Assessing the Quality of Two Indirect Persian Translations of Chekhov's *The Duel:* House's Overt-Covert Translation Distinction in Focus

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Abstract

Indirect translation (ITr) plays an important role in intercultural communication. This study applied House's (1997) TQA model to evaluate the quality of two different Persian ITr of the Chekhov's novel *The Duel* (ST) rendered from two different English intermediated text (MT). According to House's model, literary text has to be translated overtly and deviations will be considered as errors. The main findings show that there were 45% less overt errors in Shalina's overtly translated text (MT2) compared to Garnett's relatively covertly translated text (MT1), which confirms House's theory. Meanwhile Golshiri's covert ITr of (MT1) used more "Cultural Filters" to make cultural compensations for SL cultural phenomena in TL. Whereas, Jadawi's Persian ITr of (MT2) is relatively overt one. Overtly Erroneous Errors of "Slight Change in Meaning "and "Breach of Source Language System" which should be considered result of the "Xerox Effect", are with highest frequency in both TT1 and TT2. Using more "Cultural Filtering" in TT1 causes increase in number of respectively "Not Translated", "Distortion of Meaning" and "Significant Change in Meaning" which should be interpreted as a natural result of covert translation, while "Significant Change in Meaning", "Not translated", and "Distortion of Meaning" errors increases significantly in TT2, which shows the translator's unfamiliarity with the culture of the ST and misinterpretation of MT2. Applied Chi-Square (χ^2) test shows that there is not enough evidence to suggest an association between total two ITr overtly erroneous errors number and the strategy of overt or covert translation in MT.

ارزیابی کیفیت دو ترجمه غیرمستقیم فارسی دوئل چخوف: تمایز ترجمه آشکار و پنهان هاوس در کانون توجه

ترجمه غیر مستقیم (ITr) نقش مهمی در ارتباطات بین فرهنگی ایفا می کند. این مطالعه از مدل TQA هاوس (1997) برای ارزیابی کیفیت دو ITr مختلف فارسی رمان دوئل چخوف (ST) ارائه شده از دو متن مختلف انگلیسی (MT) استفاده کرد. بر اساس مدل هاوس، متن ادبی باید آشکارا ترجمه شود و انحرافات به عنوان خطا در نظر گرفته می شود. یافته های اصلی نشان می دهد که 45 درصد خطاهای آشکار کمتری در متن ترجمه آشکار شالینا (MT2) در مقایسه با متن ترجمه شده نسبتاً پنهانی گارنت (MT1) وجود دارد که نظریه هاوس را تأیید می کند. در همین حال، ITr مخفی گلشیری (MT1) بیشتر از «فیلترهای فرهنگی» برای جبران فرهنگی پدیده‌های فرهنگی SL در TL استفاده کرد. در حالی که ITr فارسی Jadawi از (MT2) نسبتاً آشکار است. خطاهای آشکارا اشتباه "تغییر جزئی در معنی" و "نقض سیستم زبان منبع" که باید نتیجه "اثر زیراکس" در نظر گرفته شود، در هر دو TT1 و TT2 بیشترین فراوانی را دارد. استفاده بیشتر از «فیلتر فرهنگی» در TT1 باعث افزایش تعداد «تغییر معنا»، «تحریف معنا» و «تغییر معنی‌دار معنا» می‌شود که باید به‌عنوان نتیجه طبیعی ترجمه پنهان تفسیر شود، در حالی که «تغییر معنادار در معنا» خطاهای «مترجم نشده» و «تحریف معنا» به میزان قابل توجهی در TT2 افزایش می یابد که نشان دهنده ناآشنایی مترجم با فرهنگ ST و تفسیر نادرست از MT2 است. آزمون مجذور کای کاربردی (2χ) نشان می دهد که شواهد کافی برای نشان دادن ارتباط بین تعداد کل دو ITr خطای آشکارا اشتباه و استراتژی ترجمه آشکار یا پنهان در MT وجود ندارد.

واژگان کلیدی: ترجمه غیر مستقیم، ترجمه آشکار، ترجمه پنهان، ارزیابی کیفیت ترجمه، دوئل

Introduction

In today's world translation literary translation is a translation style which poses major challenges Munday (2001) noted that as the world trade has grown, translation has become an important means of communication among people in the world. Therefore, translators should do their best to provide the target readers with the best translation. A good translation is free and meaningful. This means that the naturalness and understandability of the translation are important (Nida, 1964a).

According to Munday (2001), the English term "translation" was first used around 1340. The word derives from the participle of the verb transferer and either old French translation or Latin translato (transporting) (to carry over).

Based on Munday (2001) today translation has several meanings: 1) the general subject which is studied at university, 2) a translated text as a product of translation, 3) the process of translating (translation service). The process of translation between languages contains the substitution of an original SL (Source Language) into the TL (Target Language).

Historically, translation was important for the dissemination of cultural and religious concepts. Translation was a method of language learning known as the grammar-translation method at the time. Grammar and structure are the most important aspects of language learning in this method. Comparative literature is another approach in which literature is studied and compared in two languages across borders and cultures.

The approach of contrastive linguistics also brought a strong influence of important linguistic research into translation. People decided to create an academic field that trains interested people to be trained translators based on specific translation principles because of the importance of translation as a means of communication in the world of humans. The academic discipline of "translation studies" dates back to the second half of the twentieth century.

Moreover, in four ways translation studies has become prominent; 1) specialized training and interpreting programs which attract students for training future commercial translators and interpreters at undergraduate and postgraduate level, 2) the vast increase in books, journals, and conferences on translation in many languages, 3) an increase in the need of general and analytical instruments such as databases and handbooks the number of which is growing day by day, and 4) the growth of the number of international organizations.

Jakobson (1959), as cited in Munday (2001), classified translation into three main types. Intralingual translation means rewording of verbal signs by means of other signs within the same language. Interlingual translation deals with the change of verbal signs of one language in other languages, and intersemiotic translation is the transformation of verbal signs into non-verbal signs.

In his book, Munday also mentioned Jerome's (1997) early translation types. These are literal and free translations. A literal translation is the word-for-word translation and free translation which is sense-for-sense. Jerome criticized the literal approach, as it cannot transfer the same sense of the original work.

Based on Doorslaer's map (2007), as cited in Munday (2001), the difference between 'translation' and 'translation studies' is that translation deals with the act of translating (lingual mode, media, mode, and field), but translation studies is the science of translation (approaches, theories, research methods, and applied translation studies).

The socio-cultural effect is one of the most important aspects of translation. A translated text affects the target culture and society. When the readership reads a translated text, she or he is receiving information about the SL culture as any text contains the culture and ideology of its author. Thus, when a text is translated, it is transferring the SL culture to the TL reader. However, it is not always acceptable to transfer some aspects of SL culture to TL culture. The cultural filter is used in this case because it is mentioned as a feature of House's Covert translation. Nevertheless, in her overt translation method, the source culture is transferred to the target culture. Therefore, the translator should be aware of when to use a covert or overt translation. This subject influences the translation quality.

Some translators do not translate accurately and the translation does not have a high quality. They translate in a way that is not understandable and easy to follow for the target reader, or even the translated text does not match the original text in the aspect of the content. Nida (1964a) declared that producing a similar response and conveying the spirit and manner of the original text are the characteristics of a good translation. Sometimes some translators change the content of a fiction and a text, so if a target readers read the translated text and then they read the original text, they would be confused because they would not easily distinguish between the characters of the original text or the source text; therefore, they would not relate them to each other. Thus, a confusing and unnatural translation is not qualitative.

Moreover, when a translation is not accurate and does not have a good quality, it misleads the readership, and even it might cause legal problems. It is important that the translator be faithful to the original text. Tytler (1797) noted that translation should provide the reader with a complete transcript of the original content, which is the faithfulness to the content. He also stated that the manner and style of the original text are important to be observed, and that is faithfulness to the form. They should not change the original information as much as possible so that the target reader would be satisfied with the translated work. Inaccurate translation and unnecessary changes of the original information might even lead to unfair judges by the readership over the literary work. That is why good translation is important.

In this regard, to provide a good and accurate translation, following a good framework is necessary. There has always been dissatisfaction with translated works from the readership in different respects. Many researchers have also analyzed and compared different translations of a text to see which translator has translated better and more effectively. In this research, two indirect Persian translations of *The Duel* will be analyzed based on Juliane House's model of translation to see how accurate the translation is, how it affects the target reader, and in general, how qualitative the translation is based on Juliane House's TQA (Translation Quality Assessment).

According to Williams (2004), there has long been a desire for excellence in translation, particularly translation of literary and religious works. There have been discussion and debate, debates, and strategies about the quality of translation and what constitutes a good translation of a text. Translators, translation companies, and government and international organization translation services must all be held accountable for the quality of their work. However, determining how to assess that quality can be difficult. This judgment varies from person to person and is dependent on the type of text. The serious issue is the quality of literary work translation. Every community has its own distinct culture, traditions, and language, as well as different organizational structures. As a result, each source text has unique linguistic, semantic, and pragmatic structures that may differ from those of the target text. With this in mind, the translator should employ a specific strategy to transfer the intended structure and meaning of the original text into the target text. Failure to recognize the structure of the source text and how this structure is transmitted to the target language, particularly when using an indirect text in an indirect translation, significantly reduces the translation's quality. It is possible that this is due to Iranian translators' lack of

familiarity with, or interest in, translation quality and the criteria and standards by which translation should be evaluated. There should be reliable criteria and standards for assessing and evaluating translation. These criteria and standards can function properly when supported by a framework or model. They distinguish between good and bad translations. They provide valuable information by identifying the translator's failures and mistakes during the translation process. Therefore, it is necessary to evaluate the quality of indirect translation of *The Duel,* one of the most famous Russian literary novels, into Persian in order to determine the influence of the intermediary text on causing deviations in the final translation.

On the basis of the fact that there is little research done on this topic this thesis is to probe the quality of indirect translations and effects of intermediary texts on final texts. Because there is a scarcity of multilingual translators who are fluent in both the source and target languages in Iran, relay translation has become more important than ever. Through the bridging language of English, a variety of works originally published in such distant languages as Chinese, Japanese, and Russian have been rendered into Persian.

There is no doubt that indirect translation facilitated the flow of translation from peripheral into central languages, but the changes that occur during the indirect translation process seem to be the source of controversy.

The indirect translation is heavily loaded with negative connotations that reduce reader enjoyment relative to those who read the novel original text. The quality of a translated text is very important; therefore, translators have to provide the readership with a translation with high quality. Some translators do not translate well; therefore, their translations do not have a high quality. Literary works such as novels also need to be carefully translated to transfer the same sense of the ST (Source Text) to the TT (Target Text) with the same quality. Thus, translated literary works need to be evaluated based on translation quality assessment models to see whether they have a high quality and whether they would satisfy the TL.

As it was mentioned above, the quality of a translated text is crucial. Especially, in popular literary works like *The Duel* which has been one of the best novels in Russian classic literature for decades. Therefore, as quality is one of the main issues of the translated texts, the researcher decided to analyze two indirect Persian translation of this novel by Ahmad Golshiri, and *Ms.* Zahra Jadawi based on House's TQA model to find the issues of this translation in respect of quality.

Traditionally translation studies dedicate very little space to indirect translations as the means of connecting geographically, culturally, historically or in any other meaning distant language communities. Indirect translation is considered mostly as less adequate, as copying the copy, although it, time and again, represents the only way of providing the contact between the abovementioned language communities that often consist of relatively little number of speakers. Studying the influence of indirect translation on the quality and accuracy of the translated literary text is very important, because a translated text affects the target reader's attitude and culture. It is therefore necessary to assess the quality of the Persian translation of *The Duel*, since for several decades it has been one of the most translated novels through intermediary languages in Iran. Thus, it must be figured out how the translation of this book affects the culture of Persian-speaking people in Iran and how well it has been translated.

Research Questions

One of the main arguments of opponents of translation from the intermediary language is the considerable deviation of these texts from the original text due to sequential translations; A phenomenon that Landers refers to as the "Xerox effect" (Landers, 2001: 131). As Dollerup explains, errors, omissions, or deviations from the original text are inevitable, and such errors are also seen in the works of the best translators. It is possible that the mediated translation will have more errors than the direct translation due to being translated two or more times, because each translator will add errors to the text errors (Dollerup, 2000). Therefore, taking all factors into account, the rate of indirect translation errors will be statistically at least twice that of direct translation.

Three questions are going to be addressed in this study.

RQ1. What are the most common errors in the Persian translation of The Duel, which uses a mostly covert English translation of the novel as an intermediate text?

RQ2. What are the most common errors in the Persian translation of The Duel, which uses a mostly overt English translation of the novel as an intermediate text?

RQ3. In which Persian translation of The Duel mismatches of the denotative meanings of elements of the source and translation texts were much more frequent?

Methodology

Since the purpose of the study is to evaluate the effect of using the overt/covert strategy in indirect translation, it is considered a qualitative study and the instrumentation, through which the present study was conducted, was in accordance with the TQA model introduced by House (1976/1997) in her book Translation Quality Assessment: A Model Revisited. The model under linguistically –oriented approach, is based on pragmatic theories of language use, and it provides for the analysis of the linguistic-discoursal as well as the situational-cultural particularities of the source and target texts. The model draws on pragmatic theory, on Halliday's functional and systemic theory, on notions developed inside the Prague School of language and linguistics, on register theory and stylistics as well as discourse analysis. As this model is based on the notion of 'equivalence', it introduces two main categories for different types of texts translation as covert and overt. In covert translation, the function is to imitate the original's function in a different discourse frame, a different discourse world, whereas in overt translation, the function of the translation is to enable its readers access to the function of the original in its original linguacultural and setting through another language (House, 1981).

In order to assess the quality of a translation being overt or covert, she introduces the Genre of the text and the three main divisions of field, tenor and mode to be assessed under the syntactical, lexical and textual characterization of the language. Afterwards a comparison of the five texts, the source text and its translation, in order to find the mismatches between the original and translations, and the resultants assessment should be done. It means that wherever the translation matches with the original based on House definition and analysis the translation is good and wherever the translation mismatches with the original based on House definition and analysis, it lacks the good quality. Thus, she has presented a systematic qualitative model of TQA and it is not a quantitative analysis-based approach. (House, 1981, p.135). Her model's categories for overt and covert errors in translation are (a) not translated, (b) slight change in meaning, (c) significant change in meaning, (d) distortion of meaning, (e) breach of the SL system, (f) creative translation, and (g) cultural filtering.

Participants

Since the researcher selects the materials and analyzes the data, he regarded himself as a participant. However, in terms of inter-rater reliability, another participant who is an M.A. Russian student and B.S of English translation was selected to study and to analyze the same extracted materials with the same theoretical framework. The validity of the content was verified by two experts in the field. The experts are from the Russian educational group of Trabiat Modares University and are well known as experts in local values and culture of both Persian and Russian languages. The goal was to replicate the research in identical situations to see if the same results can be obtained.

Corpus of the Study

The corpus of the study uses copies of the Russian version of Anton Chekhov's novel *The Duel* and two different translations from the original into English by Constance Garnett and *Margarita Shalina*, as well as their two corresponding translations from English into Persian (TT) by Ahmad Golshiri and Zahra Jadawi. The reason for choosing this book is that this famous novel was translated into Persian several times using the intermediate language, and its translations had many admirers, despite the obvious differences in interpretation of the original text.

Data Collection Procedures

The data studied in this research will be extracted from parts of the Russian novel *The Duel* written by Anton Chekhov (ST) along with two different translations of this work from the original language into English (MT) and two corresponding translations from English into Persian (TT). The first translation, is done by Constance Garnett, was translated into Persian by Ahmad Golshiri, the second one was done by Margarita Shalina and rendered into Persian by Zahra Jadawi.

Garnett's translation and its corresponding Persian translation by Golshiri (published in 1994) seem mostly covert translations of the source text while Shalina's translation and its corresponding Persian translation by Jadawi seem mostly overt translations of the source text. It is why the researcher selected these translations for this study.

This novel is divided into 21 chapters. The first two or three pages of all 20 chapters will be marked in the original (Russian) text for inclusion of the entire subject, then based on Juliane

House's model, the corresponding pages in the two English translations and two corresponding translations from English into Persian will be investigated for overt and covert errors and subsequently kind of overt or covert translation.

To increase the internal validity of the study to the degree of confidence that findings are not influenced by causal relationships the first or second sentence in first paragraph of each chapter was selected as non-random sampling and other two sentences were selected randomly in marked pages of each chapter.

For testing the reliability of sampling as a whole, the data collected from the first 10 chapters were divided into two halves. by odd and even numbered samples. Of the 295 errors counted, 146 were found in odd-numbered samples and 149 in even-numbered samples. The correlation calculated in Excel is about 1, which is quite an acceptable reliability coefficient.

Data Analysis Procedures

This research comes to use House's (1997) TQA model as its theoretical framework. Based on the cited framework, the researcher intends to assess the quality of the corpus from different aspects as genre, field, tenor, and mode. The researcher also considers types of the translations, namely overt and covert, used in the English and Persian translations.

As House's (1997) TQA model introduces no types of measurement, the assessment is completely qualitative based on the framework presented in the book. Thus, the analysis is a comparison between the main text and its translations according to the features of what a translation version should be in accordance to House's approach toward translation assessment. As mentioned in the previous part, the goal of this assessment is to find mismatches that affect translation quality. Next, based on House's TQA model (1997), the researcher has provided a number of statements about the quality of both translations to find an answer to the main question of the research. Then, as the research is qualitative not quantitative, the extracted 60 sentences from original text and their corresponding English and Persian translations are analyzed as the corpus using House's framework and the results are presented (See Appendices).

To answer the research questions, findings relate to data sets derived from samples and errors was identified and classified and the frequency of their occurrences computed and analyzed using

"descriptive statistics", which include frequency distributions, measures of central tendency, and measures of variability.

Results

In this research, the researcher aimed at comparing and analyzing the corpora based on House's (1997) quality assessment model of translation to find out which intermediate translation, and final translation contains more overtly erroneous errors. The model was applied to the selected sections to find the answers to the main research questions about the quality of the translation. All five examined texts were compared and analyzed in tables with descriptions about each section under its related table.

Source Text profile (ST)

The profile of the source text is determined through analysis of Field, Tenor, Mode, Genre and Function.

Field: Subject Matter and Social Action, the book *The Duel* is one of the most famous works of Anton Chekhov published in Russia 1891, which narrates the human relations and the confrontation between the Russian aristocracy and the intelligentsia of this period, which leads to the internal conflict of the main character and the conflict of beliefs of the characters. The novel is an almost real picture of the spiritual turmoil of Russians at the end of the last century and makes one think about human relationships. Behind this world, the author seeks to find the truth; the truth that seems to never be complete. The subject matter or content is "classic fiction story: "Дуэль" and accordingly social action of the text is general and popular.

Tenor: The first situational dimension under the register category of tenor is author's provenance and stance. It refers to the author's position on a social scale, realized by social dialect and author's intellectual and affective position in relation to the content of the text and in relation to her/his communicative task. Regarding these aspects, it should be mentioned that the author's provenance and stance is a medical doctor (physiologist), writer, a playwright.

The second situational dimension under tenor is social role relationship, which is divided into symmetrical and asymmetrical. The social role relationship between addressers and addressees is symmetrical. With reading the book, addressee understands the main subject of the book.

The third situational dimension under tenor is social attitude. The text under investigation seems to be informal as for example the informal words are numerous.

Mode: It is divided into medium and participation. As the text investigation is written to be read so the medium of the text is simple.

The second dimension here is participation. It can also be simple, e.g. a simple monologue or dialogue with no addressee participation built into the text or on the other hand it can be complex, i.e. a mixture of various means of indirect participation when there are various addressee-involving mechanisms illustrating the text. As the source text under investigation is written to be read so the medium if the source text is simple. Furthermore, since some philosophical dialogues address readers indirectly and others are a mixture of different means of stimulating indirect participation and indirect audience involvement, the participation of the source text is simple-complex.

Genre: *The Duel* is narrative fiction in the style, which narrates the human relations and the confrontation between the Russian aristocracy and the intelligentsia of this period, which leads to the internal conflict of the main character and the conflict of beliefs of the characters. The feature of these kinds of stories is to link the abstract universal essence of such cases into the touchable and local essence. Although the subject matter of these stories is universal and related to all human. Only they have the form of cultural and local form of the society language, which the story is told by.

Statement of Function**:** Relying on Halliday's functional theory of language, House (2015) mentions two main components of language namely ideational and interpersonal. According to Halliday, the ideational function refers to "using language to describe things in the external world" and "using language to present and evaluate arguments and explanations" (House 1997, p. 34). Moreover, the interpersonal functional component of language refers to the fact that "language acts as an expression of speaker's attitudes and his influence on the attitudes and behavior of the hearer" (House 1997, p. 35). On the dimension of field, the ideational component is strongly marked because all main characters have parallel conflicts in which antagonists are spokespersons for opposing ideologies, neither of which is capable of providing humankind with a definitive epistemology or sufficient guide to living. On the Tenor, as author's personal stance, the social role relationship and social attitude were described above; the ideational function component is marked.

Finally, an analysis summary for this story as the source text is given in Table 1. below.

Table 1
Source Text Profile (ST)

Register	Field	Subject Matter	Story (Literary)
		Social Action	General and Popular
	Tenor	Author's Provenance and Stance	Medical doctor, Writer, a Playwright,
		Social Role Relationship	Asymmetrical
		Social Attitude	Intimate
	Mode	Medium	Simple
		Participation	Simple -Complex
Genre	Literary		
Function	Ideational		

First Mediated Text Profile (MT1)

Field**:** The subject matter or content of English translation of the work as the first mediated text is "literary story: The Duel " and accordingly social action of the text is general and popular.

Tenor**:** The first situational dimension under the register category of tenor is author's provenance and stance. Regarding the text under investigation, it can be said that the provenance and stance of *Constance Garnett*, is a British translator who translated the book from Russian into English in 2011. The second situational dimension under tenor is social role relationship, which is divided into symmetrical and asymmetrical. It is obvious that in this case the translated texts are informal and have considered the readers more or less unequal, so the social role relationship is asymmetrical. The third situational dimension under tenor is social attitude. In this regard, the translated texts seem to be informal according to the basic tenets of the present study.

Mode: It is divided into medium and participation. As the text is written to be read, the medium of the text is simple. The text is monologue but as the text indirectly addresses the readers, so the participation of the text is complex.

Genre: Regarding the genre of target text, it can be stated that the target text genre is also literary.

Function of the texts: About the target text's function, it can be stated that, the target texts' function is Ideational.

The analysis summary for the First Mediated Text is given below in Table 4.2.

Table 2
First Mediated Text Profile (MT1)

Register	Field	Subject Matter	Story (Literary)
		Social Action	General and Popular
	Tenor	Author's Provenance and Stance	English Translator
		Social Role Relationship	Asymmetrical
		Social Attitude	Informal
	Mode	Medium	Simple
		Participation	Simple -Complex
Genre	Literary		
Function	Ideational		

According to House, here, a *covertly erroneous error* has been identified; the mismatch between the ST author's provenance and stance (Medical doctor, Writer, Playwright) and that of the MT1 translator's (English translator).

First Target Text profile (TT1)

Field: The subject matter or content of this work in the target language is "literary story: Duel" and accordingly social action of the text is general and popular.

Tenor: The first situational dimension under the register category of tenor is author's provenance and stance. Regarding the text under investigation, it can be said that the provenance and stance of Ahmad Golshiri, is an Iranian translator who translated the book from English into Persian. The second situational dimension under tenor is social role relationship which is divided into symmetrical and asymmetrical. It is obvious that in this case the translated texts are informal and have considered the readers more or less unequal, so the social role relationship is asymmetrical. The third situational dimension under tenor is social attitude. In this regard, the translated texts seem to be informal according to the basic tenets of the present study.

Mode: It is divided into medium and participation. As the text is written to be read, the medium of the text is simple. The text is monologue but as the text indirectly addresses the readers, so the participation of the text is complex.

Genre: Regarding the genre of target text, it can be stated that the target text genre is also literary.

Function of the texts: About the target text's function, it can be stated that, the target texts' function is Ideational.

The summary of the analysis of the First Target Text is given below in Table 4.3.

Table 3
First Target Text Profile (TT1)

Register	Field	Subject Matter	Story (Literary)
		Social Action	General and Popular
	Tenor	Author's Provenance and Stance	Iranian Translator
		Social Role Relationship	Asymmetrical
		Social Attitude	informal
	Mode	Medium	Simple
		Participation	Simple -Complex
Genre	Literary		
Function	Ideational		

According to House, here, a *covertly erroneous error* has been identified; the mismatch between the ST author's provenance and stance (Medical doctor (physiologist), Writer, Playwright) and that of the translator's (Iranian translator).

In sum, the covert errors identified were the mismatch between the author's provenance and stance (Medical doctor, Writer, Playwright,) and that of the translators (Translators)which are distinguished with a (*) mark. Table 4.4 gives the results of comparison of ST & MT1, TT1 side by side.

Table 4
Comparative Side by Side Profiles of ST & MT1 & TT1

		ST Profile		MT1 Profile		TT1 Profile	
Field	Subject Matter	*Story (Literary)*	☑	*Story (Literary)*	☑	*Story (Literary)*	☑
	Social Action	*General and Popular*	☑	*General and Popular*	☑	*General and Popular*	☑
Tenor	*Author's Provenance and Stance	Medical doctor, Writer, Playwright,	☒	*British Translator*	☒	*Iranian Translator*	☒

	Social Role Relationship: *Symmetrical* *Asymmetrical*	*Asymmetrical*	☑	*Asymmetrical*	☑	*Asymmetrical*		☑
	Social Attitude	*informal*	☑	*informal*	☑	*informal*		☑
Mode	Medium: *Simple* *Complex*	*simple*	☑	*simple*	☑	*simple*		☑
	Participation: *Simple* *Complex*	*simple* *Complex*	- ☑	*simple* *Complex*	- ☑	*simple* *Complex*	-	☑

Second Mediated Text profile (MT2)

Field: The subject matter or content of this work in the target language is "literary story: "The Duel " and accordingly social action of the text is general and popular.

Tenor: The first situational dimension under the register category of tenor is author's provenance and stance. Regarding the text under investigation, it can be said that the provenance and stance of *Margarita Shalina*, is a Russian translator who translated the book from Russian into English in 2011. The second situational dimension under tenor is social role relationship, which is divided into symmetrical and asymmetrical. It is obvious that in this case the translated texts are informal and have considered the readers more or less unequal, so the social role relationship is asymmetrical. The third situational dimension under tenor is social attitude. In this regard, the translated texts seem to be informal according to the basic tenets of the present study.

Mode: It is divided into medium and participation. As the text is written to be read, the medium of the text is simple. The text is monologue but as the text indirectly addresses the readers, so the participation of the text is complex.

Genre: Regarding the genre of target text, it can be stated that the target text genre is also literary.

Function of the texts: About the target text's function, it can be stated that, the target texts' function is Ideational.

The analysis summary for the Second Mediated Text is given below in Table 4.5.

Table 5
Second Mediated Text Profile (MT2)

Register	Field	Subject Matter	Story (Literary)
		Social Action	General and Popular
	Tenor	Author's Provenance and Stance	Russian Translator
		Social Role Relationship	Asymmetrical
		Social Attitude	Informal
	Mode	Medium	Simple
		Participation	Simple -Complex
Genre	Literary		
Function	Ideational		

According to House, here, a *covertly erroneous error* has been identified; the mismatch between the ST author's provenance and stance (Medical doctor, Writer, Playwright) and that of the MT2 translator's (translator).

Second Target Text profile (TT2)

Field: The subject matter or content of this work in the target language is "literary story: دوئل" and accordingly social action of the text is general and popular.

Tenor**:** The first situational dimension under the register category of tenor is author's provenance and stance. Regarding the text under investigation, it can be said that the provenance and stance of Zahra Jadawi, is an Iranian translator who translated the book from English into Persian. The second situational dimension under tenor is social role relationship, which is divided into symmetrical and asymmetrical. It is obvious that in this case the translated texts are informal and have considered the readers more or less unequal, so the social role relationship is asymmetrical. The third situational dimension under tenor is social attitude. In this regard, the translated texts seem to be informal according to the basic tenets of the present study.

Mode: It is divided into medium and participation. As the text is written to be read, the medium of the text is simple. The text is monologue but as the text indirectly addresses the readers, so the participation of the text is complex.

Genre: Regarding the genre of target text, it can be stated that the target text genre is also literary.

Function of the texts: About the target text's function, it can be stated that, the target texts' function is Ideational.

The summary of the analysis for the First Target Text is given below in Table 4.6.

Table 6
Second Target Text Profile (TT2)

Register	Field	Subject Matter	Story (Literary)
		Social Action	General and Popular
	Tenor	Author's Provenance and Stance	Iranian Translator
		Social Role Relationship	Asymmetrical
		Social Attitude	Informal
	Mode	Medium	Simple
		Participation	Simple -Complex
Genre	Literary		
Function	Ideational		

According to House, here, a *covertly erroneous error* has been identified; the mismatch between the ST author's provenance and stance (Medical doctor, Writer, Playwright) and that of the TT2 translator's (Iranian translator). Table 4.7 gives the results of comparison of ST & MT2, TT2 side by side.

Table 7
Comparative Side by Side Profiles of ST & MT2 & TT2

		ST Profile		MT2 Profile		TT2 Profile	
Field	Subject Matter	*Story (Literary)*	☑	*Story (Literary)*	☑	*Story (Literary)*	☑
	Social Action	*General and Popular*	☑	*General and Popular*	☑	*General and Popular*	☑
Tenor	*Author's Provenance and Stance	*Medical doctor,Writer , Playwright,*	☒	*Russian Translator*	☒	*Iranian Translator*	☒
	Social Role Relationship: *Symmetrical Asymmetrical*	*Asymmetrical*	☑	*Asymmetrical*	☑	*Asymmetrical*	☑
	Social Attitude	*informal*	☑	*informal*	☑	*informal*	☑

Mode	Medium: *Simple* *Complex*	*simple*	☑	*simple*	☑	*simple*	☑
	Participation: *Simple* *Complex*	*Simple* *Complex*	- ☑	*Simple* *Complex*	- ☑	*Simple* *Complex*	- ☑

In sum, the covert errors identified were the mismatch between the author's provenance and stance (Medical doctor, Writer, Playwright,) and that of the translators (Translator) which are distinguished with a (*) mark. Table 4.7. gives the results of comparison of ST & MT2 & TT2 side by side. By comparing ST profile with the MT2& TT2 mismatch between the author's provenance and stance (Medical doctor, Writer, Playwright,) and that of the translators (Translators) was found and distinguished with a (*) mark.

Defining Overt Errors

In this section, House's model is applied to the selected parts of the original text, and the MT and TT have been compared and analyzed based on this model. Three translation units in every first two or three pages of 20 chapters in the original (Russian) text to compare and analyze based on House's TOA model with their translations in the two English translations and two corresponding translations from English into Persian.

Accordingly, the novel will be analyzed based on these seven categories and the errors are identified by underlining. After the analysis, the results of the application of House's (1997) model will be explained.

The category Not Translated: This category comprises those words/ expressions, which are not translated either because of translator's negligence or because of not being able to translate.

The category Slight Change in Meaning: This means that there is a little distortion of meaning, partial transference of meaning or not complete faithfulness to ST; but this change in meaning is not so severe as to impair communication.

The category Significant Change in Meaning: This category materializes when there is a big difference between the ST and the TT.

The category Distortion of Meaning: This category refers to those mistakes, which result in complete distortion of meaning of the ST.

The category Breach of the SL System: This category is recognized when the TT has deviated from the norms, syntax, or grammatical rules of the ST.

The category Creative Translation: In this case, the translator translates the ST somehow freely by adding some extra words/ information which did not exist in the original ST.

The category of Cultural Filtering: There are some cultural phrases, words or local names and titles, which are untranslatable. In these cases, usually the translator tries to find some alternative equivalents according to target culture and intended readers.

MT1 and MT2 overtly erroneous errors comparison

The description and analyzing of the obtained data from descriptive parts of the content analysis of the corpus of the study shows that there were differences between the two mediated translations in contrast to the original work and there were some differences between the translations rendered by the two English translators, considering House's model of TQA (1997). Based on the finding of the study the translation of first mediated text done by Constance Garnett is a covert one according to its type. The translator did her best; as the translator is British translator attempted to change the original text covertly into target culture caused more slight change in meaning and more breach of the language system caused the translation not to be the exact translation of the original. The second mediated text by Margarita Shalina is obviously overt in type. The translator did her best; as the translator is Russian translator attempted to render the original text overtly into target language resulting less slight change in meaning and less breach of the language system. Therefore, the mean of the overt errors in Shalina's translation was 45% less than the mean of the errors in Garnett's, which shows that Shalina did a better translation and followed the original work more closely than Constance Garnett follow.

The results of The Duel 's Mediated translation quality assessment presented as a side-by-side comparison in chart 4.1 affirms that, according to House (1997), literary texts, such as novels, should be translated overtly.
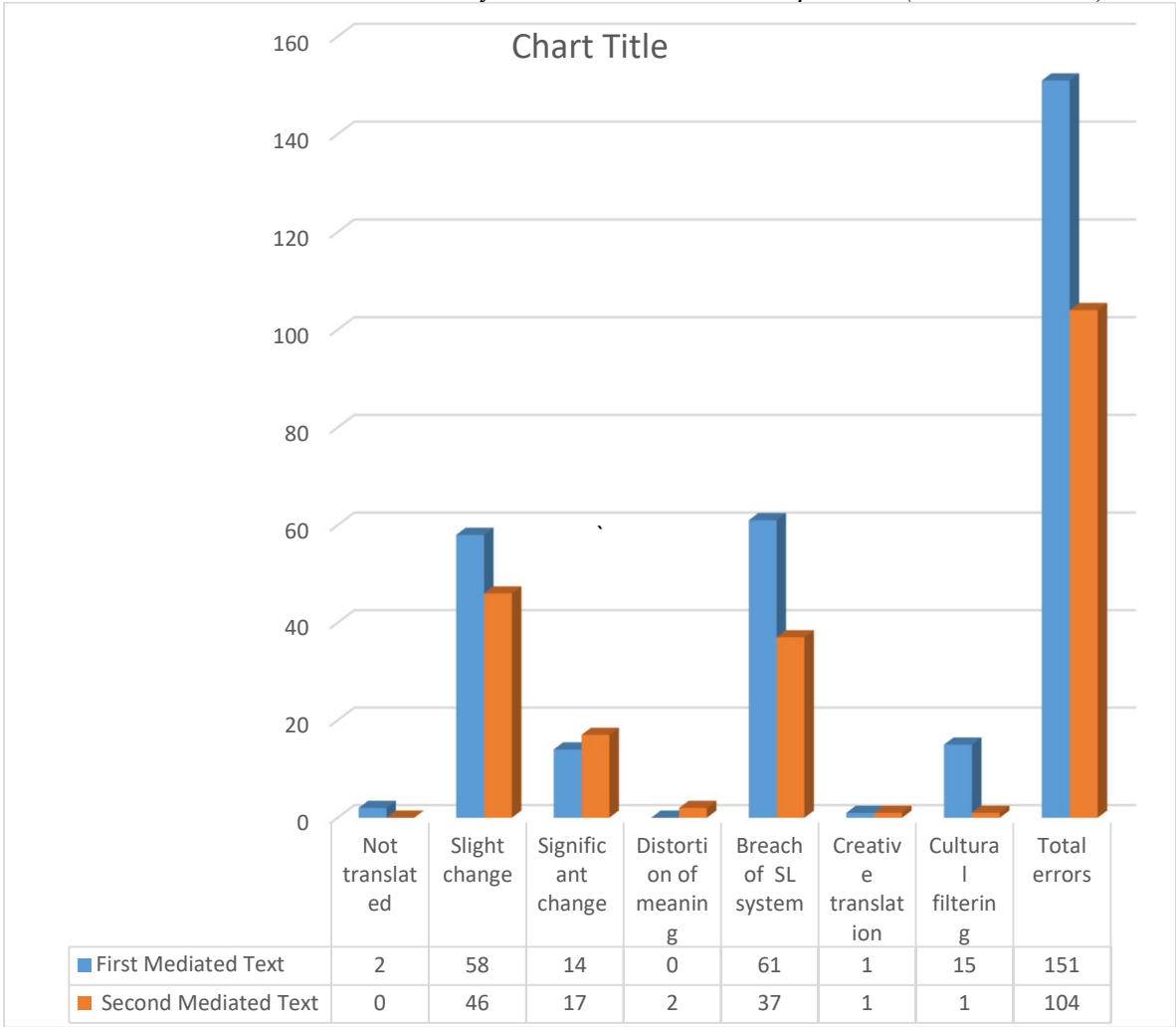
Table 8
First Mediated Text Overtly Erroneous Errors (MT1)

Category	Numbers in. Garnett's translation (STLMT1)		Numbers in TT1 caused by MT1(STLMT1LTT1)		Total MT1 overt errors	
	No.	percent	No.	percent	No.	Percent
Not translated	0	0.000%	2	3.125%	**2**	**1.325%**
Slight change in meaning	31	35.632%	27	42.188%	**58**	**38.411%**
Significant change in meaning	5	5.747%	9	14.063%	**14**	**9.272%**
Distortion of meaning	0	0.000%	0	0.000%	**0**	**0.000%**
Breach of the SL system	46	52.874%	15	23.438%	**61**	**40.397%**
Creative translation	1	1.149%	0	0.000%	**1**	**0.662%**
Cultural filtering	4	4.598%	11	17.188%	**15**	**9.934%**
Total number errors in the translation samples	87	100%	64	100%	**151**	**100%**

Table 9
Second Mediated Text Overtly Erroneous Errors (MT2)

Category	Numbers in Shalina's translation (STLMT2)		Numbers in TT2 caused by MT2. (STLMT2LTT2)		Total MT2 overt errors	
	No.	Percent	No.	percent	No.	Percent
Not translated	0	0.000%	0	0.000%	**0**	**0.000%**
Slight change in meaning	22	39.286%	24	50.000%	**46**	**44.231%**
Significant change in meaning	4	7.143%	13	27.083%	**17**	**16.346%**
Distortion of meaning	0	0.000%	2	4.167%	**2**	**1.923%**
Breach of the SL system	29	51.786%	8	16.667%	**37**	**35.577%**
Creative translation	1	1.786%	0	0.000%	**1**	**0.962%**
Cultural filtering	0	0.000%	1	2.083%	**1**	**0.962%**
Total number errors in the translation samples	56	100%	48	100%	**104**	**100%**

Chart 1

First & Second Intermediate Text Overtly Erroneous Errors Comparison (MT1 and MT2)

	Not translated	Slight change	Significant change	Distortion of meaning	Breach of SL system	Creative translation	Cultural filtering	Total errors
First Mediated Text	2	58	14	0	61	1	15	151
Second Mediated Text	0	46	17	2	37	1	1	104

Results of TT1 Overtly Erroneous Errors Analysis

Based on the results of the study, we can conclude that Golshiri's translation from the mediated text is covert. The translator did his best; since the translator is an experienced Persian translator, but the attempt to covertly transfer MT1 into the target culture resulted in more slight change of meaning and more breach of source language system. In addition, he tries to find some alternative equivalents according to target culture, which led to an increase in the number of untranslated words and names from the intermediary language. Furthermore, since the translator intended to use more cultural filtering and creative expressions in the Persian translation, this resulted in many undesirable cases of increase in number of "Not Translated", "Distortion of Meaning" and

"Significant Change in Meaning". Thus, the overall number of overtly erroneous errors in TT1 increased from 64 to 197, resulting a 207.8% increase in possible causing overtly erroneous errors of MT1.

Table 10
First Target Text Overtly Erroneous Errors (TT1)

Category	Total Numbers in Golshiri's translation (TT1)		Numbers in (TT1) caused by (MT1)		Error increase
	No.	Percent	No.	Percent (In TT1)	Change*X
Not translated	22	11.168%	2	9.091%	10
Slight change in meaning	52	26.396%	27	51.923%	1.926
Significant change in meaning	30	15.228%	9	30.000%	2.333
Distortion of meaning	8	4.061%	0	0.000%	8
Breach of the SL system	46	23.350%	15	32.609%	2.067
Creative translation	5	2.538%	0	0.000%	5
Cultural filtering	34	17.259%	11	32.353%	2.09
Total number errors in the translation samples	**197**	**100%**	**64**	**32.4%**	**2.078**
The amount of Overt erroneous items increased in TT1 translation	**133**				**207.8%**
Total number of covert erroneous items	**1**				
Total number of erroneous items (covert & overt)	**198**				

Dollerup (2000) expressed the opinion that taking all factors into account and regardless of intermediate texts covert or overt strategy, the rate of indirect translation errors will be statistically at least twice that of direct translation. So, we determine the expected N to be twice more than the errors caused by MT1. the Table 4.11 shows that the total errors of TT1 is at least twice more than the errors caused by MT1
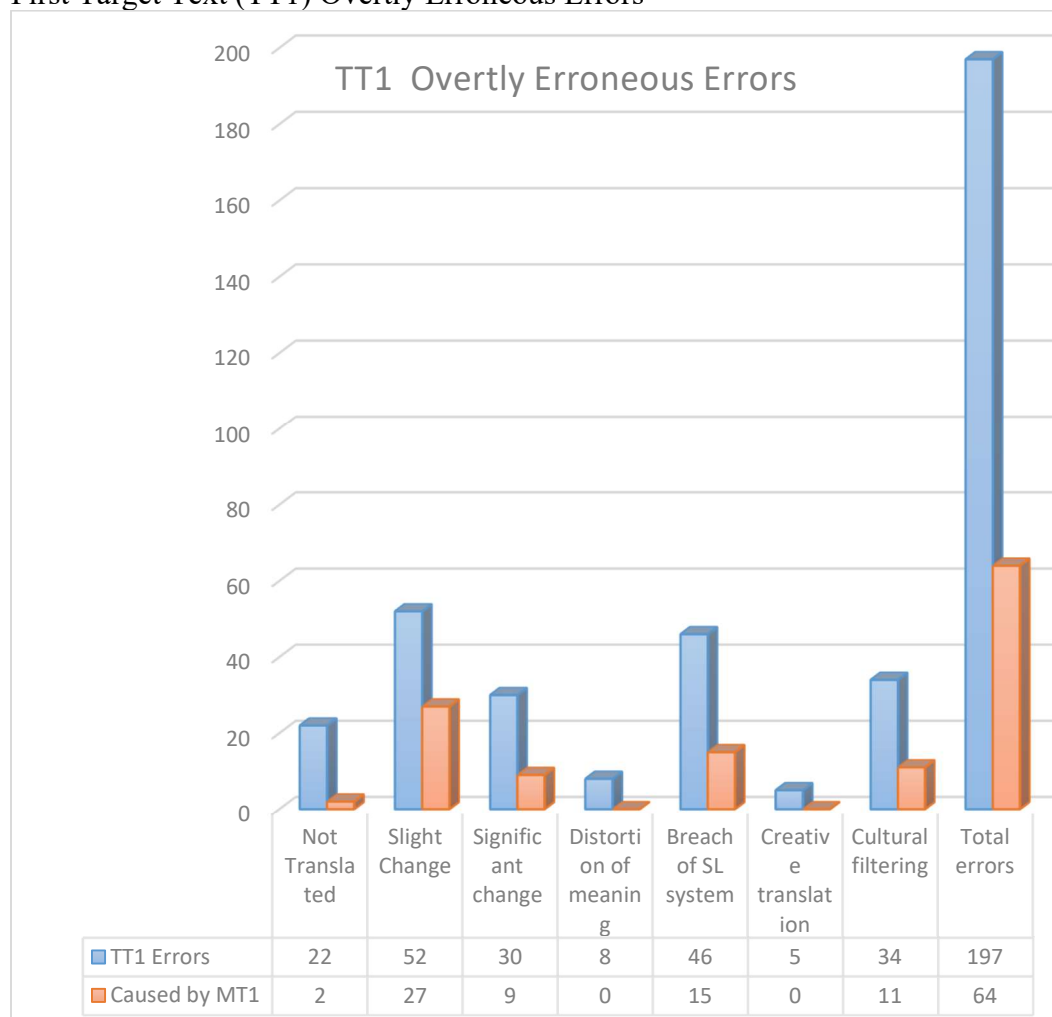
Table 11
First Target Text Total Expected Errors (TT1)

TT1	Observed N	Expected N	Residual
Covertly Erroneous Errors	1	2	-1
Overtly Erroneous Errors	197	128	69
Total	198	130	68

Chart 2.
First Target Text (TT1) Overtly Erroneous Errors

	Not Translated	Slight Change	Significant change	Distortion of meaning	Breach of SL system	Creative translation	Cultural filtering	Total errors
TT1 Errors	22	52	30	8	46	5	34	197
Caused by MT1	2	27	9	0	15	0	11	64

Results of TT2 Overtly Erroneous Errors Analysis

Since Zahra Jadawi is a professional Persian translator that translates English texts, her attempt to convey the concepts of the MT2, which was rendered with relative accuracy from the original text, was not conveyed well. The translator's unawareness with the culture of the original text caused inaccurate interpretation of MT2 and led to sharp increase in number of "Significant Change in Meaning", "Not translated", and "Distortion of Meaning" errors. In addition, because of the publisher's audit, in those parts that the information of the MT2 was not acceptable to enter the culture of the TT, the text was translated covertly, and in fact, the "Cultural Filtering" has occurred.

Thus, the overall number of overtly erroneous errors in the TT2 increased from 48 to 168, resulting a 248% increase in possible causing overtly erroneous errors of MT2.
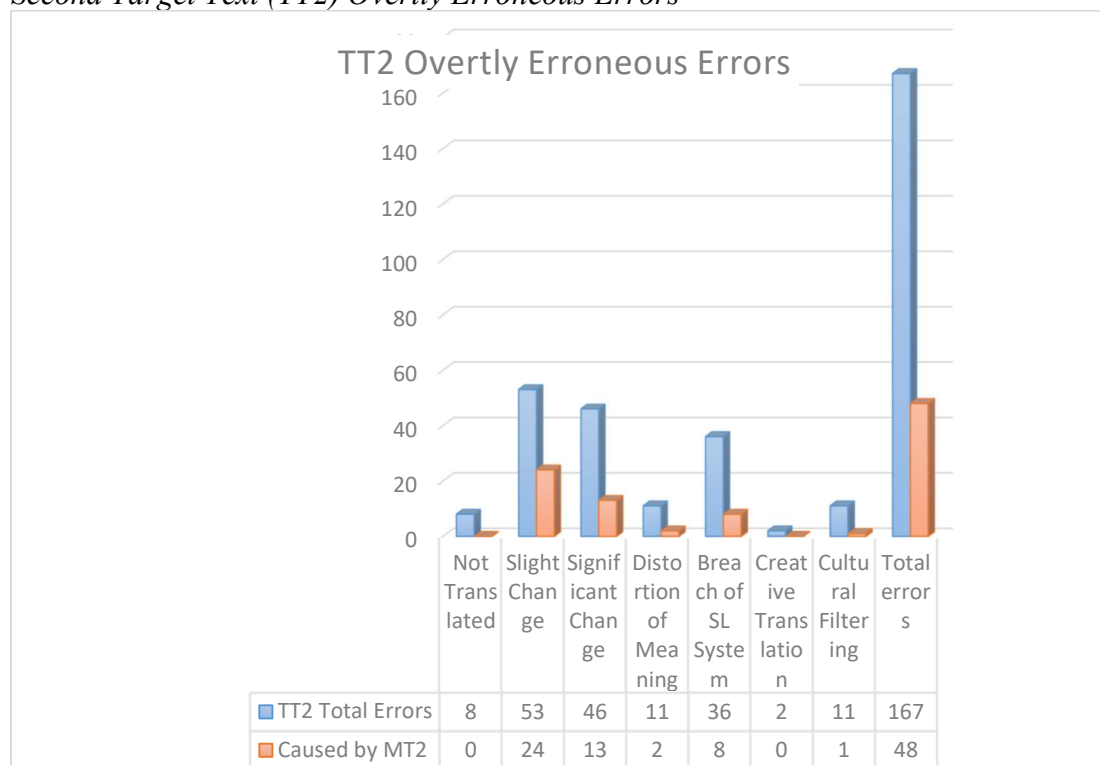
Table 12
Second Target Text Overtly Erroneous Errors (TT2)

Category	Total Numbers in Jadawi's translation (TT2)		Numbers in (TT2) caused by (MT2)		Error percentage increase
	No.	percent	No.	Percent (In TT2)	Change*X
Not translated	8	4.790%	0	0.000%	8
Slight change in meaning	53	31.737%	24	45.283%	1.208
Significant change in meaning	46	27.545%	13	28.261%	2.538
Distortion of meaning	11	6.587%	2	18.182%	4.50
Breach of the SL system	36	21.557%	8	22.222%	3.50
Creative translation	2	1.198%	0	0.000%	2.00
Cultural filtering	11	6.587%	1	9.091%	10.00
Total number errors in the translation	167	100%	48	28.74%	2.48
The amount of Overt erroneous items increased in TT2 translation			119		248%
Total number of covert erroneous items			1		
Total number of erroneous items (covert & overt)			168		

As Dollerup (2000) suggests, the Table 4.13 shows that the total errors of TT2 is at least twice more than the errors caused by MT2

Table 13
Second Target Text Total Expected Errors (TT2)

TT2	Observed N	Expected N	Residual
Covertly Erroneous Errors	1	2	-1
Overtly Erroneous Errors	167	96	71
Total	168	98	69

Chart 3.
Second Target Text (TT2) Overtly Erroneous Errors

TT2 Overtly Erroneous Errors

	Not Translated	Slight Change	Significant Change	Distortion of Meaning	Breach of SL System	Creative Translation	Cultural Filtering	Total errors
TT2 Total Errors	8	53	46	11	36	2	11	167
Caused by MT2	0	24	13	2	8	0	1	48

TT1 and TT2 Overtly Erroneous Errors Comparison

By comparing the overtly erroneous errors of TT1 and TT2, we came to the conclusion that Golshiri's translation which has used a relatively covert translation as MT and tried to enrich the aesthetics of the content by using phrases and idioms of the target culture, resulting the largest number of "Slight Change in Meaning" and "Breach of Source Language System" errors which should be also considered a result of the "Xerox Effect". Following this using more "Cultural Filtering" in TT1 causes sharp increase in number of "Not Translated", "Distortion of Meaning" and "Significant Change in Meaning" which should be interpreted as a natural result of covert translation. On the other hand, in Jadawi's translation, which added some "Cultural filtering" in TT2, the number of "Slight Change in Meaning" and "Breach of Source Language System" errors which should be considered the results of "Xerox Effect" the highest. Following this, number of "Significant Change in Meaning", "Not translated", and "Distortion of Meaning" errors increases significantly, which shows the translator's unfamiliarity with the culture of the original text and the incompetence in interpreting intermediate text effect the translation quality.

Table 14

First & Second Target Text Overtly Erroneous Errors Comparison (TT1 and TT2)

Category	Numbers in Golshiri's translation (TT1)		Numbers in Jadawi's translation (TT2)	
	No.	percent	No.	percent
Not translated	22	11.168%	8	4.790%
Slight change in meaning	52	26.396%	53	31.737%
Significant change in meaning	30	15.228%	46	27.545%
Distortion of meaning	8	4.061%	11	6.587%
Breach of the language system	46	23.350%	36	21.557%
Creative translation	5	2.538%	2	1.198%
Cultural filtering	34	17.259%	11	6.587%
Total number errors in the translation	197	100%	167	100%
Total covert erroneous items	1		1	
Total number of items	198		168	

Chart 4.

First & Second Target Texts Overtly Erroneous Errors Comparison (TT1 vs TT2)

TT1&TT2 Overtly Erroneous Errors

	Not translated	Slight change	Significant change	Distortion of meaning	Breach of SL system	Creative translation	Cultural filtering	Total errors
TT1 Errors	22	52	30	8	46	5	34	197
TT2 Errors	8	53	46	11	36	2	11	167
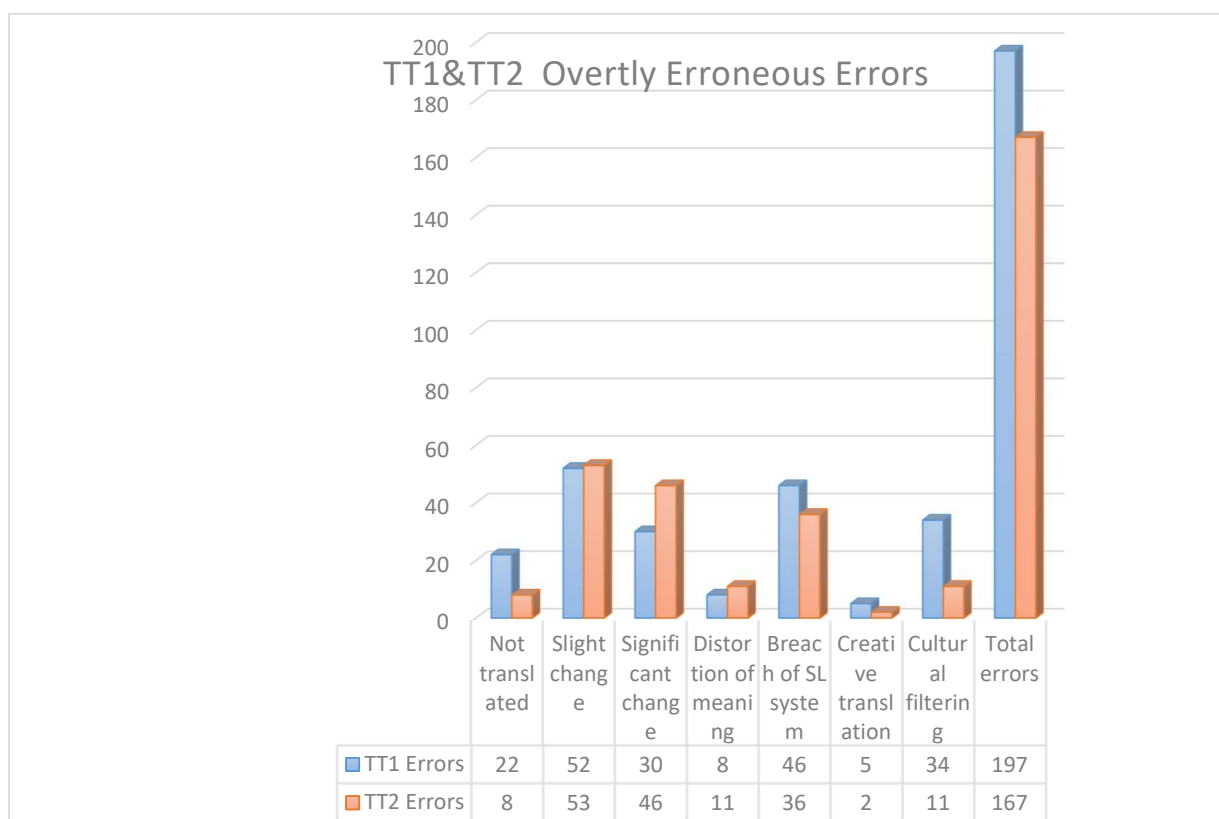
Chi-Square Test results

This subsection is concerned with presenting the results of the statistical procedures using SPSS software to find out whether a statistically significant difference exists between the frequencies of the overtly erroneous errors occurrences in final indirect translations that translated through different intermediate texts.

Chi-Square (χ^2) test was applied to determine differences are big enough to allow us to conclude that TT's overtly erroneous errors and MT overt or covert translation strategy are associated with each other.

Since the *P*-value is 0.440 and it is greater than designated alpha level (normally 0.05), we do not reject the null hypothesis. Rather, we conclude that there is not enough evidence to suggest an association between total ITr's overtly erroneous errors and MT overt or covert translation strategy. *Phi* and Cramer's *V* are less than 0.1 that there is small impact of overt or covert translation strategy in ITr's total errors.

Table 15
Case Processing Summary

	Cases					
	Valid		Missing		Total	
	N	Percent	N	Percent	N	Percent
Errors * TT	364	100.0%	0	0.0%	364	100.0%

Table 16
*Errors * TT Cross tabulation*

			TT		
			TT1	TT2	Total
Errors	MT-TT Errors	Count	133a	119a	252
		% within Errors	52.8%	47.2%	100.0%
		% within TT	67.5%	71.3%	69.2%
		% of Total	36.5%	32.7%	69.2%
		Standardized Residual	-.3	.3	
	ST-MT-TT Errors	Count	64a	48a	112
		% within Errors	57.1%	42.9%	100.0%
		% within TT	32.5%	28.7%	30.8%
		% of Total	17.6%	13.2%	30.8%
		Standardized Residual	.4	-.5	

Total	Count	197	167	364
	% within Errors	54.1%	45.9%	100.0%
	% within TT	100.0%	100.0%	100.0%
	% of Total	54.1%	45.9%	100.0%

Each subscript letter denotes a subset of TT categories whose column proportions do not differ significantly from each other at the .05 level.

Table 17
Chi-Square Tests

	Value	df	Asymptotic Significance (2-sided)	Exact Sig. (2-sided)	Exact Sig. (1-sided)
Pearson Chi-Square	.595[a]	1	.440		
Continuity Correction	.432	1	.511		
Likelihood Ratio	.596	1	.440		
Fisher's Exact Test				.494	.256
N of Valid Cases	364				

a. 0 cells (0.0%) have expected count less than 5. The minimum expected count is 51.38.
b. Computed only for a 2x2 table

Table 18
Symmetric Measures

		Value	Approximate Significance
Nominal by Nominal	Phi	-.040	.440
	Cramer's V	.040	.440
N of Valid Cases		364	

Chart 5.
SPSS –Chi-square Bar Chart

Sadighi, Mahboudi, & Sharif: Assessing the Quality of Two Indirect Persian Translations of Chekhov's

Results and Answers to the Research Questions

As the quality of a translated text is one of its important aspects, the raised research questions about the quality of the Persian translation of *The Duel* based on House's (1997) translation quality assessment have been answered as follows:

Research Question 1

1.What are the most common errors in the Persian translation of The Duel, which uses a mostly covert English translation of the novel as an intermediate text?

Having analyzed the data obtained, in Golshiri's translation which uses a covert translation as intermediate text and tried to enrich the aesthetics of the content by using phrases and idioms of the target culture, Slight Change in Meaning, which can be also, considered a result of the Xerox effect and using covert strategy was the biggest number. Following this, the number of Breach of Source Language System and Cultural Filtering errors are remarkable which should be interpreted as a natural result of covert translation.

Research Question 2

2.What are the most common errors in the Persian translation of The Duel, which uses a mostly overt English translation of the novel as an intermediate text?

After analyzing the data obtained, it is possible to conclude that in TT2 translation, where an overt intermediary text is used, the number of Slight Changes of Meaning doubles as a result of the Xerox effect. Following this, number of Significant Change in Meaning, Breach of Source Language System and Distortion of Meaning increases significantly, which shows TT2 translator's unfamiliarity with the culture of the original text and the incompetence in interpreting intermediate text effects the translation quality.

Research Question 3

3.In which Persian translation of The Duel mismatches of the denotative meanings of elements of the source and translation texts were much more frequent?

As House has suggested the errors were categorized into covert and overt errors. Overtly erroneous errors, which resulted from a mismatch of the denotative meanings of source and

translation text elements, were assumed as major errors and they are categorized into the following types: 1) Not Translated; 2) Significant Change in Meaning; 3) Distortion of Meaning; 4) Cultural Filtering. On the other hand, overt errors of 1) Breach of the Source Language System; 2) Slight Change in Meaning 3) Creative Translation; were categorized as minor ones. According to the results of the analysis of the collected data, in TT1, 65 cases and in TT2, 67 cases of mismatches of the denotative meanings of elements of the source and translation texts were found which indicates that Jadawi's translation leads in a somewhat greater mismatches of the denotative meanings of elements of the source and translation text.

Assessment by rater's discussion

As it was stated in research methodology in chapter three, the researcher has one rater, who is an M.A. Russian student and B.S of English translation and was selected to study and to analyze the same extracted materials. Then she rated the examples and express their comment that "there is no serious disagreement between the researcher's ideas and our.".

Discussion

The analysis on the English translations of *The Duel used* as intermediate texts revealed that the register and its sub-branches have been observed in the MT1 and MT2; therefore, according to Juliane House's TQA model (1997) of translation, both translations have good quality; however, the researcher's survey the study shows that there were differences between the two mediated translations in contrast to the original work.

Bandia (1993) highlighted that cultural transfer between two non-related languages is difficult, and the translator should be knowledgeable about both ST and TT culture. The MT1 British translator Constance Garnett attempted to change some parts of original text covertly into target culture, which caused more slight change in meaning and more breach of the language system and makes the translation not to be the exact translation of the original.

Based on House (2015) literary texts should be translated overtly so that the target readership would become familiar with the culture of the ST. The analysis illustrated that the ST native speaker translator, Margarita Shalina attempted to render the original text overtly with relative accuracy from the original into English language resulting less slight change in meaning and less

breach of the language system and source cultural transfer has occurred in most parts. Although the MT2 translator is knowledgeable about ST but lack of full familiarity with the culture of the target language and its linguistic structures led to some overt errors in the MT2. In addition, the mean of the overt errors in Margarita Shalina was 45% less than the mean of the errors in Constance Garnett, which shows that *Shalina* did a better translation and followed the original work more closely than Garnett follows.

Regarding the two indirect translations, the Golshiri's covert translation, which has used a relatively Garnett's covert translation as intermediate text and tried to enrich the aesthetics of the content by using phrases and idioms of the target culture, produced a 207% increase in Xerox effect in TT1 caused mostly by minor errors of slight change in meaning, breach of source language system, and major errors of not translated adjectives and adverbs of MT1. However, because the translator of TT1 interpreted the intermediate text artistically enough, overt errors did not significantly distort the meaning of the final text compared to the original, and mismatches in the denotative meanings of elements of the source text and the translation text were acceptable. In contrast, Jadawi's translation using Shalina's overt translation as intermediate text produced a 248% increase in Xerox effect in TT2, in addition, the translator's ignorance of the culture of the source text led to an inaccurate interpretation of the intermediate text, resulting in a greater number of mismatches in the denotative meanings of elements in the source text and the target text and translation was less cohesive and less coherent compared to TT1.

The researcher agrees with Dollerup (2000) who expressed that taking all factors into account and regardless of intermediate texts covert or overt strategy, the rate of indirect translation errors will be statistically at least twice that of direct translation.

According to the study, in contrast to Eslamieh and Ghafouripour's (2018) study, the intermediate text provided by the SL native speaker has a better quality than the other text provided by the TL native speaker.

Moreover, as Ayat Hosseini (2021) highlighted, research findings approve that 'mismatches of the denotative meanings of elements of the source and translation texts' were much more frequent in the both indirect translation then MT's.

Furthermore, the researcher agrees with House (2015) who claimed that a literary text should be translated overtly and this is entirely true for direct translations. However, the successful use of

overtly translated text as intermediate text depends on the expertise and competence of the translator of the target language.

Chi-Square (χ^2) test was applied to determine differences are big enough to allow us to conclude that TT's overtly erroneous errors and using MT overt or covert translation strategy are associated with each other.

Conclusion

The study related to the translation field was a qualitative-descriptive case study, which is, according to Holmes/Toury map (1995), function-oriented. The original Russian text, two English and two Persian version of *The Duel by* Anton Chekhov was selected for the analysis based on House's TQA model. The selected Persian versions of this novel was translated by the Iranian translators, Ahmad Golshiri and Zahra Jadawi indirectly through mediating text of Constance Garnett and Margarita Shalina. The reason for selecting this novel was that it is one of the best novels in Russian classic literature, and rendered into English by a British translator and recently by Russian translator, which allow the researcher to evaluate the influence of the intermediate texts in target text.

To analyze the translation quality, the translator selected samples from twenty chapters and applied House's model to the selected samples of ST and their translations in MTs and TTs. The reason that the whole book was not analyzed is that it was time-consuming to apply the model to the whole book.

The analysis revealed that the translators has observed the register, field, tenor, and mode in all four translations. First mediated text is a covert one according to its type, the translator attempted to change the original text covertly into target culture by using more Cultural Filters caused more Slight Change in Meaning, and more Breach of the Source Language System caused the translation not to be the exact translation of the original. Second mediated text translator attempted to render the original text overtly into target language resulting less slight change in meaning and less breach of the language system. The Xerox effect of indirect translation was significantly increased in both Persian translations but TT2 translator ignorance of the culture of the source text led to an inaccurate interpretation of the intermediate text, resulting in a greater number of mismatches in the denotative meanings of elements in the source text and Persian text and translation was less cohesive and less coherent compared to TT1.

Implications of the Study

Studying the influence of indirect translation on the quality and accuracy of the translated literary text is very important. This study will be useful for the improvement of indirect translation study. This research shares the results of the quality assessment of two indirect Persian translation of *The Duel*' by *Anton Chekhov* Persian speaking translators and students of this field to let them know effects of using English translations of the source text as intermediate texts in indirect translations in literary translations and it is hoped that the research will improve their knowledge about translation techniques especially in translating the Russian literature.

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