

## A Comparative Analysis of “The Feminine Mystique” Book in English Language Written by Betty Friedan and Its Persian Translation Based on House’s Translation Quality Assessment Model

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### **Abstract**

Translation is a complicated procedure that has a significant role in human life. The present study was conducted to give a comparative analysis of Betty Friedan's feminist book ‘The Feminine Mystique’ and its Persian translation using House's model of TQA (Translation Quality Assessment). This study had three main objectives. Firstly, it aimed to examine whether the Persian translation of Betty Friedan's ‘The Feminine Mystique’ followed House's TQA model in terms of covert or overt translation. Secondly, it sought to analyze how the feminist orientations were portrayed in the Persian translation, by TQA. Finally, it purposed to explore the most frequently used translation strategy in the Persian translation of Betty Friedan's ‘The Feminine Mystique’. To do so, a descriptive-comparative analysis of the Persian rendition of Betty Friedan’s feminist book was done concerning House’s model of TQA. The findings of the study suggested that the Iranian translators who translated this groundbreaking book, with committing slight changes in meaning most frequently could provide an overt translation and preserve the feminist orientations of the original book. The preservation of the feminist attitudes in the Persian translation of ‘The Feminine Mystique’ indicated that the translators were considerably faithful to the source text and successfully maintained the core message and ideology of the original text.

**Keywords:** “Feminist Orientations”, “House’s Model”, “Overt Translation”, “The Feminine Mystique”, “Translation Quality Assessment”.

## 1. Introduction

Translation is a complicated procedure that has a significant role in human life [1]. A qualified translator should be able to find the meaning in the source text and replace it in the target text accurately. Several narrow definitions of translation emerge from the literature. According to Zekri and Shahsavari [2], translation is a substitution of the textual material in one language for the textual material in another language. Toury [3] referred to translation as any target language (TL) text that is presented or regarded as such within the target system itself, on whatever grounds.

Since its introduction in 1959, Translation Quality Assessment (TQA) has been among the most addressed research topics in translation studies. During recent years, there has been a crucial increase in the study of TQA. Various methods have come on the scene. Although these methods are based on scientific theories, most of them have remained at the level of theory. Juliane House's [4] model, revised later in 2015 [5], is among those methods, which is applied in different TQA research. House's model takes the text as a whole phenomenon, however, some other models embrace text elements separately. The model is functional and consists of different dimensions of text such as linguistic, pragmatic, and discourse.

Assessment or evaluation of something is to examine it thoroughly and finally give the concluding result as an opinion whether subjective or objective based on certain approved scales and measures. TQA in this sense presupposes a theory of translation which in this case provides these acknowledged rules and measures on which the evaluation process runs its course. Hence, translations lead to various concepts of translation quality and various ways of assessing it. Also, based on Willis [6], translation criticism largely has been anecdotal and spontaneous rather than systematically configured and to a large extent based on presuppositions that vary from one critic to another.

The focus of the TQA model is on product, performance, or competence and it is essentially trying to determine the degrees of goodness of a translated text, in this type of assessment, measuring the quality of the translated text is considered the most paramount point [7]. There are different TQA models, each one presents new ideas and novel ways to assess the quality of a translated work. These models, however, approach this task differently based on theoretical frameworks to assess a translated work interactively, discretely or a mix of them. House's TQA model seems to be a promising one to assess translation training because it has been frequently used in translation quality assessment [4].

This analysis was done because no study has yet been performed to examine Betty Friedan's feminist book called *'The Feminine Mystique'* along with its Persian translation based on House's [4] model of translation quality assessment. There have been many attempts to use this model of TQA to evaluate different translations of miscellaneous genres but this study is unique in terms of applying the House's TQA model to assess the Persian translation of a book regarding feminism which is not a new but less regarded issue in translation studies and Betty Friedan's *'The Feminine Mystique'* has been chosen since it is a prominent feminist work from a renowned feminist author and so far no study has utilized the House's TQA model to evaluate the Persian translation of the aforementioned book.

### 1.1. Research Questions

This study is going to answer the following research questions:

RQ1. What aspect of House's TQA model (covert or overt translation) is dominant in the Persian translation of Betty Friedan's *'The Feminine Mystique'*?

RQ2. To what extent, does the Persian translation of Betty Friedan's *'The Feminine Mystique'* illustrate the feminist orientations concerning TQA?

RQ3. Regarding TQA, which type of translation strategy is utilized most frequently in the Persian translation of Betty Friedan's *'The Feminine Mystique'*?

## 2. Methodology

### 2.1 Design of the Study

To do this study, a descriptive-comparative analysis of the Persian translation of Betty Friedan's *'The Feminine Mystique'* was done concerning House's model of TQA.

Following this model, a content analysis of the data obtained was conducted. Because this study was based on House's (1997) model which introduced no types of measurement, the evaluation was accordingly qualitative. A descriptive-explanatory approach was used to describe the source text and the target text and also the examples of different types of translation errors that emerged from mismatches by comparing the two texts.

### 2.2 Corpus of the Study

Several English phrases and sentences from *'The Feminine Mystique'* by Betty Friedan as well as their equivalents in the Persian translation by a group of translators from Negahe Moaser publication formed the corpus of this study.

As stated earlier, the chosen book for this study, *'The Feminine Mystique'* (1963), is a powerful critique of women's roles in contemporary American society. Drawing on new scholarship in the social sciences, Betty Friedan attacked a wide range of institutions—among them women's magazines, women's colleges, and advertisers—for promoting a one-dimensional image of women as happy housewives. This image, Friedan suggested, created a *'feminine mystique'*,

a belief that fulfillment as a woman had only one definition for American women after 1949, the housewife-mother. The book soon became a national bestseller, with over a million copies sold. This Norton Critical Edition of Friedan's phenomenal book traces its cultural and historical significance over its first fifty years. The text of *'The Feminine Mystique'* is accompanied by an introduction and is fully annotated.

Friedan's book is the product of her early life as an activist, a student, and an intellectual while also drawing on her own experiences as a wife and mother. More impressive than even the best-seller status of *'The Feminine Mystique'* and the debate it sparked in the national press is its broader cultural significance. Hundreds of women wrote to Friedan about how the book affected them personally. The book comprises a section on the scholarship on *'The Feminine Mystique'*, with excerpts from scholars such as Daniel Horowitz, Joanne Meyerowitz, Ruth Rosen, and Stephanie Coontz. Analyses of Betty Friedan as a historian, the evolution of her ideas, and the legacy of *'The Feminine Mystique'* on its fiftieth anniversary along with a chronology of Betty Friedan's life and work and a selected bibliography are also encompassed. The book was translated into the Persian language for the first time in 2013. It was rendered by several Iranian translators under the Persian title 'رازوری زنانه' and published by Negahe Moaser publication which is available on the market. The Persian translation of the book has six translators (two women and four men): Fatemeh Sadeghi, Homa Madah, Ali Abdi, Mehdi Mojtahedi, Hossein Verjavand, and Yashar Garmsari from whom not much bibliographic and biographic data could be found and only there was some information about Negahe Moaser publication like the wide range of books they have published so far. The original book in English that was utilized in this study, contains 420 pages and the Persian translation of the book embraces 371 pages, both including 14 chapters. In the present study, the first 100 pages were considered as the main corpus of the study.

### 2.3 Data Collection Procedure

At first, the initial 100 pages of *'The Feminine Mystique'* book in English beginning from the first chapter along with the corresponding Persian translation were selected as the corpus of the study. Then, based on House's model of TQA, the ST was analyzed and its profile including the genre and register (field, tenor, and mode) was determined; afterward, the same steps were taken for the TT, that is to say, the TT profile was obtained. The TT profile was analyzed and compared with the ST profile. Next, the texts were examined to find the instances of deviation.

They were categorized into two groups' covert errors and overt errors. The frequency of occurrences of the errors in the text was calculated meticulously. Each chosen case may contain one or more errors. Every single error was taken into account in the process of calculating the frequency of occurrences. Each error and mismatch was provided with a description and an example from the source text and target text. A statement of the quality of translation became recognized according to House's distinction between overt translation and covert translation. The obtained data was analyzed and then interpreted based on House's model.

House's [4] model was applied in the translation quality assessment of the corpus by doing the following steps:

1. Doing a register analysis to get the source text profile
2. Describing the source text genre
3. Stating the function of the source text related to ideational and interpersonal meanings
4. Doing the same procedure for the target text
5. Comparing the profiles of two texts to produce a statement of 'mismatches' which got categorized according to the genre and the situational dimension of genre and register. The errors found were classified into 'covertly erroneous errors' and 'overtly erroneous errors'
6. Providing a statement of quality concerning the translation result
7. Categorizing the translation result into two kinds: overt translation and covert translation

### 2.4 Data Analysis Procedure

As stated before, House's model proposes a comparison between the ST and TT on three levels which are Language/Text, Register (field, tenor, and mode), and Genre. House explains the relation between the three levels in a representation in which "generic choices are realized by register choices, which in turn are realized by linguistic choices that make up linguistic structures in the instantiation of a text" [4]. In this study, first, the source text and the target text were analyzed separately at the mentioned three levels to make the textual profiles of both texts; afterward, the original text and the translated text were compared using the same three-level analysis. Finally, a statement of the quality of the translation was given. In each phase, the relevant instances from the books along with their page number were included. It should be noted that the page numbers did not match between the source text and the target text.

## 3. Results

### 3.1 Data Analysis

#### 3.1.1 Analysis of the Source Text

According to House's model [4], errors are of two kinds: overt and covert. There was one mismatch regarding covert errors. For discovering overt errors the corpus was analyzed through seven subcategories of overt errors. In this part,

following House's model of translation quality assessment, the source text profile has been prepared. The source text profile is composed of a register analysis, identification of genre, and function.

### 3.1.1.1 Register Analysis of ST

In this part, the register analysis, function, and genre of the original book in English have been expounded in detail. Field. The register category of field deals with the subject matter and social action of a text. Here the subject matter is a 'social novel about pervasive dissatisfaction among women in mainstream American society' and the social action of the text is general and popular.

The field in '*The Feminine Mystique*' book, based on the House's TQA model, pertains to the societal expectations and constraints placed on women in the mid-20th century. According to this model, the field is analyzed through tripartite means as follows:

Syntactic means. The story mostly contains short simple clauses and sentences. However, there were several instances of long sentences consisting of short subordinate clauses and phrases. Further, punctuations such as semicolon, colon, and comma in the text are used. The author often starts the sentences with adverbs, conjunctions, and relative pronouns.

Lexical means. The figurative language has been utilized in the source text. Theoretically, figurative language is divided into 5 types, such as simile, metaphor, personification, irony, and hyperbole. Practically, there were only 4 types of figurative language used in both of the texts, they were: simile, hyperbole, metaphor, and personification.

Textual means. Strong cohesion is achieved through repetitions and iconic linkage; and, then, for, if. There are also theme dynamics especially sequences of theme-rhyme, anaphoric referencing using pro-forms for noun phrases, adverbials, clauses or sentences, and instances of clausal linkage; when, as, but, and, that is, therefore.

Tenor. According to House [4], tenor refers to the participants' relationship, the author's provenance and stance, social role relationship, and social attitude.

- Author's provenance and stance. According to House [4], tenor refers to the participants' relationship, the author's provenance and stance, social role relationship, and social attitude. Tenor refers to the various aspects related to the participants involved in the discourse, the author's background and perspective, the societal roles and relationships, as well as the prevailing social attitudes.

In '*The Feminine Mystique*' book written by Betty Friedan in 1963, the tenor can be observed through multiple lenses. Firstly, it encompasses the relationship between Friedan as the author and her intended audience – primarily women who were experiencing dissatisfaction with their traditional roles as housewives. Friedan's provenance and stance as a feminist activist played a crucial role in shaping her perspective on gender roles and societal expectations. Furthermore, the tenor within this book explores the social role affiliation and social attitude. Friedan challenges the prevailing notion that a woman's primary purpose is to be a wife and mother.

- Social role relationship. As mentioned earlier, the tenor within this book also investigates social role relationships and the author challenges the common and dominant belief that a woman's principal goal is to be a wife and mother. Friedan argues that women should have the freedom to pursue their ambitions and interests outside of the domestic sphere. Her book delves into the societal pressures and expectations that limit women's opportunities for personal and professional growth. By highlighting the importance of women's empowerment and equality, Friedan motivates her readers to question and challenge the traditional gender norms that confine them.

- Social attitude. The third situational dimension under tenor is social attitude. The source text appears to be informal since it is full of informal lexical items, slang, and colloquial language.

Mode. It is divided into medium and participation. The medium is simple and written. Medium refers to the channels of spoken or written. It is divided into two parts:

1. Simple: written to be read like medical texts that a writer writes a text for readers.

2. Complex: written to be spoken as if not written like a lecture.

Similar to the medium, the participation of the text can be either simple or complex. If the audience is addressed directly it would be simple unless the participation would be complex.

The text is written to be read so the medium of the text is simple. This text is both monologue and dialogue. As the text indirectly addresses the readers, the participation of the text is complex.

### 3.1.1.2 Genre

The genre in '*The Feminine Mystique*' book is non-fiction, specifically falling under the category of feminist literature, authored by Betty Friedan and published in 1963. This groundbreaking work is widely regarded as one of the key texts that ignited the second wave of feminism in the United States. '*The Feminine Mystique*' can be classified as a sociological analysis or cultural critique, as it delves into the societal expectations and constraints placed on women during the mid-20th century. Friedan examines the prevailing notion of femininity at that time, which she refers to as '*The Feminine Mystique*'. This concept encompasses the idealized image of women as solely dedicated to their roles as wives, mothers, and homemakers while neglecting their aspirations and ambitions.

### 3.1.1.3 Function

According to the *Longman Dictionary of Language and Applied Linguistics*, language is often described as having the following functions:

1. A descriptive function (or ideational function, in Halliday's framework), organizing a speaker's or writer's experience of the world and conveying information.
2. A social function (interpersonal function in Halliday's term), is used to establish, maintain and signal relationships among people.
3. An expressive function, through which speakers' signal information about their opinions, prejudices, past experiences, and so forth can be stated; and
4. A textual function, creating written and spoken texts.

Both ideational and interpersonal functions which are very crucial are present in the selected text. The ideational function refers to the way language is used to convey information, ideas, and knowledge. In this context, *'The Feminine Mystique'* presents a wealth of information about the societal expectations and restrictions placed on tormented women in the mid-20th century. The interpersonal function of the text sets up and sustains social relations, and also illustrates the participants' role in communication.

Betty Friedan, the author of *'The Feminine Mystique'*, meticulously analyzes and critiques the prevailing notion that a woman's sole purpose in life is to be a wife and mother. She presents extensive research, statistics, and personal anecdotes to support her argument that women should have more opportunities for education, career, and personal fulfillment beyond traditional gender roles.

Through her use of language, Friedan effectively communicates her ideas and challenges the existing social norms. She employs persuasive techniques such as logical reasoning, emotional appeals, and rhetorical devices to engage readers in a dialogue about gender inequality. After carefully analyzing the provided copy, it is evident that the text is concise and to the point. However, it lacks specific details and context. To enhance its effectiveness, it would be beneficial to expand on the benefits or features of the product or service being described. By doing so, potential customers will have a clearer understanding of what they can expect and why they should choose this particular offering. Additionally, incorporating a call to action at the end of the text can encourage readers to take the desired next step, whether it's making a purchase, signing up for a newsletter, or contacting the company for more information.

### 3.1.2 Analysis of the Target Text

This book was translated into Persian language for the first time in 2013. The book was translated by a group of translators under the Persian title *'رازوری زنانه'* and published by Negahe Moaser publication. The original (English) book comprises 420 pages and its translated version encompasses 371 pages which in the present analysis, the first 100 pages were considered as the main corpus of the study. The register characteristics, genre, and function of the Persian translation of the book have been presented in the following parts.

#### 3.1.2.1 Register Analysis of TT

In this section, the register analysis, function, and genre of the Persian translation of the book have been demonstrated and explained.

Field. In the target text just as in the source text, the subject matter is a 'social novel about pervasive dissatisfaction among women in mainstream American society' and the social action of the text is general and popular.

Tenor. According to House [4], tenor refers to the participants' relationship, the author's provenance and stance, social role relationship, and social attitude.

- Author's provenance and stance. The first situational dimension under the register category of the tenor is the author's provenance and stance. A group of Iranian translators active in translating different genres translated the *'The Feminine Mystique'* book into Persian.

- Social role relationship. The translators strived to prepare a translation that could transfer the author's main message to the audience as intact as possible. Since the ST had a motivational role in trying to encourage the audience to back up a movement in favor of feminism, the social role relationship of both texts would be asymmetrical.

- Social attitude. The third situational dimension under tenor is social attitude. The Persian translation of the text appears to be informal since it is full of informal lexical items and slang as well as colloquial language, just like the original text in English.

Mode. As shown in the Table 1, mode is divided into medium and participation which can be either simple or complex.

**Table 1- Register Category of Mode in TT of 'The Feminine Mystique' Book**

Medium		Participation	
Simple	Complex	Simple	Complex
+	-----	-----	+



Akin to the ST, the medium of the TT is simple because the text is written to be read. The text is both monologue and dialogue. Since the text indirectly addresses the readers, the participation is complex.

### 3.1.2.2 Genre

Regarding the genre of the target text, it is fundamentally non-fiction, particularly belonging to the category of feminist literature. Further explanation given earlier for the genre of ST can correspondingly be applied to the genre of TT.

### 3.1.2.3 Function

As expressed formerly the language is often described as having four functions. The ideational and interpersonal functions are present in the text of *'The Feminine Mystique'* book along with its Persian translation. Ideational function refers to the way language is utilized to transfer data, knowledge, and conceptions. Interpersonal function builds up and maintains social relations and expresses the role of the contributors in communication. First of all, the ideational and interpersonal functions were there due to using colloquial lexical items, the presence of local and non-academic terms, more or less simple syntactic structures, and redundancy through repetition and iconic linkages. Secondly, the consultative style level that was obvious through informal and borrowed lexical items supported these two fundamental functions. The third factor that backs the aforementioned textual functions is that the text has been written to be read as if spoken.

## 3.1.3 Comparing the Source Text and Target Text

### 3.1.3.1 Determining Covert Errors

To evaluate the translation in terms of covert erroneous elements, the register characteristics, genre, and function of the original text (ST) and the Persian translation (TT) were compared and presented in the following table.

**Table 2. Comparison of the Source Text (ST) and the Target Text (TT) of 'The Feminine Mystique' Book**

Categories		Elements	Source Text (English Book)	Target Text (Persian Translation)
Register Categories	Field	Subject Matter	Social novel about pervasive dissatisfaction among women in mainstream American society	Social novel about pervasive dissatisfaction among women in mainstream American society
		Social Action	General and popular	General and popular
	Tenor	Author's Provenance and Stance	An American feminist activist who defends dissatisfied housewives and debates gender roles as well as societal expectations	A group of Iranian translators active in translating different genres
		Social Relationship	Asymmetrical	Asymmetrical
		Social Attitude	Informal	Informal
	Mode	Medium	Simple	Simple
		Participation	Complex	Complex
	Genre	-----	Non-fiction, specifically falling under the category of feminist literature	Non-fiction, specifically falling under the category of feminist literature
		Ideational	Ideational	Ideational

Function	Interpersonal	Interpersonal	Interpersonal
	Expressive	-----	-----
	Textual	-----	-----

As illustrated in table 2, in a general sense the only mismatch of the original text with the Persian translation is between the ST author's provenance and stance and that of the translators. This mismatch can be seen as a minor discrepancy in the overall translation of *'The Feminine Mystique'* book into Persian. The table highlights that the content and message of the book have been properly conveyed in the translation, with no considerable deviations from the original text. However, it is important to note that the author's provenance refers to her background, experiences, and cultural context, which may influence her perspective and writing style. In this case, since *'The Feminine Mystique'* was written by an American author, there might be certain cultural nuances that could be challenging to fully capture in the Persian translation. Additionally, the author's stance refers to their personal beliefs and opinions expressed throughout the book. While translators must maintain fidelity to the ST author's viewpoints during translation, some variations may arise due to differences in language structures or cultural interpretations.

### 3.1.4 Frequencies of the Overt Errors Categories

The frequencies and percentages of the occurrence of each category of overt errors proposed by House in her TQA model were presented in the following table. The table provides valuable insights into the distribution of overt errors within House's TQA model. By analyzing the frequencies and percentages of each category, we can gain a deeper understanding of the prevalence and significance of these errors. Examining the frequencies allows us to identify which categories occur most repeatedly, indicating potential areas where readers struggle the most. This information can be used to prioritize particular interventions to address these specific challenges. For example, if one category stands out with a significantly higher frequency than others, it may suggest that readers need more guidance or instruction in that particular area. It should be mentioned that percentages offer a relative perspective by showing how each category contributes to the overall occurrence of overt errors.

**Table 3- The Frequency and Percentage of the Overt Errors**

Overt Errors (Mismatches)	Frequency	Percentage %
Not Translated	10	9
Slight Changes in Meaning	40	36
Significant Changes in Meaning	0	0
Distortion of Meaning	0	0
Breach of the SL System	35	32
Creative Translation	15	14
Cultural Filtering	10	9
Total	110	100

To illustrate the percentage of each overt translation error in the intended corpus, the relevant pie chart is drawn in Figure 1. The pie chart serves as a visual representation of the distribution of overt translation errors within the intended corpus. By depicting the percentage of each type of error, it allows for a quick and easy understanding of the overall dispersion. The chart can be divided into different sections, each representing a specific category of overt translation error. These categories may include mistranslations, semantic errors, syntactic errors, cultural inaccuracies, or any other relevant classifications.

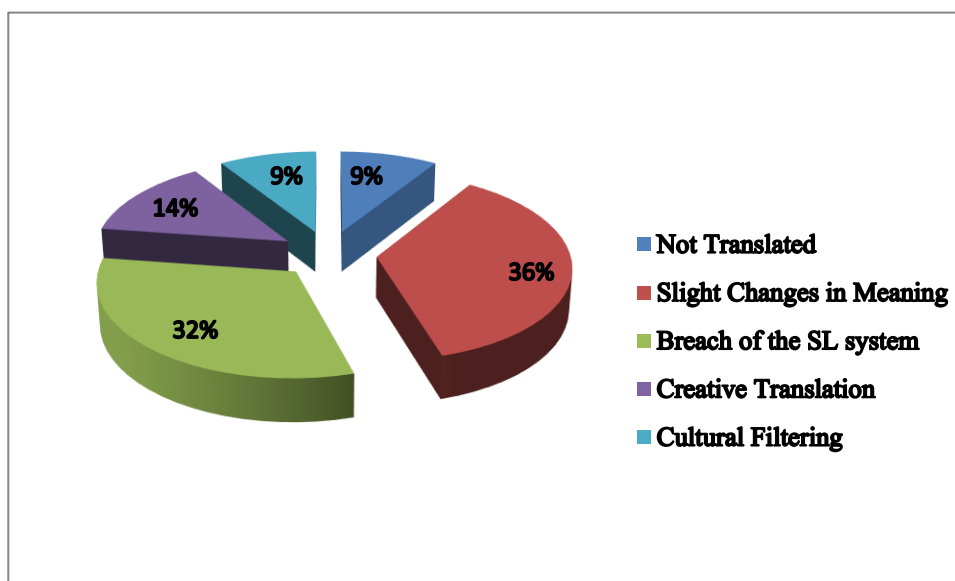


Figure (1) Pie Chart of the Percentage of Each Overt Error Type

As shown in the table 3, the translators have committed a total of 110 cases of overt errors in the selected section of the Persian translation of *'The Feminine Mystique'* book. More specifically, they have committed five categories of overt translation errors proposed by House's model of TQA. The overt errors in the Persian translation of *'The Feminine Mystique'* book, ranked by their frequency, were slight changes in meaning, breach of the SL system, creative translation, not translated, and cultural filtering. The most dominant category of overt errors was slight changes in meaning, occurring 40 times and accounting for 36% of all overt errors. The second major type of overt error was a breach of the SL system, with a frequency of 35, encompassing 32% of the detected errors, and the third prevalent category of overt errors in the Persian translation of *'The Feminine Mystique'* was creative translation, accounting for 15 occurrences or 14% of all overt errors. This category refers to instances where the translators took liberties with the original text, adding their creative elements or altering the meaning to suit their interpretation. The least frequent types of overt errors among the entire mismatches were not translated and cultural filtering, both encompassing only 10 occurrences or 9% of all overt errors. The results also indicated that there were no cases of distortion of meaning and significant changes in meaning as overt errors in the selected portion of the intended translation.

## 3.2 Results of the Research Questions

### 3.2.1 Results of the First Research Question

RQ1. What aspect of House's TQA model (covert or overt translation) is dominant in the Persian translation of Betty Friedan's *'The Feminine Mystique'*?

To determine whether the Persian translation of Betty Friedan's *'The Feminine Mystique'* leans more towards covert or overt translation within House's TQA model, we need to consider several factors. Firstly, it is important to understand the difference between covert and overt translation. Overt translation refers to a translation that aims to preserve the cultural and linguistic features of the original text as much as possible, while covert translation focuses on making the translated text more admissible and understandable for the target audience, often at the expense of some cultural or linguistic interventions. Considering this, we can analyze the dominant aspect in the Persian translation of *'The Feminine Mystique'* book. One key factor to consider is the target audience. If the translators aimed to make Friedan's ideas more accessible to Persian readers, they might have leaned towards an overt translation approach. The high frequency of slight changes in meaning in the Persian translation of *'The Feminine Mystique'* book suggests that the translation type used is overt rather than covert. Overt translation refers to a more literal and transparent approach, where the translators aim to maintain a closer resemblance to the original text. In this case, the numerous instances of slight changes in meaning indicate that the translators prioritized fidelity to the source text instead of engaging in creative translation techniques or cultural filtering, which involve adapting the text to suit the target language and culture; in other words, the translators opted for a more undisguised rendering. By adhering closely to the source language, it can be inferred that the translators aimed to preserve as much of the original message as possible. This approach may be particularly suitable for texts dealing with sensitive or culturally significant topics like feminism, where maintaining accuracy and faithfulness is crucial. Last but not least, the text did not address its audience directly.



### 3.2.2 Results of the Second Research Question

RQ2. To what extent, does the Persian translation of Betty Friedan's '*The Feminine Mystique*' illustrate the feminist orientations concerning TQA?

Since the Persian version of '*The Feminine Mystique*' is an overt translation, it seems to successfully illustrate the feminist orientations concerning TQA (Translation Quality Assessment) which is a crucial aspect when analyzing the translation of any book. In the case of '*The Feminine Mystique*', the fact that its Persian translation is overt suggests that it effectively portrays the feminist orientations within the text. An overt translation refers to a translation that openly highlights and emphasizes certain aspects of the source text. It aims to convey and transfer the main message of the original text to the target audience. In this context, an overt translation of '*The Feminine Mystique*' would mean that the translators have intentionally emphasized and made visible the feminist themes and ideas present in the book. By choosing an overt translation approach for this particular work, it can be inferred that the translators aimed to ensure that the readers fully grasp and comprehend the feminist perspectives declared by Betty Friedan in her seminal work. This decision suggests a commitment to accurately representing and promoting feminist orientations within Persian-speaking communities.

### 3.2.3 Results of the Third Research Question

RQ3. Regarding TQA, which type of translation strategy is utilized most frequently in the Persian translation of Betty Friedan's '*The Feminine Mystique*'?

A total of 110 cases of overt errors were discovered in the selected section of the Persian translation of '*The Feminine Mystique*' book. Although they are referred to as errors, the translators inevitably make use of them as translation strategies and are required to commit these errors during the translation process since translating a text into other languages which have their unique linguistic systems and contexts necessitates some alterations and deviations; that is to say, making these errors is more or less unavoidable in the process of translation. The translators consider them as useful strategies by the help of which they can produce their desired translations. The errors can be categorized into seven types according to House's model of TQA. The Persian translation of '*The Feminine Mystique*' contained five types of overt errors in the following order of frequency: slight changes in meaning, breach of the SL system, creative translation, not translated, and cultural filtering. As expressed formerly, the most prevalent type of overt error was slight changes in meaning, which occurred 40 times and accounted for 36% of all overt errors; therefore, this was the most frequently utilized translation strategy in the Persian translation of '*The Feminine Mystique*' book. The second type was a breach of the SL system, with a frequency of 35, making up 32% of the detected errors. Creative translation was the third category, comprising 15 occurrences or 14% of all overt errors. The least frequent types of overt errors were not translated and cultural filtering, both accounting for merely 10 occurrences or 9% of the entire detected overt errors. The analysis unveiled that in the chosen part of the Persian translation of '*The Feminine Mystique*' book, there were no cases of distortion of meaning and significant changes in meaning as overt errors.

## 4. Discussion

One of the major findings of the present study suggested that in the Persian translation of the selected book, among all overt translation errors proposed by House's TQA model, slight changes in meaning had the most frequency. Overt errors can be attributed to various factors, such as the complexity of the source text, cultural differences between the source and target languages, as well as the translators' incapability in translation. Slight changes in meaning often occur when translators struggle to find an exact equivalent for certain words or phrases in the target language. This can lead to subtle shifts in meaning that may not perfectly convey the original intention of the author. Indeed, nuances and connotations that are present in the source text may be lost or altered during translation, contributing to some translation errors. Breaches of the SL (Source Language) system ranked second in terms of their frequency in the intended translation and refer to instances where the translators deviate from the grammatical rules or structures of the source language. These breaches can occur due to a lack of proficiency in either the source or target language, resulting in incorrect syntax, word order, or grammar. Such errors can significantly impact the readability and coherence of the translated text. Furthermore, it was found that after creative translation, cultural filtering and not translating were the least frequently occurring overt errors. Moreover, there were not any cases of significant changes in meaning and distortion of meaning among the detected overt errors in the selected section of the translation. Another important finding showed that regarding covert errors, in a general sense, the only mismatch of the original text with the Persian translation was between the ST author's provenance and stance (an American feminist activist who defends dissatisfied housewives and debates gender roles as well as societal expectations) and that of the translators (a group of Iranian translators active in translating different genres).

The high frequency of slight changes in meaning as dominant overt errors in the Persian translation of the selected book can be explained by the fact that the Persian language and culture have unique nuances and complexities that may not align perfectly with the original text. Additionally, the translators might have faced challenges in accurately capturing the author's intended meaning due to the differences in cultural references, idiomatic expressions, or linguistic structures between the source and target languages [8].

There were not any cases of distortion of meaning and significant changes in meaning as overt errors in the Persian translation of the book. It represents that the translators possess a strong command of both the source language

(English) and the target language (Persian). The absence of any cases of distortion of meaning and significant changes in meaning suggests that the translators might have been considerably successful in accurately conveying the intended message and maintaining the integrity and coherence of the original text. This indicates that the translators are not only proficient in linguistic skills but also have a deep understanding of cultural nuances, idiomatic expressions, and literary devices used in both languages. They have successfully navigated or handled the potential pitfalls that could lead to misinterpretation or misrepresentation of ideas. Furthermore, it suggests that the translators paid careful attention to details, ensuring that every word, phrase, and sentence got translated accurately without losing the intended meaning. This level of precision requires a high level of expertise and dedication to producing a faithful rendition of the original text. The absence of distortion of meaning and significant changes in meaning shows that the translation quality of the text is praiseworthy and the translators have successfully maintained the original intent and message of the book in Persian. This suggests a great degree of accuracy and fealty to the source text. Also, it reflects the translators' attention to detail, linguistic expertise, and dedication to preserving the integrity of the original work [9].

It was revealed that the Persian rendition of '*The Feminine Mystique*' book is of an overt kind. The socio-cultural context in which this translation was published had a significant impact on its translation type. In many societies, including Iran, discussions surrounding women's rights and gender equality have often been met with resistance and censorship; therefore, translating a book that openly challenges the traditional gender roles and exposes the oppressive nature of societal expectations for women would undoubtedly attract attention. By choosing an overt translation approach, the translators aimed to bring forth a bold and unapologetic narrative that would perfectly resonate with the target text readers.

The preservation of the author's intention within the Persian rendition of '*The Feminine Mystique*' book which is considered to be an overt kind of translation is excessively significant and illustrates the translators' faithfulness towards the original book. When translating a precious work, especially one as influential as '*The Feminine Mystique*', it is important to maintain the author's original purpose. This means not only accurately conveying the words and ideas but also capturing the essence and spirit of the source text. In the case of translating this pioneering and groundbreaking book into Persian, it becomes even more crucial to preserve its core message within a different cultural context. By ensuring that the overt translation remains faithful to Betty Friedan's original intent, Persian readers can thoroughly grasp the significance and influence of her work. The translators must carefully navigate the linguistic nuances, cultural references, and historical contexts to ensure that the translated version of the book resonates with the Persian readers just as powerfully as the source text towards its audience. Preserving the author's intention also involves maintaining consistency throughout the translation process. This means paying attention to details such as tone, style, and narrative structure.

The results might be in line with Kazmi et al. [10] who conducted a study to evaluate the translation quality of the '*Peer-e-Kamil*' novel from Urdu to English and sought to practically apply the House's model of TQA (Translation Quality Assessment). During this comparison process, errors emerged and were categorized based on genre and the situational dimensions of register and genre. These errors, referred to as covertly erroneous errors, pertained to dimensional discrepancies. The findings were also by Moghtaderi and Younesi [11] who studied two translations of Hafez's Ghazaliyat: one in prose by John Slater, Jeffrey Einboden, and the other in rhymed prose by Manavaz Alexandrian. House's translation quality assessment model concerning overt and covert errors was adopted in this assessment. To prepare the overt error tables, each verse was initially understood through the interpretation of the book Sharh-e Shoh by Hamidian and then compared with the two translations to detect the errors. The study also extracted the covert errors by deeply analyzing both profiles of the source and target texts.

The outcomes were also compatible with Khorsand and Salmani [12] who evaluated the quality of two English-Persian translations of the anthems in Orwell's '*Animal Farm*' based on House's revised discoursal model. First, Khorsand and Salmani assessed the translators' professional profiles to recognize the proficient and amateur translators according to Dimitrova's idea of 'expertise in translation'. Then, they explored the profiles of the ST and the two TTs on four distinct levels of genre, field, tenor, and mode and identified two kinds of errors: covert and overt errors. Ultimately, they concluded to understand whether the proficient or amateur translator's translation was more or less acceptable. The data unveiled that expert fulfillment does not always conduce to the finer outcome.

## 5. Conclusion

The findings of the study suggested that the Iranian translators of '*The Feminine Mystique*' book, by regularly effectuating slight changes in meaning through their rendition, not only produced an overt translation but also preserved the feminist attitudes of the original text. This is a critical achievement considering the challenges faced by translators when dealing with controversial or culturally specific issues like feminism. The study unveiled that the Iranian translators managed to retain the essence of the feminist message expressed in '*The Feminine Mystique*' while adjusting it to harmonize perfectly with the cultural context of Iran. By committing slight changes in meaning frequently, they ensured that the pivotal notions and concepts were precisely transmitted to the intended audience.

Although there were several overt errors in this translation, these errors can be regarded as minor flaws in translating a book with such complex and profound sociopolitical implications. The translators' ability to handle these challenges manifests their devotion and dexterity in maintaining the integrity of Betty Friedan's book. Furthermore, the

translators' careful attention to minutiae is apparent throughout the translation of the book. They triumphantly grabbed the nuances of Friedan's writing style, ensuring that her puissant message resonates with the target text readers. The careful selection of words and phrases not only maintains the original tone but also conveys the text producers' passion and conviction. This level of precision is admirable, considering the potential challenges of accurately conveying the sociopolitical implications embedded within the text. The translators' commitment to safeguarding the quintessence of Friedan's work is genuinely phenomenal. Moreover, it was observed that the low commitment to cultural filtering and creative translation worked in favor of sustaining the feminist dispositions of the book. By not diluting or altering the original message, the core ideas and arguments of the book could resonate with readers across different cultures and societies. Cultural filtering refers to when a translator adapts or modifies certain elements of a text to align with their cultural norms or beliefs. The low usage of cultural filtering in this case allowed readers from diverse backgrounds to connect with the universal experiences and struggles faced by women. The rawness and authenticity of Betty Friedan's words, unfiltered by cultural biases or translations, made it easier for readers to grasp the essence of her message. This direct approach ensured that the feminist perspective of the book remained intact, transcending geographical boundaries. Creative translation, while often employed to make texts more accessible and appealing to various individuals, can sometimes inadvertently dilute or misinterpret certain concepts. The low commitment to creative translation in the Persian rendition of *'The Feminine Mystique'* ensured that the ideas of the original book were not lost in the translation. The translators have strived to maintain fidelity to the original work, allowing the intended audience to experience a more authentic representation of Betty Friedan's ideas.

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