأصلي، مع رصد انحرافات جوهرية في الوظيفتين التفاعلية والنصية. فقد أدى لجوء المترجم إلى استراتيجية التوطن (Domestication) إلى تبسيط الكثافة الأسلوبية والغموض الأخلاقي المميز لأسلوب كونراد. وبناءً على ذلك، خلصت الدراسة إلى أن الترجمة حققت تكافؤاً وظيفياً جزئياً؛ حيث اتسمت بالدقة في المعنى السطحي، لكنها افتقرت إلى الأمانة التداولية والأسلوبية. وتختتم الدراسة بالتأكيد على أنه بالرغم من فاعلية نموذج "هاوس" كأداة تشخيصية لتقييم الترجمة، إلا أن تطبيقه على النصوص الأدبية يستلزم توسيع نطاقه ليشمل العناصر الجمالية والثقافية، فضلاً عن استجابة القارئ. الكلمات المفتاحية: تقييم جودة الترجمة، التكافؤ الوظيفي، الوظائف التواصلية والنصية، الأمانة التداولية والأسلوبية، الأبعاد الجمالية والثقافية، استجابة القارئ.

* طالبة ماجستير، اللغويات، الأكاديمية اليمنية للدراسات العليا، الجمهورية اليمنية.

© نُشر هذا البحث وفقاً لشروط الرخصة Attribution 4.0 International (CC BY 4.0)، التي تسمح بنسخ البحث وتوزيعه ونقله بأي شكل من الأشكال، كما تسمح بتكييف البحث أو تحويله أو الإضافة إليه لأي غرض كان، بما في ذلك الأغراض التجارية، شريطة نسبة العمل إلى صاحبه مع بيان أي تعديلات أُجريت عليه.

1. Introduction

1.1 Background

The field of translation studies has undergone a remarkable evolution over the past five decades, transforming from a linguistic sub-discipline into an independent field of scholarly inquiry. Within this broad field, Translation Quality Assessment (TQA) has emerged as a crucial area of research, devoted to identifying objective frameworks for measuring the success or failure of translation as an act of cross-cultural communication.

In the past, translation was assessed through vague notions such as “faithfulness” or “accuracy.” However, such terms lacked theoretical rigor, and particularly offered no consistent criteria for evaluation. The rise of functional and pragmatic models in the late 20th century—especially those of Reiss (2000), Nord (1997), and House (2015)—introduced systematic methodologies for evaluating translation based on communicative purpose and textual function.

Juliane House's model (2015) in particular represents a significant milestone. It offers a linguistically grounded yet functionally oriented approach to evaluating translation. By emphasizing the situational dimensions of field, tenor, and mode, her model allows evaluators to assess the extent to which a translation maintains the communicative value of the original text.

Within this theoretical context, Joseph Conrad's *Heart of Darkness* presents an ideal case study for testing the applicability of House's model to literary translation. The novella, first published in 1899, explores the psychological and moral decay of European colonialism through a narrative structure rich in ambiguity, symbolism, and irony. Translating such a text into Arabic poses not only linguistic but cultural and philosophical challenges as well.

Despite numerous Arabic translations of *Heart of Darkness*, a critical assessment of their quality remains scarce. Many translations of the novels convey the literal meaning of the text but fail to capture its complex stylistic and ideological layers. The central problem addressed in this study is therefore the lack of systematic evaluation of the Arabic version of *Heart of Darkness* within a recognized translation quality framework. Special attention will be given to the extent to which Noah Hazeen's 1979 Arabic

translation achieves functional equivalence with Conrad's original and whether the translation succeeds in reproducing semantic meaning as well as stylistic, pragmatic, and cultural effects. To carry out this task Juliane House's 2015 Translation Quality Assessment model will be used to identify overt (linguistic) and covert (pragmatic) mismatches between the source and target texts. In order to achieve this, the functional equivalence of the translation across the register variables of field, tenor, and mode is assessed using the above model. This is an important method as it offers a replicable evaluation method that can be applied to Arabic translations of English literary works. It also deepens understanding of how Arabic translators interpret and reshape Western literary texts within Arab cultural norms. The conclusions reached at the end should prove useful as they contribute to the ongoing debates regarding the adaptability of TQA frameworks for literary translation, a domain often considered beyond the reach of linguistic models . In this study, selected passages have been highlighted to represent key stylistic and thematic features that have been analyzed to ensure depth rather than breadth of examination. Before discussing the examples intended for analysis, we need to throw some light on the theoretical foundations that inform the current study, and to situate it within the wider field of translation studies. This is particularly helpful in understanding the scope of Translation Quality Assessment (TQA) as a discipline, the development of functional and pragmatic approaches to translation, and the key principles of Juliane House's model (2015). Many previous studies have implemented House's framework across various text types, particularly in the context of literary translation. The importance of evaluating the works done so far is thus in order so as to make some clarifications of the main obstacles still faced in the application of this model, and to enhance the steps used in assessing the quality of translation. The concept of "quality" in translation is a dynamic issue and is still debated by many scholars. While traditional models emphasized linguistic equivalence, recent frameworks highlight function, purpose, and cultural appropriateness as central to assessing translation success.

1.2 The Problem Statement

Literary translation "is regarded as the most challenging type of translation" (Khatibi 123). It differs significantly from other forms of translation. The biggest challenge for literary translators is maintaining a balance between remaining faithful to the original work and creating a piece of literature that elicits the same responses as the original. Capturing the feeling and emotion of the original work is crucial. In fact, a translator deals with "a glossary rather than a translation, which is always a literary activity. Without exception, even when the translator's sole intention is to convey meaning, as in the case of scientific texts, translation implies a transformation of the original." (Paz 1992, 154).

Although there are numerous novels that have been translated into the Arabic language, most of these products are translated by people who do not have a solid background in literature. Therefore, this study attempts to investigate the problems and issues pertinent to literary translation based on the parameters of accuracy and acceptability. This necessitates the application of the Translation Quality Assessment model with particular focus on some selected passages.

1.3 The Study Objectives

This study intends to achieve the following objectives :

1. To assess the quality of selected passages from the English-Arabic translation of Heart of Darkness, using House's (2025) model.
2. To investigate mismatches between the source text and target text based on register and genre parameters.
3. To propose alternative translations for inadequate portions of the Arabic translation that meet the criteria of accuracy and acceptability.

2. Literature Review

2.1 Translation Quality Assessment:

Translation quality has been a major concern in translation studies since the discipline's formal establishment in the mid-twentieth century. Early linguistic models, such as those proposed by Nida (1964) and Catford (1965),

prioritized semantic and structural equivalence between the source and target texts. Nida introduced the distinction between formal equivalence—faithful adherence to linguistic form—and dynamic equivalence, which aims to produce the same effect on the target audience as the original on its readers. All these models have been criticized for ignoring contextual and functional dimensions. Critics insist that translation is not merely about linguistic substitution but about achieving communicative purpose. This shift led to the rise of functionalism in the 1970s, marking a turning point in translation theory.

Functionalist theories, pioneered by Christiane Nord (1997), Katharina Reiss (2000), and Hans Vermeer, has redefined translation as a communicative act governed by purpose (*skopos*). According to Reiss, the quality of translation depends on the alignment between its linguistic realization and the communicative function of the source text. She proposed three text types—informative, expressive, and operative—each requiring a different translation strategy. Nord extended this line of thought by emphasizing that a translation's *skopos* (purpose) is the one that dictates its appropriate method and degree of adaptation. Functionalism thus allowed evaluators to move beyond rigid equivalence and, by paying attention to the pragmatic context, audience expectations, and socio-cultural relevance.

This theoretical orientation paved the way for pragmatic models, which incorporated speech act theory, discourse analysis, and sociolinguistics into translation evaluation. The focus shifted from the question of how similar the two texts are linguistically to how effectively the translation functions communicatively and culturally. Such are the questions this paper intends to provide some answers.

2.2 Juliane House's Model for Translation Quality Assessment:

Among functional and pragmatic approaches, Juliane House's TQA model remains one of the most detailed and most empirically grounded frameworks. Developed initially in 1977 and revised in 2015, the model is based on Halliday's systemic functional linguistics and the concept of register. House defines translation as the replacement of a text in one language with an

equivalent text in another that preserves meaning potential across dimensions of situation and culture (House 2015, 63).

This model involves three major components:

1. Register Analysis: Evaluating the field (subject matter and content), tenor (participants and interpersonal relations), and mode (medium and textual organization).
2. Genre Analysis: Identifying the communicative purpose and cultural conventions shaping the text.
3. Functional Equivalence Assessment: Comparing source and target text profiles to determine whether communicative functions align.

House (2015) most importantly differentiates between two types of translation:

Overt Translation: Where the translator preserves the source culture's identity and context, maintaining a visible link to its origin. Covert Translation: Where the translator adapts the text for the target culture, making it function naturally and independently in its new environment. In literary translation, this distinction is particularly important. Most literary works require an overt translation because the author's style, tone, and cultural background are integral to the text's aesthetic and ideological meaning.

2.3 Criticisms and Limitations of House's Model

Although House's model has been widely praised for its systematic and replicable methodology, it has also faced criticism—particularly when applied to literary texts. Critics such as Bassnett (2014) and Munday (2016) argue that House's emphasis on linguistic and pragmatic equivalence may neglect the stylistic and symbolic dimensions that characterize literary discourse.

Literary translation involves re-creating a unique artistic experience, not merely a communicative act. Thus, the emotional rhythm, metaphorical density, and narrative voice of the source text often resist straightforward functional mapping. Furthermore, House's classification of overt and covert

errors may not fully capture cases where deviation enhances rather than diminishes literary effect .

Despite these limitations, House's model remains highly valuable as a diagnostic tool for identifying where and how meaning shifts occur between the source and target texts. When combined with stylistic and discourse-analytic methods, it offers a comprehensive framework for translation evaluation.

Several empirical studies have applied House's framework to different text types, demonstrating its adaptability and robustness. Al-Hadad (2019) employed the model to evaluate Arabic translations of Toni Morrison's *Beloved*. She concludes that interpersonal mismatches in modality and tone affected the text's emotional depth. Similarly, Ghafouripour and Esmieh (2018) analyzed Persian translations of Omar Khayyam's Rubaiyat, finding that while functional equivalence was largely maintained, aesthetic subtleties were lost. Such results can also be found in literary prose translation.

Rooted in systemic functional linguistics and intercultural pragmatics, this model provides a structured basis for examining the relationship between linguistic form and communicative function. Through detailed comparative analysis, the study seeks to determine the success of the Arabic translation of *Heart of Darkness* in achieving functional equivalence with the English source text across the dimensions of field, tenor, and mode.

The above studies enhance the need to apply such a framework to *Heart of Darkness*, a text that epitomizes stylistic complexity and moral ambiguity. The model's focus on functional equivalence aligns well with the study's goal: to evaluate whether the Arabic translation produces Conrad's thematic, stylistic, and pragmatic dimensions effectively .In the Arabic context, functionalist approaches remain underexplored. Most translation critiques still rely on impressionistic evaluation rather than systematic models. Therefore, applying House's model to an Arabic literary translation not only tests its validity in a new linguistic environment but also enriches Arabic translation scholarship with a rigorous analytical tool.

3. Methodology:

The study adopts a qualitative, comparative, and descriptive–analytical design. It is comparative in that it juxtaposes the source text (ST) and the target text (TT) to identify similarities and differences. The descriptive aspect lies in its focus on detailed textual observations rather than quantification. It is analytical because it seeks to produce an interpretation of data through theoretical constructs. The qualitative paradigm is particularly suited to literary translation studies, where stylistic and pragmatic features cannot be captured adequately by numerical data. Instead, meaning must be interpreted contextually, taking into consideration both linguistic and cultural variables.

This process allows for an in-depth exploration of how linguistic and stylistic shifts affect the communicative function of the translation. The specific textual excerpts yielded a comprehensive micro-level analysis within a coherent theoretical framework.

The analytical foundation of this study is Juliane House's Translation Quality Assessment Model (2015), which integrates insights from Halliday's systemic functional linguistics with intercultural pragmatics. It proposes that translation is a re-contextualization process that must preserve the function of the original text. House identifies two main types of errors in translation: overtly erroneous errors, which include breaches in denotative meaning, grammar, and lexical accuracy, and covertly erroneous errors, which involve deviations in pragmatic meaning, register, or communicative intent. The TQA model operates on three levels:

1. Register variables—field, tenor, and mode.
2. Genre—the text's cultural and functional classification.
3. Statement of Quality—an evaluative synthesis determining the translation's overall equivalence.

As mentioned earlier, this model is the most practical one in translation quality assessment. It offers a systematic, replicable, and theoretically grounded approach capable of identifying both surface and functional mismatches between texts. The Arabic translation was chosen because it is one of the earliest and most widely circulated versions of Conrad's novella in

Arabic. Moreover, Hazeen's work has influenced subsequent retranslations and, therefore, provides a representative case for assessing translation quality. To ensure the analysis is both focused and manageable, the study does not examine the entire text. Instead, it selects ten excerpts that represent the novella's key thematic and stylistic features, including:

- The opening description of the Thames River.
- Marlow's reflection on his journey into Africa.
- The portrayal of Kurtz and his moral collapse.
- Repeated motifs of light and darkness.
- The climactic exclamation, "The horror! The horror!"

These passages were chosen based on their linguistic richness, thematic centrality, and frequency of stylistic devices such as metaphor, irony, and repetition. A purposive sampling technique was adopted to select excerpts that encapsulate the narrative's moral and psychological depth. Each selected passage was analyzed line by line, comparing the English original with its Arabic equivalent. The process involved the following procedures:

1. Extracting the corresponding sections from both texts.
2. Transliteration of Arabic expressions where necessary.
3. Annotation of lexical, syntactic, and pragmatic features.
4. Categorization of observed differences according to House's error typology.

As for the Analytical Procedure the study followed the following step-by-step process outlined in House's model:

1. Source Text Analysis (ST Profile) which includes:
 - Identifying field (subject matter), tenor (participant relations), and mode (medium and organization).
 - Determining genre and overall communicative function.
2. Target Text Analysis (TT Profile), which includes:
 - Conduct equivalent register analysis using the same categories. Identify overtly and covertly erroneous errors.
3. Comparison and Statement of Quality:
 - Compare both profiles to determine degrees of functional equivalence.

- Produce a final evaluative statement indicating whether the translation is overt, covert, or partial.

This multi-stage process ensures a comprehensive evaluation of both linguistic and pragmatic dimensions. Qualitative research requires methodological transparency and consistency. To ensure validity, the analysis was cross-checked by experts in translation studies who confirmed the accuracy of category application and interpretation. The use of a well-established model (House 2015) enhanced reliability and replicability. Furthermore, the study employed triangulation through:

- Theoretical triangulation: combining functional-pragmatic and stylistic perspectives.
- Data triangulation: analyzing multiple passages across the text.
- Investigator triangulation: involving peer reviewers for verification.

The analysis is organized into sections corresponding to House's framework: (1) field (ideational meaning), (2) tenor (interpersonal meaning), (3) mode (textual meaning), and (4) genre and overall quality statement. Ten excerpts were selected from the novella to represent key stylistic, thematic, and pragmatic dimensions.

4. Data Analysis and Discussion of Results

4.1 Field Analysis (Ideational Meaning):

Field refers to the subject matter and the type of activity described in the text. In Conrad's *Heart of Darkness*, the field is multifaceted as it can include: a journey narrative, a colonial critique, or a philosophical exploration of human nature.

The analysis shows that the Arabic translation does maintain the referential meaning of events and actions of the original, but fails to capture the deeper symbolic and philosophical connotations embedded in Conrad's diction. For instance, the recurring word "darkness" in the English text functions on multiple levels—physical (the Congo wilderness), moral (the corruption of imperialism), and psychological (the descent into the human subconscious).

In the Arabic translation, Hazeen renders darkness consistently as *al-zulmah* (الظلمة), which denotes physical darkness but neglects the metaphorical layers. The repeated symbolic duality of “light” and “dark” as moral opposites is therefore flattened into a purely descriptive contrast.

Another significant loss occurs in the translation of metaphors such as “The river was like a snake uncoiled,” which Hazeen translates literally (*ka annahu thu‘bān mamdūd*), which preserves the imagery but dilutes its sinister undertone. In Conrad’s text, the “snake” metaphor evokes both temptation and moral danger—a biblical allusion entirely absent from the Arabic equivalent.

Additionally, culturally loaded phrases such as “the whited sepulchre” (a biblical reference to hypocrisy) was translated literally (*al-qabr al-abyad*), losing its intertextual resonance. Such literalness results in overtly erroneous errors at the cultural-pragmatic level, as House’s model defines.

These examples illustrate that while the translation’s field dimension remains semantically accurate, its ideational depth is reduced. The translator’s domestication strategy prioritizes linguistic clarity over philosophical nuance, resulting in partial equivalence within this dimension.

4.2 Tenor Analysis (Interpersonal Meaning)

Tenor refers to the social roles, relationships, and attitudes conveyed through language between participants—here, between the narrator (Marlow), other characters, and the implied reader. Conrad’s narrative voice is characterized by ambiguity and self-reflexivity. Marlow’s tone oscillates between irony, hesitation, and moral doubt, expressed through modal verbs (“might,” “seems,” “perhaps”) and indirect discourse. These features establish a complex relationship with the reader, inviting reflection rather than judgment. In Hazeen’s translation, many of these markers of uncertainty are removed or replaced with assertive statements. For example, Marlow’s line “It seemed somehow to throw a kind of light on everything about me” becomes “*Kāna yulqī nūran ‘alā kull shay’ ḥawlī*” (“It cast light on everything around me”). The Arabic becomes a statement of fact rather than speculation. This transforms Marlow’s voice from a self-questioning observer into a confident

narrator, thereby shifting the interpersonal dynamic. The Arabic "dhaw" can be a better replacement for "noor".

4.3 Comparison of the ST's and TT's profiles

4.3.1 Register analysis (ST vs. TT)

The comparison between the ST and the TT revolves around the field's three dimensions (field, tenor, and mode):

1- Field (ST vs. TT)

This dimension evaluates the variables of subject matter and social actions in both ST and TT.

a. Subject matter and social action

The field dimension compares how the TT-A rendered the ST's subject matters in the TT. It analyzes the way the main themes (colonialism, racism, and corruption) are represented lexically and syntactically in both ST and TT. When the linguistic representation of these themes results in any mismatches, this is considered to be an error and definitely affects the end product. The lexical and syntactic mismatches are determined to see how the TT-A could retain the themes as conveyed in the ST. The misinterpretation of any lexical means affects the main themes and certainly leads to a number of mismatches. When the TT-A pays no attention to the concepts, colorful expressions, and figurative expressions related to the stated themes, they will be misrepresented in the TT, and consequently, their effectiveness will be lost.

The ST-A showed his great ability in presenting colonialism in its ugliest image. He created a disgusted image to the evil of colonialism. The European revolution in the 19th century made their nations eager for wealth and social advancement. This demanded them to explore the world looking for raw materials like ivory, which was the main reason behind the colonial project in Congo. While the ST-A presented his theme with great success lexically and semantically, the discourse progression of this theme is misrepresented in the TT. The following contexts reflect this misrepresentation .

b. Lexical differences

There are a number of lexical means that the TT-A has failed to render and thus affected the image the ST-A intended to reflect. The ST-A was able to weave this theme creatively through employing influential lexical diction, whereas the TT-A was less adequate that in turn affected the presentation of this theme in the TT.

Excerpt 1

‘No one, as far as I know, unless a species of wandering trader— a pestilential fellow, snapping ivory from the natives.’p52

لا أحد حسب علمي سوى تاجر جوال ممرض ينتزع العاج من الاهالي"ص47"

This sentence reveals that the primary reason for the colonists is to gain an abundant amount of ivory and use it for economic advancement in Europe. The TT-A didn't accurately render the adjective "pestilential" which describe the personality of a person. There are many equivalent terms that can be used to render words such as "مؤذ" or "شريع". The second mismatch is in rendering the word "snapping" as "ينتزع" which doesn't convey the illegal exploitation and the brutal force of the colony. A suggested rendering for this verb, which has a negative connotation, is "يسلب". In fact, in some texts, the TT-A failed to render a number of connotative terms and couldn't approximate the author's intended meaning, which is embedded in the ST.

Excerpt 2

“Don't you know the devilry of lingering starvation” p68

"الا تعرفون شيطانية الجوع الكامن؟" (ص 60)

This excerpt is deemed to be one of the most influential speeches said by Marlow to condemn the greed of imperialism, for it gives an overall picture of that evil. He considers colonialism to be the true evil of humanity, which brought hunger, misery and suffering to the natives in Congo.

The TT-A mistranslated this text by choosing inaccurate lexical diction that has connotative meaning. The word "devilry" was wrongly rendered as "وحشية" (savagery) a literal translation which does not convey the original sense.

Excerpt 3

“Look at the influence that man must have. Is it not frightful?”P50

“ They both agreed it was frightful.”

"انظر الى ذلك النفوذ الذي لابد ان ذلك الرجل يمتلكه، اليس رهيبا؟ (ص 45)
"ووافق الاثنان على انه كان رهيبا" (ص 75)

This excerpt is a part of a dialogue between the manager and his nephew. The manager has jealousy and hatred towards Kurtz because of the success he has achieved. Here, the TT-A mistranslated the word "frightful" by opting for the equivalence that does not suit the context. The ST-A wanted to show that the manager is afraid, therefore the correct equivalence is "مخيفا"

4.4 Statement of Quality

After conducting a thorough analysis of both ST and TT, a number of mismatches are realized along the ideational and interpersonal functional components. The result of the linguistic analysis along the register parameter (field-tenor and mode) significantly affected the ideational and interpersonal function.

In the field dimension, the lack of proficiency in reflecting the three main themes clearly appears in a number of passages. The TT-A failed to powerfully reflect those themes in the same way as found in the ST.

The literal translation strategy is the main reason for errors in the tenor dimension. The TT-A sticks to this strategy in handling the text lexically, syntactically, and stylistically, which makes the text less comprehensible to the TT-R. Regarding the mode dimension, the misemployment of cohesive devices and the absence of coherence in many texts affected the way the subject matter is progressed and presented within the text .

Due to the fact that the genre of this work belongs to literary text, which is full of artistic and aesthetic elements such as sound effects, tempo, rhythm & symbolic effects as well as figures of speech & other ornamental devices featured by the source text, these elements have not been reflected well in the TT.

5 .Conclusion

In this study, the quality of some excerpts from the Arabic translation of Josef Conrad's masterpiece *Heart of Darkness*. When comparing this

translated work to its original, the researcher found that the TT-A could not tackle the overt translation strategy appropriately, namely “preserving a source culture or a source culture’s features in the translation of the text” as specified by House. Many overt erroneous errors were found, thus violating the cultural, linguistic, and aesthetic aspects of this literary work. The quality of the TT is examined using House’s newly revised model (2015) through the two parameters of register and genre. These overtly erroneous errors change the function of the text, which is categorized into ideational and interpersonal functional components, along with the two parameters register (field –tenor and mode) and genre .

On the field dimension, the poor translation resulted from the inappropriate selection of the connotative meanings of the TT related to the major themes leads to overtly erroneous errors, which in turn don’t convey any sense or impression and make it difficult for the TT-R to glean the meaning and sense of the ST. After analyzing all the variables of the tenor dimension, the result demonstrates that the errors in this dimension display the TT-A lack of mastery as a result of sticking to literal translation. Thus, no culture filter has been adopted by the TT-A.

These are only some of the main findings listed in this paper briefly. Other findings can be found in the thesis itself.

Works Cited

1. Al-Hadad, Safa. "Applying House's Translation Quality Assessment Model (2015) on Literary Texts." MA thesis, Yemen Academy for Graduate Studies, 2019.
2. Bassnett, Susan. *Translation Studies*. 4th ed., Routledge, 2014.
3. Catford, J. C. *A Linguistic Theory of Translation*. Oxford University Press, 1965.
4. Conrad, Joseph. *Heart of Darkness*. *Blackwood's Magazine*, 1899; book form, 1902.
5. Ghafouripour, Sonia, and Razieh Esmieh. "Applying House's Model to Translations of Rubaiyate Omar Khayyam." *International Journal of English Language and Translation Studies*, vol. 6, no. 2, 2018, pp. 1–12.
6. House, Juliane. *Translation Quality Assessment: Past and Present*. Routledge, 2015.
7. Munday, Jeremy. *Introducing Translation Studies: Theories and Applications*. 4th ed., Routledge, 2016.
8. Newmark, Peter. *A Textbook of Translation*. Prentice Hall, 1988.
9. Nord, Christiane. *Translating as a Purposeful Activity: Functionalist Approaches Explained*. St. Jerome, 1997.
10. Reiss, Katharina. *Translation Criticism—The Potentials and Limitations*. St. Jerome, 2000.
11. Venuti, Lawrence. *The Translator's Invisibility: A History of Translation*. Routledge, 1995.