

A Stylistic Analysis to University of Basra's Students' Errors with Special Reference to Translation Across Arabic and English: A Pilot Study

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Abstract

According to several definitions, translation is the process of transferring information from one language into another. Many academics are interested in translation, which has recently gained more prominence. It has made a significant contribution to bridging many civilizations throughout the world, which has enhanced general human understanding. The rendering style presents the translator with a number of challenges while translating Across Arabic and English. Since a translator concentrates on words as discrete units, his/her translation errors are mostly due to this fact. This article, thus, addresses a number of stylistic errors in the process of translating Arabic into English literary text. The primary stylistic errors in the majority of translated texts are addressed by specific root causes such as, grammatical errors, mistranslation errors, lexical-interferences errors and inconsistency errors. Translation errors, in other words, properly demonstrate that the translator's job is multifaceted; for, s\he needs an understanding of the linguistic, cultural, and the unique characteristics of the target language.

Key Words: Translation, Literature, Stylistics, Stylistic Errors, Arabic, English .

تحليل أسلوبى لأخطاء الترجمة الأدبية لطلبة قسم الترجمة / جامعة البصرة مع الإشارة إلى الترجمة من العربية إلى الإنجليزية: دراسة تجريبية

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وفقاً لعدة تعاريف حول عملية الترجمة، الترجمة هي عملية نقل المعلومات من لغة إلى أخرى. يهتم العديد من الأكاديميين بالترجمة، والتي اكتسبت مكانة بارزة مؤخراً حيث ساهمت وتسهم مساهمة كبيرة في ربط العديد من الحضارات من جميع أنحاء العالم مع بعضهم البعض، مما عزز الفهم البشري بشكل عام. يواجه المترجم من خلال عرض أسلوبه الخاص عدداً من التحديات أثناء الترجمة الأدبية من العربية إلى الإنجليزية وبالعكس؛ وذلك نظراً لأن المترجم يركز على الكلمات كوحدات منفصلة، فإن أخطاء الترجمة الخاصة به ترجع في الغالب إلى هذه الحقيقة. وبالتالي، تتناول هذه المقالة عدداً من الأخطاء الأسلوبية في عملية ترجمة النص الأدبي من اللغة العربية إلى اللغة الإنجليزية. تتم معالجة الأخطاء الأسلوبية الأولية في غالبية النصوص المترجمة من خلال أسباب جذرية محددة مثل الأخطاء النحوية وأخطاء الترجمة الخاطئة وأخطاء التداخل المعجمي وأخطاء عدم الاتساق. بعبارة أخرى تظهر أخطاء الترجمة الأدبية بشكل صحيح إذا لم يفهم المترجم وظيفته متعددة الأوجه؛ لأنه يحتاج إلى فهم الخصائص اللغوية والثقافية الفريدة للغة الهدف.

الكلمات المفتاحية: الترجمة، الأدب، علم الأساليب الأدبية، الأخطاء الأسلوبية، اللغة العربية، اللغة الإنجليزية .

1. Introduction

The primary goal for literary translation is not only to ensure that information is reliably delivered, but also to make sure that the material is provided in the right style, is comprehensive, and can be used in the intended manner. Thus, issues with literary translation have, and continue to be, subjected to diverse interpretations resulting in particular solutions for problems and difficulties in this genre. The confusion between a literary text and a literary translation is the root of the debate among translation theorists regarding the issues that arise throughout the process of literary translation. In reality, there are differences between the two that must be made open to knowledge. A literary text is a writer's original work whereas a literary translation, on the other hand, is not the result of such a direct and unitary interaction.

Consequently, the process of translating literary texts is just like rewriting them. A literary translator does what a writer does in terms of literary translation, i.e. a literary translator takes a person else's writing and manipulates it in his very own unique style. Hayes (1975, p. 838) has emphasized the relationship between the literary translator and the original text. He specifically gives the translator a set of four tasks to perform:

1. A translator reads the original literary work to fully comprehend it.
2. He / She lists the tools used by the author to create special effects.
3. He / She chooses the lexical and syntactic modifications that will replicate the effects in the target text.
4. He/ She creates a literary work of his own.

This is due to the fact that, the difficulties of cultural differences are encountered by the translators, and the concept of "cultural difference" is quite challenging. That is to say that, an effective translation can only be produced by a translator who is skilled enough to comprehend the distinctions between the expressive modes and the structure of the Source Language- henceforth **SL** and Target Language- henceforth **TL**. It can be resolved or even possible to avoid some translation problems if each translator makes use of specific sources in the target language,

even though they do not follow the structure of the original text. The likelihood of an appropriate adaptation increases when a translator considers the text's overall context as he interprets and assesses his translation from the viewpoint of the original text.

Once again, a literary work is translated from one language to another, two separate stylistic conventions from two different literary texts are essentially in conflict. Thus, a good literary translation is one that maintains the source text's style elements without departing from the target language's stylistic norms.

2. Objectives of the Study

An error is known as a deviation from the standards and rules established by the speakers (writers), and it is an issue that needs to be resolved in order to diminish and conceal it; for, it ultimately leads to a linguistic corruption. Furthermore, stylistic errors are mistakes regarding style. Common stylistic errors include: Wordiness/Verbosity (using too many words), using the incorrect register, poor grammar (word choice), improper misuse of the passive voice, or the use of the active voice in particular circumstances. In addition to these, first-person pronouns should be used in very formal English, Too-long or too-short sentences, Unsuitable paragraphing language not being appropriate for the audience, Improper comparison such as metaphor, simile, etc., all these are examples of stylistic errors, ([Stylistic error - Teflpedia](#), 2022). That is to say that, the process of teaching and gaining knowledge of literary translation has unique situations wherein its opportunities and demands are represented. Therefore, the present study has the following objectives:

1. To find out the stylistic errors made in literary translation writing by Iraqi University students with special reference to University of Basrah \ College of Arts\ Dept. of Translation.
2. To reveal the types of errors committed in every stylistic error.
3. To study the sources of errors in each stylistic error, and
4. Providing feedback and suggesting alternative ways instead.

2.1. Statement of the Problem

As an instructor of **literary translation course** at the Department of Translation\ College of Arts\ University of Basrah, the researcher finds that there are several stylistic errors that show the students' limitations in translating literary materials, i.e. students have certain difficulties in conveying (translating) the right message, so, they fail to recreate or rewrite the **TT** in accordance with the norms of the **TL** stylistic elements. Thence, the researcher thinks that, it is a necessity to identify and classify these stylistic errors- problems- within the course of teaching Literary Translation, eventually to suggest the appropriate and suitable solutions. In order to study the issues mentioned above, the researcher posed the following questions:

1. What are the most common stylistic errors made by students of translation?
2. How frequently do they make these mistakes when constructing English sentences?
3. What are the reasons of these stylistic errors?
4. What are the potential strategies that should be adopted to avoid such errors?

2.2. Scope of the Study

This study is limited to stylistic errors in the students' answer sheets in the course of Literary translation. Consequently, , the four types of stylistic literary translation errors are going to be examined including **Grammatical errors**, **Mistranslation errors**, **Localization** or **Interferences errors** and **Inconsistency errors**. Students' translation errors will next be assessed, evaluated and feedback strategies will be suggested.

2.3. Significance of the Study

Considering how important it is to translate literary works accurately, this study examined the nature and frequency of errors made by Iraqi students of translation when translating literary texts into English as well as their potential causes and remedies for such problems.

The significance of studying translation errors comes from the fact that stylistic variations in the selection of lexical and grammatical categories represent the differences in culture and philosophy. Literary translation demands a dedication on the part of the translator to imitate the author's style; consequently, persistent stylistic deviations from the source text must be caused by their linguistic variances and other factors that the translators must take into account. Consider the following:

1. Stylistic error analysis provides teachers of literary translation with a broad understanding of their students' errors in the translation process.
2. Stylistic errors analysis can give an indication to the teachers how close they are to achieving their goal.
3. Some stylistic errors must be dealt with, or they will become fossilized.

2.3. Methodology

Error analysis was the method employed for the analysis in this descriptive and qualitative as well as quantitative study. Stylistic errors are examined using this method. Accordingly, seven hundreds and twenty-six (726) words from the original novel of each were randomly selected, compared to the translated text, and analyzed in terms of the stylistic errors. To take into account levels of specificity, and a frequency count of grammatical items was performed between the source and translated texts. To account for their significance inside sentences, grammatical categories in the source and translated texts were also subjected to a quantitative and qualitative study. Differences between the ST and the TT are also compensated.

The participants in this study were 50 fourth-year translation students at the University of Basrah. Before enrolling in the "literary translation" course, they had only completed translation classes entitled "Translation from English into Arabic and vice versa." Every week, one lecture on the subject of the distinctions between Arabic and English was contributed by the course of literary translation. In every lecture, the students received experience translating. Every two to three lectures, they underwent a translation test to assess their knowledge. Each

activity required pupils to translate five to six sentences from diverse sources, including poems, plays, short stories, novels, and literary essays.

2.4. Data

The data of the study is students' exam papers, i.e. the data is **50** literary translation exam papers done by the students of the Fourth Year\ Dept. of Translation\ College of Arts\ University of Basrah- Iraq. The literary translation exam included **Five** paragraphs randomly chosen from the novel of the Egyptian writer Taha Hussein (Doaa Al-Karwan). The students were divided into five equal groups, each group translated only one paragraph. The average number of words in each paragraph is **146**, consequently, the total number of words taken from the original text is **726**. Where as the average number of words in each student's paper is **170**. Therefore, the total number of words collected from students' papers is **8,500**. The students have been studying translation for four years. Factors as sex and age are not to be controlled in the present study. Students are homogeneous in terms of their socioeconomic, linguistic and educational background.

3. Literature Review

According to Corder (1974, p.125), "**the analysis of the process of language learning includes the study of errors.**" Additionally, Crystal (2003, p. 165) connected the study of errors to language acquisition by stating that error analysis is viewed as a way for recognizing the flawed forms produced by a foreign language learner, or in this case, by a machine, under the rules and guidelines offered by linguistics. Error analysis has been viewed from several angles in translation studies as a crucial tool for the translation process since it might influence the final product (Van der Wees et al., 2015). For the sake of comparing the Spanish and Catalan languages in both directions, Farr'us et al. (2010) devised a straightforward error scheme consisting of five classes: (1) **morphological errors**, (2) **lexical errors**, (3) **syntactic errors**, (4) **orthographic errors**, and (5) **semantic errors**. Federico et al. (2014) provided a list of fundamental error classes for categorizing translation output from English into various language pairs

involving Arabic, Chinese, and Russian: (1) morphological errors, (2) lexical choice (additions and omissions), (3) casing and punctuation, and (4) word order errors.

Castilho et al. (2017) utilized a similar basic scheme (without "casing and punctuation") to compare phrase-based translation outputs for a variety of language pairings and assigned the following fault types: The five factors are (1) morphology, (2) word order, (3) omission, (4) addition, and (5) mistranslation.

When it comes to Costa et al. (2015), they provided a comparison of five separate error classifications between the English and Portuguese systems: (1) orthography, (2) lexis, (3) grammar, (4) semantic, and (5) discourse. While Kirchhoff et al. (2012) provided a more thorough error classification system for comparing English-to-Spanish translations, it included the following categories: (1) missing words, (2) extra words, (3) word order, (4) morphology, (5) word (sense/term), (6) capitalization, (7) punctuation, (8) pragmatics, and (9) diacritics. In light of all of the aforementioned categories of error, the research analysis concentrated on examining the English and Arabic texts using the primary four stylistic errors:

1. Grammatical Errors.
2. Mistranslation Errors.
3. Lexical- Interferences Errors.
4. Inconsistency Errors.

Thus, stylistic errors committed in literary translation are going to be examined in this study. In translating a literary text (re-writing the text after translating it) in the target language (The English), Iraqi Arab translation students made stylistic errors (henceforth, **SE**) that are collected, discovered, described & explained, analyzed and evaluated. The main goal is to expose the most common stylistic errors made by translation students when re-writing a literary translated text (Arabic & English).

3.1. Previous Studies

It is well known that, the skill of writing is to be the most difficult of the four language skills to be mastered. Therefore, there are just a few studies that have looked into the grammatical errors that Iraqi EFL students make in their writing. Al-Bayati (2013), for example, looked at the writing errors made by Iraqi final-year

undergraduates at Kufa University's English language department. His investigation was limited to the usage of prepositions, and he came to the conclusion that the main causes of these errors were interference from **L1** (Arabic) and misapplication of **L2** (English) norms.

In their study about errors committed by Iraqi EFL university students of translation in using conjunctive adjunctive in translation, Rayhan & Abdul-Zahra (2013, p.406) prove that the most difficult relation of conjunctive adjuncts to translate is causal relation (53%), additive relation (49%), continuative relation (38%), adversative relation (34%) and temporal relation(26%). That is to say, they found that the majority of the students' errors are attributed to Arabic interference than to other learning issues, and that substitution, erroneous application, and lack of understanding are the three most typical errors in the translation of conjunctive adjuncts. For example, **Additive** such as: also, and, furthermore, moreover, thus, similarly, alternatively, besides, or, in the same way, likewise, not only that, etc., **Adversative** such as: however, yet, but, instead, on the contrary, nevertheless, though etc., **Causal** such as: as a result of this, for this reason, for this purpose, so, consequently, etc.

On the same level of analysis, Mouhammed and Abdalhussein (2015) looked into the grammatical errors made by Iraqi postgraduates in Malaysian writing. The information was gathered from the study proposals of the students. The findings revealed that Iraqi students have major issues with tenses, prepositions, articles, active and passive voice, verbs, and morphological errors in a variety of grammatical categories. Mohammed and Abdalhussein (2015) performed a study about the grammatical errors made by Iraqi postgraduate students at UKM (Universiti Kebangsaan Malaysia). They discovered that adding a preposition, omitting the plural ending "s," and misusing and adding the plural ending "s" are among the most common forms of errors. Al-Shujairi and Tan (2017,p.129) wrote about grammatical errors in the writing of Iraqi English language learners. found that, the most prominent errors committed by Iraqi Arab EFL students and learners in the categories of Articles, Tenses, Propositions, and Singular/ Plural

nouns, besides errors in irregular verbs, adjectives and possessive case in students' written papers.

Khalil (2020, p.289) investigates the grammatical errors in writing among Iraqi University of Baghdad undergraduates, as well as the sorts of errors made by the students. A fully quantitative research design was used in her study. In the academic year 2019-2020. As data of his study, seventy five writing compositions were collected through a random selection approach from third-year undergraduate students. The study's findings revealed that Iraqi EFL undergraduate students struggle with prepositions, articles, and verb tenses. The most common types of errors were likewise discovered to be addition and omission.

The majority of the aforementioned studies looked into the grammatical category errors that Arab EFL students and learners made in their works, as well as the reasons for these errors. However, there have been few studies that look at the different types of grammatical errors in each grammatical category. As a result, more research is needed to look at the types of errors that could be detected in the stylistic categories. Many studies, on the other hand, recruited Arab EFL students or learners from diverse nations as participants, leaving research into the writing of Iraqi Arab EFL students and learners unexplored. Consequently, the aim of this study is to look at the stylistic errors made by Iraqi translation students when writing in English and Arabic. In the next section, some relevant studies on style and stylistics are investigated.

4. Style and Stylistics

Stylistics is word derived from the term *style*. Stylistics, then, is the study of style, language expression, and expression effects using modern linguistic theories and methods. **The term "style" is older than what is called "stylistics." The term "style" has been in existence since the time of Aristotle, in addition to being known to Arab rhetoricians** (www.uobabylon.edu.iq, 2019). The idea behind the term "style" is as old as its application, and the earliest hint that has reached us is what Al-Jahiz (1985) said and clarified in the Indians' speech about the qualities of style. Just as the term "style" was mentioned in the speech of Aristotle where he intended the method of expression. He maintains that, we

should not rely in defending our opinions on anything other than proof of the truth, but many of those who listen to our evidence are affected by their feelings more than they are influenced by their thoughts. Thus, they require the tools of style more than they require an argument in their thoughts (Hilal, 1972).

In their article "**Investigating English Style**," Crystal and Davy (1969, p. 9-10) state that there are four common senses of **style**. The first refers to a person's individual language patterns. The second refers to a group of people's language patterns at a given time, such as the Romantic poets' style. When it comes to the efficiency of a manner of expression, such as a clear or refined **style**, the third has a more limited definition. When we talk about good, effective, or beautiful writing, we are talking about the fourth. **Style**, according to Lawal (1997), is a feature of language concerned with diction, phrases, sentences, and linguistic resources that are consistent and harmonic with the subject matter. He goes on to say that style refers to a writer's narrative technique in terms of word choice and distribution.

Leech and Short (2007, p. 9) define style as the way language is employed in a specific situation to convey a specific notion. As a result, style is the fundamental characteristic that distinguishes each writer. Poetic language is distinct from the vocabulary of other literary genres. Style can be found in both spoken and written language, literary and non-literary, but it is most closely identified with the written form of literary writings.

To sum up, in his introduction to translation of Rasul Gamzatov's book "**From the Last Poems**," Al-Mallouhi (cited in Nasar, 2005) assures that each language has its own style of expressing itself; yet, it is impossible to transfer one language's style to another. However, a translation is intended to preserve the language in accordance with that style and gives the reader the impression that it was originally written in his or her own language. He (Ibid., 2005) does not deny that replacing a style with a style deviates the translation from its original text, but it also guarantees the accuracy of the translation.

4.1. Stylistic Analysis

Literary translation studies typically use stylistic analysis to make judgments about the value and significance of a piece. Consider the following example (Adopted from, <https://mantex.co.uk/english-language-stylistic-analysis>, 2022): the following insights could be drawn from a stylistic analysis of a traffic sign that reads **NO LEFT TURN**.

- The phrase is a directive.
- The necessary casting style is used.
- The sentence is without a subject or a verb.
- It is implied that these exist.
- Emphasis has been added with capital letters.
- An accessible vocabulary for a large readership.
- For quick comprehension, use extreme compression.
- The form is perfectly suited to the audience and purpose.

Accordingly, two main objectives of stylistic analysis are to assist readers understand the text in a meaningful way and to generally broaden their understanding of language. These objectives support students' reading and study of literature while providing good language exercise, i.e. the primary goal of stylistic analysis is to examine a language's conceptual, interpersonal, and textual functions. When doing a stylistic study of a piece of writing, we should look at the entire piece of writing (Huang, 2018: 554).

Michael (as cited in Huang, 2018, p. 555) describes stylistic analysis as three interrelated steps: description, explanation, and evaluation. The phonetic, lexical, semantic, syntactic, and discourse levels of descriptive approaches are classified according to the structure of language. With the advancement of linguistics, several components of old stylistics and rhetoric have been integrated into stylistics. From everyday conversation to formal speech, poetry to prose, news and commercial to book and play, stylistics uses linguistic theories and methodologies to methodically analyze and research the aspects of language style and seek its norms.

5. Translation

Languages are windows into many nations, cultures, and communities. Translation, then, is the link that unites these disparate entities by enabling communication. To put it briefly, translation gives us the chance to learn about and engage with these many groups of people and their worldviews. But it also encompasses a lot more. Roman Jakobson (in Ezeafulukwe, 2019, p. 139) proposed an alternative view of translation, dividing it into three main categories: (1) **Intralingual translation**, also known as **rewording**, is the interpretation of verbal signs using signs from the same language. (2) **Interlingual translation**, often known as "**true translation**," is the understanding of spoken cues using a different language. (3) **Intersemiotic translation**, also known as **transmutation**, is the process of interpreting verbal signs using non-verbal sign systems. In order to transmit a message conveyed in one language—which could be oral, written, or signed language—into another, translation is consequently both an interlingual and an intersemiotic act. According to Wills (in Choliludin. 2007, p. 3), translation is a technique that goes from a written source language text to an optimally equivalent target language text. According to Nida and Taber (1982, p. 12), translating entails replicating the closest natural counterpart of the source language message in the receiver language. According to Catford (1965, p. 20), **Translation** is the process of replacing textual content in one language (**SL**) with similar textual material in another language (**TL**). Furthermore, "Translation is a language operation: a process of swapping a text in one language for another," Catford (1974) explains. While translating, according to Nida and Taber (1982), is an activity that involves closely and naturally reproducing messages in the target language (**TL**) that are comparable to those in the source language (**SL**) in terms of meaning and style. According to the two viewpoints presented above, translation affects structure, meaning, and style. Linguistics, semantics, and stylistics all operate together in this example (Harliani, 2019, p.121). Larson uses a similar term as well (1984, p. 3). He asserts that **Translation** entails converting the meaning of

the source language into the target language, the language of the receptor.

5.1. Literary Translation

Literary translation is a special case that demands success in order to fulfil its purpose, which derives from the original text's aesthetic vision and the will to accurately represent it in the translated text. The capacity to convey the essence of foreign writings is followed by translation and the broad practical skills a translator should possess, such as those connected to sentiments and ideas, ([Literary translation , 2022, at \(mobt3ath.com\)](#)). To explain, two different style traditions from two different literary works are essentially at odds when a literary work is translated from one language to another. Despite this paradox, some translation theorists hold the conflicting belief that a successful translation is one that preserves the aesthetic components of the source text while adhering to the conventions of the target language.

The sophistication of literary translation derives from the fact that it focuses on transferring an aesthetic, cultural, literary history and narrative heritage from other languages, making it one of the best and most challenging types of translation. The necessity for a true creator (translator) who can translate terminology, construct sentences, transmit sentiments and experiences, and enable readers to cohabit and coexist with translation in the same way as native speakers of the original language do. It is clear, then, "***literary- translation***" refers to the translation of works like novels, essays, fiction, short stories, comedies, folktales, hagiographies, works of criticism, science fiction, etc. It is a form of literary creativity in which a piece of writing from one language is translated into another.

However, when the source and target languages are spoken by people from different cultural backgrounds, a literary-translator must first select terminology in his or her native tongue that accurately convey the meaning of each word. For instance, when translating words that are associated with customary clothing, culinary specialties, or occupations, translators must take extra care to preserve the meaning of the original culture. Additionally, they struggle to render ambiguous puns. Similar ambiguities can be

found in many story and book titles, and they might be challenging or even impossible to translate, (Haque, 2012, p. 97).

Peter Newmark (1988), on the other hand, defines translation as "reproducing the meaning of a book into another language in the sense that the author intended the text" (p. 5). Another thing to note is that there are instances where the original text includes "*facets*" that Lawrence Venuti (1995) aptly advocates: Discursive tweaks, toying with slang, literary allusion, and convention (p. 310).

Levy (cited in Popovic 1970, 79) explained how literary translation relates to the wider translation process as follows: A translation is not a monastic invention; rather, it is an amalgamation of two forms and an interpretation of them. The following are some of the most important traits that a literary translator should possess:

- i. **Each language has its own set of grammatical rules.**
Therefore, the translator must be proficient in both the language(s) via SL & TL.
- ii. **Achieving the coherence of the text from a linguistic perspective.** If not the translated material loses any aesthetic or cultural value, which makes the readers less likely to like what they are reading.
- iii. **Honesty in translation** is a subjective idea that cannot be applied uniformly to all translations of literary works. Yet, it is practically impossible for the ST to exactly match the TT, this should be the goal.
- iv. **Every sentence, even every word**, in a literary translation takes serious concentration because we are not simply inking the lines in a new language. If this part is ignored, there are significant risks involved. The context of the story or the literary system appropriate to the type of writing bears witness to this. For instance, the phrase "*John on fire*" is literally translated as "*John in fire or burning*," but it could also mean "*John at the top of brilliance*," "*John at the top of the glow*," or even "*John at the top of happiness*," ([Literary translation, 2022, at \(mobt3ath.com\)](http://mobt3ath.com)).

5.2. Difficulties and Problems of Literary Translation

In reality, the translator of a literary work is a writer who virtually rewrites the text and reinvents it for the reader. Not without reason, this type of translation is regarded by translators as one of the most difficult type of translation. Contrary to interpretation, when a prompt reaction and correct wording are crucial, the lack of harmony here is rather excusable. The atmosphere of the story and the author's style must be kept to the fullest extent during literary translation into any language. Consider the following:

i. **Rhetorical similes and images.** This is the main challenge since, in contrast to other translation styles, it calls for a translator to be extremely well-versed in a wide range of language. You may argue that any literary translator is qualified to translate any other genre, and vice versa.

ii. **The Translator's Living with the Conditions of the Author.** One of the challenges of literary translation is incorporating the element of imagination and understanding the psychological and emotional state the author of the original literary text was in. This requires someone with sensitive sense, especially when translating poems or scientific novels. The tradition that we are all accustomed to.

iii. **The Arab reader's incapacity to cope with the translated text.** This is one of the major challenges in literary translation, and to be fair, the literary translator has little to do with this issue. He transmitted the text, emphasising the figurative and emotional content, but something else was in front of him: the names of people and places. The Arab reader is familiar with Arabic names and places, and he might feel alienated by the translated text from this perspective, leading to the appearance of Arabization, ([Literary translation, 2022, at \(mobt3ath.com\)](http://mobt3ath.com)).

5.3. Teaching Literary Translation

In numerous articles, many translation theorists and educators have expressed their preference for teaching translation as a process. Students are required to speak aloud about their translation process in the **Think Aloud Protocol (TAP)** in order to recognize its stages, disclose the issues they encounter, and choose appropriate solutions. The purpose of **TAP** is to "improve

understanding of the psychological and linguistic factors involved in the activity of translating," according to Jaaskelainen (2001, p. 266). In Gile's sequential model, an "**Integrated Problem and Decision Report**" (IPDR) was used in place of the TAP model (1984, 2009). The premise that the translation process consists of two primary phases—comprehension and reformulation—leads to the model's bi-phase structure. Each of the two primary phases includes additional steps or sub-phases, such as (a) formulating meaning hypotheses, (b) determining plausibility (in the first phase), (c) reverberating, and (d) determining editorial acceptability (in the second phase). The linguistic or extra-linguistic knowledge that was acquired either in advance of the translation process or on the fly (by ad hoc knowledge acquisition) and that allows the translator to understand the source text and formulate the target text correctly is given priority throughout the entire process. This model's applicability, particularly during the first training phase, cannot be questioned. Gile asserts (2009, p.14). According to Kuhiwczak (2003, p. 112, cited in Mediouni, 2017,88), only Salmon Kovasky from Bologna University has attempted to approach literary translation from the training perspective. Her paradigm is textually based in that it divides texts into three major categories: highly detailed texts, literary texts, and texts written in literary language (stylistically complex). According to Kuhiwczak (2003), this approach primarily focuses on literary texts from a structural perspective and aims to discover the key stylistic traits as well as any issues they may present that could harm the procedure.

Teaching literary translation benefit students in a variety of ways, including increasing their awareness of and proficiency in their native language as writers, motivating them to enroll in advanced language courses to further their language proficiency, and fostering close reading and literary analysis skills. Bush gave a brief explanation of a more thorough process-based approach to literary translation (2001). He asserts that a literary translator "confronts words written on the page in a given context and with particular resonances" (Bush, 2001, p. 128) before "creating new

patterns in a different language based on personal readings, research, and invention." (Bush, 2001, p. 129).

Thence, the question is what we teach in a literary translation class. Let's look at Showalter's (2003, p. 52-59) list of the knowledge and abilities that should be taught when teaching literature as a craft. For our goals in teaching literary translation, we might start with the following list, which is based on literary studies"

1. How to distinguish between complex and subtle distinctions in language use.
2. How to understand the difference between literal and metaphorical meaning in figurative language.
3. How to look for more information on the literary work's author, its plot, its themes, or its interpretation in the future.
4. How to recognize one's own cultural assumptions while also recognizing the cultural assumptions that underlie writing from a different time or society.
5. How to connect seemingly unrelated literary periods or traditions and how to synthesize the concepts that link them.
6. How to make cultural allusions from literature in conversation or to support one's own arguments.
7. How to enhance one's personal experience and practical knowledge by using literature to think imaginatively about difficulties.
8. How to read carefully, paying great attention to how diction, grammar, metaphor, and style are used—not just in high literary works, but also in deciphering the language that permeates modern culture as a whole.
9. How to produce original literary works, whether critical or imaginative.
10. Making links between the literary work and one's own life by using creative thinking both within and outside the field of literary studies.
11. How to collaborate and learn while using literature as a conversation and analysis point.
12. How to counter other people's well-informed viewpoints with a critical assessment.

Accordingly, along with actual translation practice, activities in a literary translation class could involve contrasting various translations of the same text, evaluating published translations, etc. Besides, even without the use of another language, translation can assist pupils in learning to write in their original tongue. For instance, teachers might ask students to "translate" a work using archaisms into a piece that uses more modern language, or vice versa.

6. Data Analysis

Majority of the time, translation errors are connected to one another. It implies that one error or issue can affect additional errors. Because errors are interconnected, resolving one error will have an impact on resolving others. It is as if there are networks or hierarchies where fixing one issue affects how other issues are resolved (Nord, 1997, p. 75).

As a consequence and as cited in the approach of error analysis developed by Corder (1974) will be used to analyze written exam papers. There are three steps to this method: **(1)** collection of sample errors, **(2)** identification of errors and **(3)** description of errors. Accordingly, all of the students' exam papers are examined using the fourth error categories described earlier.

On the other hand, according to Pinker (1986) determining the procedures for a proper error analysis as a tool, would help to discover the inadequacies of the analysis. Thus, gathering pertinent samples from the language is the initial **(First)** stage in error analysis. Various methods, such as acquiring writing samples, could be used to accomplish this. Finding the errors in the samples is the **second** stage. According to certain academics, errors have distinct levels in this regard. Surface and deep structure flaws are the two basic categories of faults. These two classes are referred to by Corder as overt and covert errors, respectively (1967).

The **third** stage has to do with locating an error and also describing it, (Pinker, 1986). At the **fourth** stage, errors are categorized according to their causes, (Pinker, 1986). Among the causes of translation errors are language transfer, which is the interference of native languages; intralingua errors, which reflect

the universal characteristics of errors resulting from differences between the two languages; the sociolinguistic situation; the mode of exposure to the target language and the mode of producing a text; the strategies used by language learners for learning, production, and communication; and the complex relationship between the target language and the source language. (Chomsky, 1969, p. 49).

Following that, the errors discovered in students' papers are categorized based on the characteristics of each error. Second, we calculated the frequency and proportion of category. Third, the many sorts of errors detected in students' papers are thoroughly described, with an example of each type of error provided. Finally, the reason of each sort of error found in students' writing was determined.

Therefore, by using a quantitative criterion, we discovered that the vast majority of stylistic errors committed by translation students (at **The Dept. of Translation\College of Arts\University of Basrah**) are caused by a high level of interference between the lexical and grammatical structures of the Arabic language (**L1**) and those of the target language-English, (**L2**).

Totally (**3,864**) stylistic errors found in students' literary translation- exam papers , Thus, it is worth noting that the most common stylistic errors include, firstly, the **GE** with the percentage of (**% 50,258**), secondly, the **ME** with the percentage of (**%24,741**), thirdly, the **LIE** with the percentage of (**%18,115**)and finally, the **ICE** with the percentage of (**%6,884**). Consider the following table, (**Table No. 1**), which lists each kind of stylistic error that was discovered during the investigation.

Table No. (1): Types of Stylistic Errors in Students' Literary- Exam Papers

	Types of Stylistic Errors (SE)	Error Code	No. of Errors	Percentage
1	Grammatical Errors	GE	1942	% 50,258
2	Mistranslation Errors	ME	956	% 24,741
3	Lexical-Interferences Errors	LIE	700	% 18,115
4	Inconsistency Errors	ICE	266	% 6,884

i. Grammatical Errors

As shown in the table above, the most frequent stylistic errors are grammatical ones, suggesting that students typically made grammatical errors when translating literary texts. This is due to the fact that, rules and structures of both languages are affected by this type of errors, (Dweik & Othman, 2017, p. 68). Most translations are impacted by the grammar of the students' native language. They did not take into account the variations between Arabic and English systems. Instead of translating them as a whole, students broke phrases down into words and did so. They also changed the target language's structure to reflect that of the source language. Prepositions, the copula, the passive voice, and subject-verb agreement were all common issues for students. These errors were primarily caused by students' attempts to translate English texts using Arabic grammar and vice versa.

Arabic emphasizes the importance of subject-verb and noun-adjective agreement. Verbs match their subjects in person, number (single or plural), and gender (masculine or feminine) (first, second or third). As a result, particularly when translating

numbers that are unclear, students frequently made errors in subject-verb agreement. The students' translations of English were infused with Arabic elements due to the structural disparities between Arabic and English.

The students' translation ignored the English grammar rule that singular subjects in the simple present must take the verb with (s/es), treating the subject as if it were in the state of a plural and using the verb without the appropriate addition.

Since there are several relative pronouns in English (who, whom, where, when, which, whose), which correspond to the same relative pronouns in Arabic, relative pronoun errors are also among the most frequent GE made by Students. Singular, dual, and plural pronouns are all used with Arabic relative pronouns. For both animate and inanimate topics, there is a set of pronouns for each gender. No matter the gender, English relative pronouns are used with the singular and plural forms of the subject. For instance, in English, "**who**" is used to refer to a person or a group of people when an animate subject is being used, "**whom**" is used when an animate object is being used, and "**where**" is used to refer to a location; "**when**" refers to time; "**which**" refers to inanimate objects; and "**whose**" refers to possession. Students therefore had trouble translating these pronouns since they utilized the Arabic relative pronouns that were equivalent to the English ones.

The translation of Arabic relative pronouns and selecting the best English pronoun for them proved to be very difficult for the students. The Arabic relative pronoun "الذي" can be used with singular, masculine, location, time, animate, and inanimate subjects. However, since there is a different pronoun for each usage in English, this creates a dilemma. The best pronoun to employ depends on the topic of the phrase, thus students must carefully study the text and make this determination.

Prepositional translation is a common area where students blunder. According to the circumstance, various English prepositions may be translated from Arabic ones. An Arabic preposition may occasionally have more than one English preposition that it is equivalent to. Consequently, selecting the best preposition for the sentence may cause students to become confused.

As a consequence, the study shows that, there are 9 types of GE which includes: **Spelling, Punctuation, Tense errors, Apostrophes, Noun\Pronoun agreement, Subject\Verb agreement, Preposition, Homonyms and Article.** To give more details, **Table No. (2)** shows the most frequent type of grammatical- stylistic errors committed by the students with example for each:

Table No. (2): Frequency and Percentage of GE

	Types of Error	No. of Errors	Percentage	Examples
1	Spelling	611	% 31,462	<ul style="list-style-type: none"> - Befor (for before) - Than (for then) - Every think (for everything) - Sentense (for sentence) - Unkle (for uncle) - End (for and) - And (for end) - Aboute (for about) - Accepte (for accept) - Our ungle (for our uncle) like as the devil. - Uncls (for uncle) - And going to asker (for ask)about to see... - She dosenot know.. - Girle (for girl) - Graw (for grow or grew) - Gose (for goes) - Bards(for birds) - Swa (for saw) - Whillh (for while) - Mstake (for mistake) - PePole (for people) - Dauters (for daughters) - Tow (for two) - Thought (for thought) - enTrTing (for entraining)...etc
2	Punctuation	403	% 20,751	<ul style="list-style-type: none"> -and i saw a two dark faces and it thought to me - and i started to ask.. - iT, TrusT, abouT, wiTh, NoMad, iN, SiSter, breaKS, oVer, enTrTing, Thy Was,... -Too much use of the conjunction (and, because it is ...etc.) the equivalent of the Arabic word (
3	Tenses	200	% 10,293	<ul style="list-style-type: none"> - We don't knew - What is wake up bird? - I was been fate to servant... - And what you want is tell us? - It is take us... - She was go... - She wach (instead of watches) to next days she didn't found but Darkness - She playing her game... - She imposition on she is self life like old age.. - We feel that our souls want to running ..

				<ul style="list-style-type: none"> - She didn't care about she's day if she faced big mstake in life from she's mstakes in the past... - She looking to back... - If the morning is began we will gone ... - I went that when hear this .. - Our self wants to fell comfortable in this night and Wants to going in the bed..etc - Mother sid (for said): was tomorrow to going to this city. I going to hear... - The silence cutten by one sentence that... - She have been imposed the elderly life on herself...etc.
4	Apostrophe	180	% 9,268	<ul style="list-style-type: none"> -and our self's want to dive in the dark... - and the tow camel's(instead of camels) run with vivacity .. - I see a conviusion tears in our mom's eye's it's can't to fall... - you have some charges it's for us may you(instead of it) are come back, them to us... - to iT's people a few day's (instead of days)... - she shared her toy's (instead of toys) with me.. etc.
5	Noun/Pronoun agreement	130	% 6,694	<ul style="list-style-type: none"> -The <u>village</u> didn't like <u>her</u>... - This <u>woman which</u> is reaching old age... -this sentence Told by <u>we mother</u>... - she raise your (for her) eyes to the sky.. - my mother said this sentences (sentence).. - me (I) and my sister is speaking... - she raise your (her) eyes to the sky... - it was talk on yourself (bird), or talk another person promise if you don't leave about me and sleep...etc.
6	Subject/Verb agreement	125	% 6,436	<ul style="list-style-type: none"> - She enter on misery... - When was these day... - -We was... -She want... -They is... - She don't know ... - They was... -She become alone care two miserable dauters...etc - it's some birds sound ... - the night's dark are getting
7	Preposition	117	% 6024	<ul style="list-style-type: none"> -She is sinking with near on the death... -when my mother said this sentence by a sad voice... - I was the luckiest one between the three... - women and with her two gairls...
8	Homonyms	98	% 5,046	<ul style="list-style-type: none"> - It was from two camels with there (for their) awful voice. - It's (for its) - Hear (for here) - Write for (right) - Bye instead of (by)
9	Articles	78	% 4,016	<ul style="list-style-type: none"> - May be <u>a owl</u> aPPEal and our uncle voice... - It's may be <u>a some</u> bird... - It though to me that in seeing <u>a tears</u> in our mother - Too many use of (and & but)
	Total			1942

The act or practice of writing words using the letters that are traditionally accepted for their construction is known as **spelling**. As it is shown in the above table, taking into account that these errors overlap with each other, meaning that spelling errors are present in all errors.

As far as punctuation is concerned their errors indicate that they do not know punctuation. For example, most of them write a capital letter in the middle of a word, as they write the proper nouns of persons, countries, cities, flags, etc. using small letters. Besides, some of them write the pronoun (I) using small (i). Additionally, there is incorrect use to comas, semicolons, etc.

When a learner uses the incorrect verb tense in a sentence, this is known as a wrong tense or wrong verb error. The students are unaware of the correct tense for the verb in the sentences (e.g. they write known to mean know). Furthermore, they do not differentiate between the three types of morpheme (**S**). They do not know when to use it as a possessive case (-'s) or as a **plural** (**S**) to change a noun from singular into plural as well as when to use it (**S**) as a **third person singular** (**S**).

With subject\verb agreement, as it is well that subjects and verbs must have the same number (singular or plural) with each other. As a result, if the subject (the person or object doing the action) is singular, the verb (the word describing the action) must likewise be singular (e.g. **She wants...**, **He plays...**,etc.); if the subject is plural, the verb must also be plural (e.g. **They are...**, **They were....**etc.).

A preposition is a term that demonstrates how a noun or pronoun interacts with other words in a phrase. It connects nouns, pronouns, and phrases in a sentence to other words. The object of the preposition is the word or phrase that the preposition introduces. The temporal, spatial, or logical link of its object to the rest of the phrase is frequently indicated by a preposition.

ii. Mistranslation (Miscue) Errors

Goodman (1969) first used the word "miscue" to describe a reader's wrong inference after reading a text. For instance, the word "programme" might be understood as "performance," "ready," "reading," "county, country" and so on. Beginner readers

frequently make miscue errors; but, as they become more proficient readers, they start to make fewer of these mistakes. Some students who struggle with reading transfer their errors into their translations.

To give more explanation, the term "mistranslation" refers to an act of being unfaithful or lacking in fidelity. The author or the author's aim are being misrepresented. When a translation that is meant to unblock a reader or listener falls short in its task, it is considered to have been mistranslated. A poor translation might only have material added or subtracted that was not included in the original text. A relative concept is a mistranslation. This is the case because what one group might deem a poor translation may be viewed as a good translation by another group. People who work in the field and often use the terminology and terminologies of that profession may consider a translation that is dense with technical jargon of that profession to be faithful (Ezeafulukwe,2019, p.140).

Despite the fact that a language is often a shared communication method among social groups, however, the level of language proficiency varies from person to person as well as from social group to another. This is what Chomsky identified as language **performance** and **competency**. Additionally, Ferdinand de Saussure distinguished between language and speech in his book **langue et parole**. These two occurrences also affect the message's translator and encoder. A translator's actions may strengthen or weaken a ST language depending on how well he performs in the TL, and these two situations may be mistranslated in some circles (Ezeafulukwe,2019, p. 140). The following ideas for a better translation are made by Etienne Dolet in his 1540 manuscript **La maniere de bien traduire d'une language en aultre** (cited in Bassnett, 2002, p. 61):

(1) Although he (sic) should feel free to clarify any ambiguities, the translator should completely comprehend the original author's meaning and material.

(2) In order to preserve the splendor of the original language, the translator should be an expert in both the source and target languages. (3) The translator should refrain from reproducing words; word-for-word translation.

(4) The translator ought to stay away from Latinized and odd forms.

(5) To prevent awkwardness, the translator should skillfully put words together and link them together.

Mistranslation is fairly common among translation students. This is due to the fact that Arabic and English are from different linguistic and semantic areas. It is important remembering that a decent translation should keep the original's content or contents intact. Obviously, there will be some "loss" of semantic material in every translation, as Nida and Taber (1974, p. 106) acknowledge, but the method should be structured to limit this to a minimum. Consider the following examples as spelled by the students as a translation to certain sentences:

Table No. (3): Some examples of students' translation errors: ME

No.	ST	TT as translated and as written(Sp.&G. mistakes) by the students
1	..لم تعي ولم تسعى إليه، وإنما أكرهت عليه.. وهي الآن غريق مشرفة على الموت، تريد أن تقاوم وتجاهد الموت ما وسعها الجهاد لا تجد ما تعتمد عليه... وهذه المرأة التي لم تبلغ الشيخوخة بعد ولكنها قد فرضت عليها حياة الشيوخ : حرمان متصل ، وانصراف عن كل ما في الحياة من مباحج...	<p>1. She did not knew that and she did not walk. but she compel to. Now, she is drowning and lookout to death, she want to resist the death but struggle not enough and she not found anythings is happy in her life.</p> <p>2. She dosenot know him and she dosenot work for him, but She forced to do it, and now she drowning in her live she will die!, she want to resist and forced the death, but the resistance not enough to dePend on...this woman not in old age Yet, but She required to herself the old age life, because of the connected dePrivation and avoid of any life happiness.</p>
2	.. ونظر متصل الى هذا الماضي القريب الذي يملؤه الحزن ويقعنه الاسى..	1-She always see to this near past that contain sad time...
3	قال العمدة: وما أنت وهذه المرأة وابنتاها؟ قال الإعرابي: هي أختي. قال العمدة: فقد نزلن على الرّحب والسعة، وما فعلتُ إلا ماكان يجب عليّ، ومأنفغ هذه الدور إذا لم تفتح لإيواء الغرباء! ولكن ودائعك ياشيخ العرب لن تزد عليك حتى تقيم بيننا حيناً فتسمع منا ونسمع منك فإن حديث الأعراب يسلينا ويرضينا...	1-The mayor say: what about you and this woman and the girls? The mayor say: she is my sister. The mayor say: --(no word at all)----staying the opulence and welcome What the benefit from this homes if dont open to received the people! but your deposits Sheik Alarab don't increasing even you staying between us so hear and hear From you So speech the bedouins amusement and satisfied four us.
4	وقد اطمأنت الدار بإعرابي، ولقيي من كرم مضيفه وبشاشته ما أرضاه ، فلما مضت ساعة أو ساعات والناس مجتمعون حول عمدتهم يخوضون فيما تعودوا أن يخوضوا فيه من الحديث، قال فجأة: إن لنا عندك ودائع يا عمدة، فاردد علينا ودائعنا! فإله ياأمر أن تؤدى الأمانات الى أهلها.	<p>1-The home perhaps peacing by The Bedouin and to receive generosity and perhaps happy mien from your host even to be satisfied.</p> <p>When left one hour or hours while the people meeting around the mayor talking about usually speech, suddenly say mayor you have deposits for us, so giving Our deposits! Allah say msut bring back the deposits to their owner.</p>

5	هذه الفتاة البرينة لم تعرف بؤس النفس قبل الآن ، وهي تستقبل الشقاء الآن مظلماً قاتماً ثقيلًا...لم تعي ولم تسعى إليه، وإنما إكهرت عليه.. وهي الآن عريق مشرفة على الموت، تريد ان تقاوم وتجاهد الموت ما وسعها الجهاد لا تجد ما تعتمد عليه ... وهذه المرأة التي لم تبلغ الشيخوخة بعد ولكنها قد فرضت على نفسها حياة الشيوخ : حرمان متصل ، وانصراف عن كل ما في الحياة من مباح،	Before now, This girl dOes't Know The Self misery, So now ; she receives The deeP Sadness, she doesn't to seeK it, But she forced to it, she is near to death liK the SunK, she want to fight the death, But she doesn't find anything to dePendon...She doesn't get to senility Yet, But she forced herself to senility life: Permanent doverty and go away of lifes geiety , she was satisfaction of bury That doesn't near to death ...
6	وربما وصل إلينا من حين إلى حين صوت بعيد يأتينا من يمين أو من شمال فننكره ونرتاع له	We heard a voice from time to time aboic that Come in far away Maybe from north or South, We a fraid from this voise and ignore it....
7	ويمضي خالنا في حديثه مع أمنا، أو يغرق خالنا وتغرق أمنا في الصمت العميق، وأنا وأختي نسمع لهذا كله وتحدث في شيء من الهمس الخائف الوجل كأنما نفر من شيء نخافه أو نؤدب على شيء نخشاه.... وسكون الليل يتقل شينا	Our ungle is speaking with MoM, Or Our ungle and mom in a deep Silence, me and my sister heard everything and speaKing in Calm VoiCe like as we afraid from something runing after us or do something Wrong ...The night was So darK and Calme.
8	ونفوسنا تريد ان تهيم في سكون الليل وتختلط بهذه الظلمة وتؤذ لو احتواها النوم، ... والجمالان يسعيان في جد ونشاط. ثم يرتفع صوت خالنا غليظاً مخيفاً، كله شر وكله نذير: هنا يجب الآن نزل. وما هي إلا أن يناخ الجمالان ولم تستطع واحدة منا أن تقول حرفاً أو أن تنطق بكلمة أو أن تفكر في شيء، ... وهذا خالنا قائم كالشيطان، وهو يأمرنا في غلظة وعنف أن نزل ...	And our Souls want be Calme in this dark of night and She wish to get Sleep ... and two Camels are work in diligenche. After that We heard a rising voice, it was dark and awful, the voice was full with evil and herald: here, We must be come down. It was from two Camels With there awful Voice, And We Can't Say anything, Say a Word or thought about anything,... Our ungle liKe as the Davil, and he order us to Come down.

iii. Lexical -Interferences Errors

It is a well-known fact that the translated text should appear as if it were an original, rather than a copy of the original. Interference from the mother tongue is important in distorting the translated text, yet it can also help in "*introducing a local color into the TL text*" (Catford, 1965, p. 21). Hence, the main cause of lexical interference is the literal translation of lexicons. In this kind, the researchers focused on words and how pupils translated them. The majority of student mistakes were from poor word translations or improper choice of the right equivalency in the target language. Making such poor decisions happened because students relied either on their prior, limited understanding of the target language or on one of the initial definitions provided for the word in the dictionary, not realizing that a word may have more than one meaning. Most students merely paid attention to the words and ignored the context, not reading the statement as a whole. Without taking into account the context in which the words were being used, they just applied the interpretations that were typically

supplied for the identical phrases. The complete meaning of the context was inaccurate or warped as a result of the poor word choice. Consider **Table No. (3)** with some examples:

Table No. (4): Some examples of students' translation errors: LIE

	Original Texts	Translated Text as translated and as written (Spelling and Grammatical errors) by the students
1	وربما وصل إلينا من حين إلى حين صوت بعيد يأتينا من يمين أو من شمال فننكره ونرتاع له وهو نداء بعض الطير ولعله نداء اليوم، وربما ارتفع صوت خالنا ببعض غناء البدو فرجع ترجيعاً جميلاً مخيفاً معاً	-It may arrive to us from time to time a far sound come to us from write or left side...and we be scary from it... -may now and again at now coming a far voice from right side or lifet side to us hate it ...
2	ودانغك محفوظة لك، مردودة عليك يا شيخ العرب، فما ذلك؟	Your charges in Safe and we will get it back what was it?
3	ولعله نداء اليوم، وربما ارتفع صوت خالنا	May be a owl aPPeal and our unkle voice...
4	لكن ما هذا الصوت الذي يشق هذا السكون الذي نحن فيه كأنما أخرجنا من نوم عميق؟	The silence we are in as if its waking us from a deep sleep ...
5	يالك من ليل طويل بغيض، لم نعرف فيه راحة ولا أمناً ولا هدوءاً	-What a long hateful night you are , we never fell it a rest... -oh, night. How much you long night and hateful. we don't feeling Peace of mind with you not more safety.
6	والليل يطول ويطول، كأنه يحمل أثقالاً لا يقبل له بها	The night become a long and long and he look like who carring weights that he can't hold it...
7	... صوت بعيد يأتينا... فننكره ونرتاع له	We afraid from this voice...
8	... وهذا الهواء يضطرب ويضطرب معه صوت المؤذن يدعو إلى الصلاة، والناس يستيقظون ويخرجون من منازلهم أفراداً بين ذاهب إلى المسجد وذاهب إلى الحقل، ونحن نستقبل هذا الصبح الشاحب بنفوس شاحبة وقلوب واجفة ووجوه حاتلة... وهذان الجمالان هينا للرحيل. وهذا خالنا قد قام عندهما كأنه الشيطان...	... and this air with it the sound of muezzin that invite to pray, and the people wake uP and get out of tniar house personal between go to the mosque and the one who go to farm, and we suy welcome to this pale morning by pale selves and dry heartS and Faces..... and these camel repied to leave, this our unkle stand in him like devil.
9	ويمضي خالنا في حديثه مع أمنا، أو يغرق خالنا وتغرق أمنا في الصمت العميق، وأنا وأختي نسمع لهذا كله ونتحدث في شيء من الهمس الخائف الوجل كأنما نفر من شيء نخافه أو نقيم على شيء نخشاه.... وسكون الليل ينقل شيئاً فشيئاً، وظلمة الليل تزداد كثافة من حين إلى حين، ونفوسنا تريد ان تهيم في سكون الليل وتختلط بهذه الظلمة وتود لو احتواها النوم	And my auncl KeeP going to talk with my Mother we are be aferad to interven his talk .. and the night was Sadness, and the night darKness Was a big a few times. Our self Wants to fell comfortable in this night and Wants to going in the bed.

This indicates that the crucial function of literary translation, translating meanings and ideas between languages, has been lost.

Students should have used and verified multiple sources to get the most appropriate interpretation, and they should have realized that simply relying on their prior knowledge is insufficient. They ought to broaden their scope of knowledge in the actual field of translation. One of the biggest contributors of lexical interferences errors is literal translation. That is to say that, there are some terms in the source language that do not have obvious translations in the target language or that represent ideas that need to be clarified or stated using many words. Students searched for a single word expressions without taking into account the possibility that it would not have the same meaning as the source text in the target language as shown in the above chosen examples.

iv. Inconsistency Errors

As supposed to be, good translation necessitates the translator's adherence to the content being translated. Because of the complex nature of translation, translators are frequently accused of being traitors, i.e. the meaning of the original text should be faithfully reflected in the translation (Benzoukh, 2020, p. 170-171)' i.e. the sequence (word-order) of words and contents in the translation should be as near to the original as possible. The goal of translation is to render the content of the **L1** into the **L2**. It is the substitution of equivalent literary material in another language for textual material in one language.

Nowadays, translation is recognized as a form of ability for conveying messages from one language into another. It is impossible to translate something without taking into account potential translation errors. Since translation involves conveying the same message from one language and giving it the same meaning in another, these inaccuracies cannot be ignored. The fact that the translator must read the source document and interpret it in the target language is one of the most important and fundamental steps in the translation process. As a result of a poor reading process at this point, a beginning translator could make mistakes. Consequently, what correctly appears to be linguistically comparable may commonly qualify as "translationally" nonequivalent, which is how a translation error is described, (Neubert & Shreve, 1992, p. 5).

It is observed that, some of the students' translations are not matching the original content of the text, but some are very far from the original text. Consider the following table which contains the three paragraphs that taken from Taha Hussein's *The Nightingale's Prayer*:

Table No. (5): Some examples of students' translation errors: ICE

N O.	Original Texts	Target Text as translated and as written (Spelling and Grammatical errors) by the students
1	<p>بالك من ليل طويل بغيض، لم نعرف فيه راحة ولا أمناً ولا هدوءاً، وإنما كنا فيه نهب الندم المضمني على مافات، والخوف المهلك مما هو آت، والضيق الشديد بما نحن فيه، والليل بطول ويطول، كأنه يحمل أثقالاً لا قبل له بها ولا قدرة له على المسير معها، فهو يزحف زحفاً بطيئاً أشد البطء، والهَم يغشي نفوسنا، وهذه الخواطر المنكرة تدور في رؤوسنا دوراناً متصللاً يكاد يُفنيها. ولكن ما هذا الصوت الذي يشق هذا السكون الذي نحن فيه كأنما أخرجنا من نوم عميق؟ إنه صياح الديك يودع الليل ويؤذن بمقدم الصبح. بماذا تصيح أيها الديك؟ وبماذا تريد أن تتبيننا أو تتنبأ لنا؟ ... وهذا الهواء بضرب وبضرب معه صوت المؤذن يدعو إلى الصلاة، والناس يستيقظون ويخرجون من منازلهم أفراداً بين ذاهب إلى المسجد وذاهب إلى الحقل، ونحن نستقبل هذا الصبح الشاحب بنفوس شاحبة وقلوب واجفة ووجوه حائلة... وهذان الجملان هُينا للرحيل. وهذا خالنا قد قام عندهما كأنه الشيطان...</p>	<p>fibre of the long dreadful. Not portion at relief neither security relief soothe as of remorse proceed to at on time at time. The nerroussness to to come the impatience of us fiter the long of long. the desperation creep on all fours at four, the MurMur the ours elves this take a chance at chance. But this see also phonetic the saelent the us. As the see also phonetic the people wake up to go back of hous to go.</p>
2	<p>ها أنت ذا أيها الطائر العزيز تنشر في الجو المظلم الساكن ندائك السريع البعيد كأنه استغاثة المستغيث ... ما خطبك؟ وما أنباؤك؟ وما الذي يغريك بي ويسلطك علي؟ لا أكاد امضي في النوم حتلى تسرع الي فتوقظني، كأنما أخذت على نفسك أو اخذ غيرك عليك عهدا ألا تخلي بيني وبين النوم، وكأنما كلفت نفسك أو كلفك غيرك ان توقظني اذا تقدم الليل لتظهر لي من الأمر ماكان خليقا ان يفوتني ان انا استسلمت للاحلام... ابعث ندائك سريعا بعيدا او لا تبعثه، فقد ايقظتني، وما ارى اني ساعود الى النوم دون ان اشهد شيئا كالذي شهدته بالامس حين كانت اختي ذاهلة كأنما تنتظر اخبار السماء. اني أتهيا للنهوض اليها، ولكن ندائك لا ينقطع، إن لك لساناً.. ماذا! ماذا أيقظ اظير؟ اني لأسمع خفق اجنحتها كأنها خرجت من أوكارها حائرة مضطربة في هذا الجو المخيق.</p>	<p>O, oh cherished bird you spread in a darK, Calm Whater Your speed, and far announcement he is look liKe aPPEal for aid for a Person how need...What's Wrong With You? and What's your new? and Whath that thinK Which maKes you lemPt and maKe you Wathing me? I barely Still to Sleep and You quickLy Come to me to maKe me WaKe, You look liKe Someone maKe Promiese for yourself or Someone eless maKe you to taKe Promiese never maKe me Sleep, You look liKe you maKe someone SPonSor or maKe another one Sponser to maKe me WaKe up if became Midnight to Show me What may be I can Wgathed if I Surrender to the dream...! Mission Your Proclamation quieKly and far or never miSSion it, You maKe me WaKe up, and I don't thinK I bacK to SleepWithout I see Somethink liKe I saw him yesterday, When my sister was intersteing When She was look for new's of SKy. I am ordy WaKe up to her but You</p>

		call never StoP You are great one What maKe bird WhaK up. I am not her her Wings. its looK liKe Went her home in a herbal Whather.
3	ها أنت ذا أيها الطائر العزيز تنشر في الجو المظلم الساكن ندانك السريع البعيد كأنه استغاثة المستغيث ... ما خطبك؟ وما أنباؤك؟ وما الذي يغريك بي ويسلطك علي؟ لا أكاد امضي في النوم حتلى تسرع الي فتوقظني، كأنما اخذت علي نفسك او اخذ غيرك عليك عهدا ألا تخلي بيني وبين النوم، وكأنما كلفت نفسك أو كلفك غيرك ان توقظني اذا تقدم الليل لتظهر لي من الأمر ما كان خليقا ان يفوتني ان انا استسلمت للاحلام... ابعث ندانك سريرا بعيدا او لا تبعته، فقد ايقظتني، وما ارى اني ساعود الى النوم دون ان اشهد شيئا كالذي شهدته بالامس حين كانت اختي ذاهلة كأنما تنتظر اخبار السماء. اني أتهدأ للنهوض اليها، ولكن ندانك لا ينقطع، إن لك لشأنا.. ماذا! ماذا أيقظ اظير؟ أني لاسمع خفق اجنحتها كأنها خرجت من أوكارها حائرة مضطربة في هذا الجو المخيق.	This is dear bird, disperse your fast appeal far in dark air like call for help. What matter? and what ezpectation? and what it tation me and to set up as absolute me? I Can't sleep even to be hasty to waKe me, liKe taKe pledge about your self or someone take pledge about your self not truly between me and between Sleep, liKe to bother your self or Someone to bother to wake me if night prove, I am Surrender to dream ...! Sent your appeal fast away or not sent, yoy waKe me, I can't back to Sleep what! what waKe a bird ? I can't hear

As we can see, the students' translations do not belong to any of the five required paragraphs in the literary translation exam. The relationship between a word and what it refers to or describes as seen by the speakers as true or false is known as the propositional meaning (Baker,1992). The above type of stylistic errors fall under this category: incorrect etymology of a word, some students choose the incorrect word's alternative meaning (See Appendix No.2). The aforementioned instances highlight the students' difficulty using the dictionary. Most likely, he or she quickly chooses a word's first definition without taking into account the possibility of another meaning that would be better suited to the context. Translators should receive training on using dictionaries in order to solve the issue. However, using a dictionary alone is not advised because it is dull. In reality, it ought to be done to facilitate reading. The translators will gain reading comprehension while also learning effective dictionary use.

4. Conclusion & Suggestions

In the light of the above study the researcher comes to the following findings:

1. In literary translations from Arabic to English or from English to Arabic, students face difficult rendering style issues. Their errors in translating style are mostly due to their attention on words as isolated entities, when their main purpose should be to perform a particular function as well as feasible, and the nuances of each word translation should be subjugated to this task.
2. The stylistic errors in the students' literary translations are the product of linguistic transfer, according to the analysis. As a result, students should be entirely familiar with the procedures for properly utilizing dictionaries, such as determining the correct meaning of terms, distinguishing between connotative and denotative meanings, and finally selecting the appropriate synonym. That is, reading the definitions and explanations of words, checking the pronunciation and spelling of a word, as well as finding the precise grammatical information about a word are all examples of this.
3. The majority of the grammatical errors discovered in this study are attributable to a lack of target language understanding, which could imply that pupils have not received enough input in their writing ability. As a result, English language teachers should be trained in a variety of unique teaching methods and approaches that may be used in the classroom to assist students completely comprehend the English language system. To put it another way, teachers need to devote more time to practicing productive skills, notably writing.

4. It is clear from what was mentioned in the selected examples of students' translations that most translation students do not have full knowledge and understanding of the so-called rules of punctuation, so they write the English letters as they like. For example, they write some of the letters in their capital form in the middle of the word: **miSSion , maKe, WaKe, thinK , back, TrusT, abouT, wiTh, NoMad, iN, SiSter, etc.**
5. In the light of this study, it was suggested to the Ministry of Higher Education and Scientific Researches / the Sectorial Committee to add a composition writing (Two) for the second year students and an essay writing for the third year students in the departments of translation. The fact is that composition writing is taught at the first year- only- in the translation departments, so adding it to two other stages will develop students' writing skill and thus help them overcome the issue of making stylistic errors with the four types.

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Appendixes

1. Appendix No. (1): The Original Arabic Texts – The Five Paragraphs

- وقد اطمأنت الدار بلإعرابي، ولقيي من كرم مُضيفه وبشاشته ما أرضاه ، فلما مضت ساعة أو ساعات والناس مُجتمعون حول عُمديتهم يخوضون فيما تعودوا أن يخوضوا فيه من الحديث، قال فجأة: إن لنا عندك ودائع يا عمدة، فاردد علينا ودائعنا! فالله يأمر أن تُؤدى الأمانات الى أهلها. قال العمدة: ودائعك محفوظة لك، مردودة عليك يا شيخ العرب، فما ذاك؟ قال الإعرابي: امرأة أقيلت من أيام ومعها فتاتان ، سألتك الضيافة فأويتها وأويت ابنتيها وأحسنت لقائهن وأكرمت مئاهن، ونحنُ أعرف الناس بحق الكرام. قال العمدة: وما أنت وهذه المرأة وأبنتاها؟ قال الإعرابي: هي أختي. قال العمدة: فقد نزلن على الرّجب والسعة، وما فعلت إلا ماكان يجب عليّ، وماتفع هذه الدور إذا لم تفتح لإيواء الغرباء! ولكن ودائعك ياشيخ العرب لن تُرد عليك حتى تقيم بيننا حيناً فتسمع منا ونسمع منك فإن حديث الأعراب يسلينا ويرضيها،...

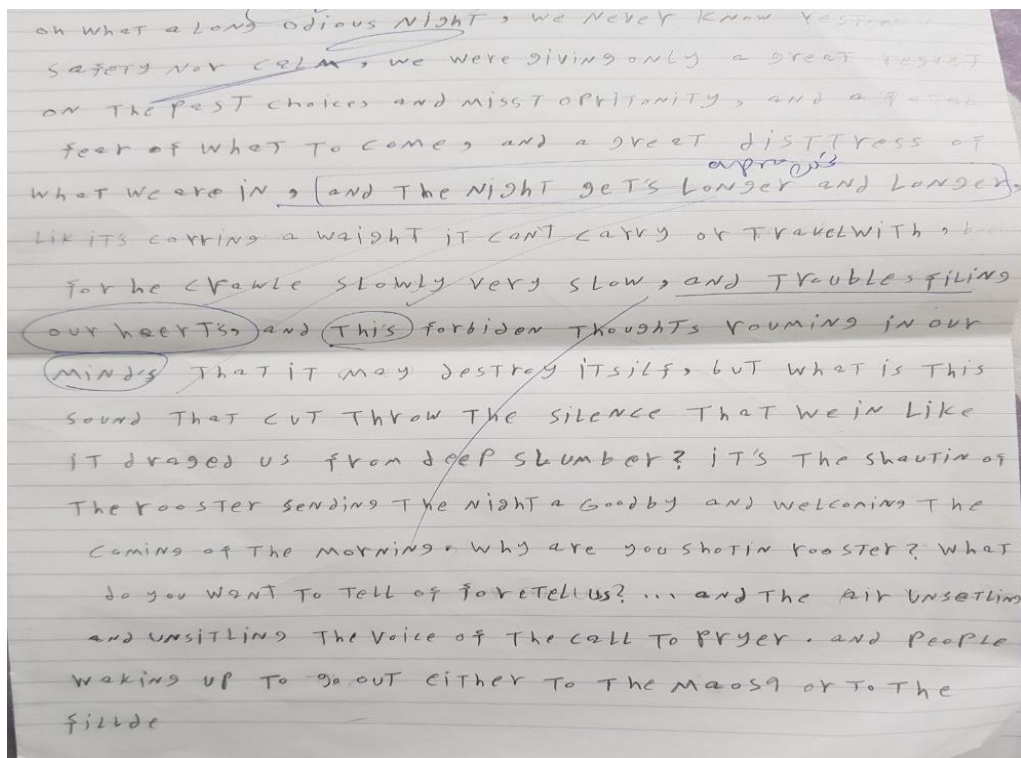
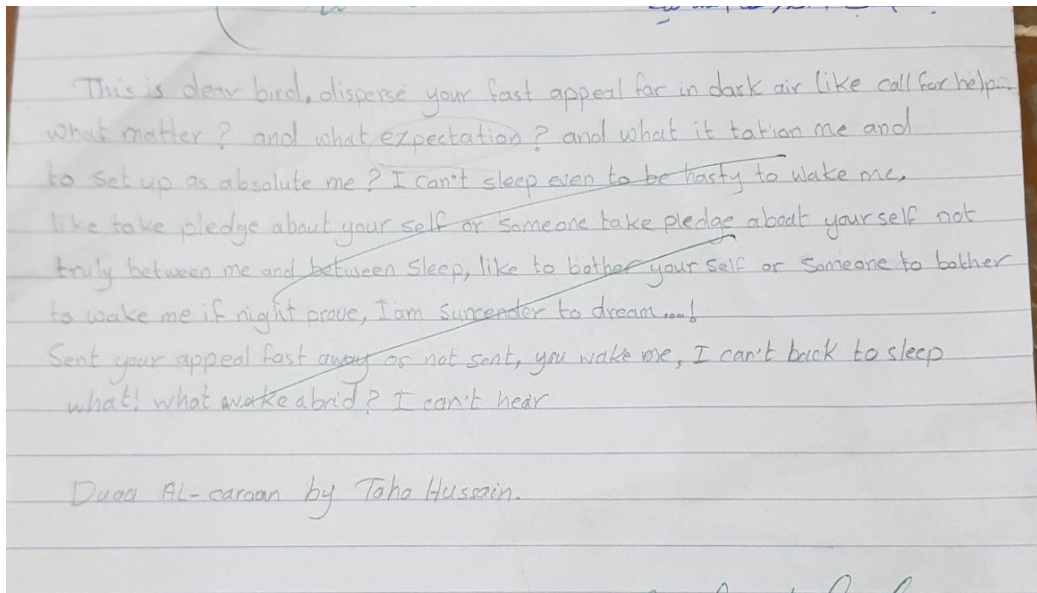
- يالك من ليل طويل بغيض، لم نعرف فيه راحة ولا أمناً ولا هدوءاً، وإنما كنا فيه نهب الندم المُضني على مافات، والخوف المُهلك مما هو آت، والضيق الشديد بما نحن فيه، والليل يطول وطول، كأنه يحمل أثقالاً لا قيل له بها ولا قدرة له على المسير معها، فهو يزحف زحفاً بطيئاً أشد البطء، والهَم يغشي نفوسنا، وهذه الخواطر المُنكرة تدور في رؤوسنا دوراناً متصللاً يكاد يُغنيها. ولكن ما هذا الصوت الذي يشق هذا السكون الذي نحن فيه كأنما أخرجنا من نوم عميق؟ إنه صياح الديك يودع الليل ويؤذن بمقدم الصبح. بماذا تصيح أيها الديك؟ وبماذا تريد أن تُنبئنا أو تتنبأ لنا؟ ... وهذا الهوا يضطرب ويضطرب معه صوت المؤذن يدعو إلى الصلاة، والناس يستيقظون ويخرجون من منازلهم أفراداً بين ذاهب إلى المسجد وذاهب إلى الحقل، ونحن نستقبل هذا الصبح الشاحب بنفوس شاحبة وقلوب واجفة ووجوه حائلة... وهذا الجمال هينا للرحيل. وهذا خالنا قد قام عندهما كأنه الشيطان...

- وربما وصل إلينا من حين إلى حين صوت بعيد يأتينا من يمين أو من شمال فننكره ونرتاع له وهو نداء بعض الطير ولعله نداء اليوم، وربما ارتفع صوت خالنا ببعض غناء البدو فرجع ترجيعاً جميلاً مخيفاً معاً، ولكنه لا يتصل إلا قليلاً ثم ينقطع. ويمضي خالنا في حديثه مع أمنا، أو يغرق خالنا وتغرق أمنا في الصمت العميق، وأنا وأختي نسمع لهذا كله ونتحدث في شيء من الهمس الخائف الوجل كأنما نفر من شيء نخافه أو نُقدم على شيء نخشاه.... وسكون الليل يثقل شيئاً فشيئاً، وظلمة الليل تزداد كثافة من حين إلى حين، ونفوسنا تريد ان تهيم في سكون الليل وتختلط بهذه الظلمة وتود لو احتواها النوم، ... والجمالان يسعيان في جد ونشاط. ثم يرتفع صوت خالنا غليظاً مخيفاً، كله شر وكله نذير: هنا يجب الأن نزل. وما هي إلا أن يناخ الجمالان ولم تستطع واحدة منا أن تقول حرفاً أو أن تنطق بكلمة أو أن تفكر في شيء، ... وهذا خالنا قائم كالشيطان، وهو يأمرنا في غلظة وعنف أن نزل ...

- ها أنت ذا أيها الطائر العزيز تنشر في الجو المظلم الساكن ندائك السريع البعيد كأنه استغاثة المستغيث ... ما خطبك؟ وما أنباوك؟ وما الذي يغريك بي ويسلطك عليّ؟ لا أكاد امضي في النوم حتلى تسرع اليّ فتوقظني، كأنما أخذت على نفسك أو اخذ غيرك عليك عهداً ألا تخلي بيني وبين النوم، وكأنما كلفت نفسك أو كلفك غيرك ان توقظني إذا تقدم الليل لتظهر لي من الأمر ماكان خليفاً ان يفوتني ان انا استسلمت للاحلام... ابعث ندائك سريعاً بعيداً او لا تبعثه، فقد ايقظتني، وما اري اني ساعود الى النوم دون ان اشهد شيئاً كالذي شهدته بالامس حين كانت اختي ذاهلة كأنما تنتظر اخبار السماء. اني أتهباً للنهوض اليها، ولكن ندائك لا ينقطع، إن لك لشأناً .. ماذا! ماذا أيقظ اظير؟ أني لأسمع خفق اجنحتها كأنها خرجت من أوكارها حائرة مضطربة في هذا الجو المخيق.

- هذه الفتاة البرينة لم تعرف بؤس النفس قبل الآن ، وهي تستقبل الشقاء الآن مظلماً قاتماً ثقيلاً... لم تعي ولم تسعي إليه، وإنما أكرهت عليه.. وهي الآن غريق مشرفة على الموت، تريد ان تقاوم وتجاهد الموت ما وسعها الجهاد لا تجد ما تعتمد عليه ... وهذه المراة التي لم تبلغ الشيخوخة بعد ولكنها قد فرضت على نفسها حياة الشيوخ : حرمان متصل ، وانصراف عن كل ما في الحياة من مباحج، والإكتفاء بما يقيم الأود ولا يدني من الموت ، ونظر متصل الى هذا الماضي القريب الذي يملؤه الحزن ويفعنه الاسى،... وإنها لفي ذلك محزونة لأمسها، يائسة من غدها ، معرضة عن يومها، وإذا الحياة تنكشف لها عن خطب ثقيل، ليس أقل... من خطوب حياتها الماضية ، فهي تنظر وراءها فلا ترة إلا ظلمة ، وتنظر امامها فلا ترى إلا ظلمة ، وتنظر عن يمين وعن شمال فلا تجد عوناً ولا نصيراً. لقد انكرتها الاسرة وجفاها الأهل وفتتها القرية واصبحت وحيدة تعول ابنتين بانستين...

2. Appendix No. (2): Some pictures of samples concerning the students' translation



fibre of the long dreadful, not portion at
 relief neither security relief so of he as
 of remorse proceed to at a time at
 time the nervousness to to come the
 impatience of us fibre the long of
 long the desperation creep on all fours
 at four, the my myr the ours elles
 this take a chance at chance, but
 this see also phonetic the saelen t
 the us, as the see also phonetic the people
 wake up to go back of hours to go.

The home tranquil to the bedouin man
 and he to get of generosity stewardess
 and what , and whereas
 passing on hour or hours and people
 about thier swords they take up
 in what they that they
 talking along, he said
 that us about you charges ,
 to giving to us our charges?
 to Allah imparitive that we to
 giving the charges to family.
 the mayor said (the charges)
 in saved to your and to gave
 to your (Ya) the old man
 the Arab