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وزارة التعليم العالي والبحث العلمي  
جامعة الأنبار



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مجلة جامعة الأنبار للغات والآداب

# مجلة جامعة الأنبار للغات والآداب

مجلة علمية فصلية محكمة  
تعنى بدراسات وأبحاث اللغات وآدابها

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## مجلة جامعة الأنبار للغات والآداب

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## Overtly Erroneous Errors in the Learner-Oriented Arabic Version of Barclay's *The Rosary* Using House's TQA Model

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### ABSTRACT:

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This study investigates translation errors in the learner-oriented Arabic version of Florence Barclay's novel *The Rosary*, translated by Ilham Al-Jalili into *المسبحة (Al Misbaha)*. While this version was designed as a simplified bilingual edition to assist learners of English by presenting the source and target texts side by side, the translation introduces numerous errors that compromise both fidelity and pedagogical value. The study adopts Juliane House's translation quality assessment model (TQA) (2015), which distinguishes between overtly erroneous errors (such as significant or slight change in meaning; denotative mismatches, breaches of the target language system), and covertly erroneous errors (such as mismatches in field, tenor, and mode). Although covert errors were also identified, their role was secondary compared to the prevalence and impact of overtly erroneous errors, which is the primary focus of this study. The findings reveal that most overtly erroneous errors are characterized by significant or slight changes in meaning, denotative mismatches, and breaches of the target language system. The study highlights the risks inherent in simplified, learner-oriented translations, arguing for a more balanced approach to pedagogical translation, where accessibility is achieved through clarity and controlled simplification rather than distortion.

**Keywords:** Translation errors, House model, learner-oriented translation, *The Rosary*, overtly erroneous errors, simplified translation.

### الأخطاء الظاهرة في الترجمة العربية الموجهة للمتعلم لرواية المسبحة

للكاتبة باركلي بتطبيق نموذج هاوس لتقييم جودة الترجمة

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المستخلص

تتناول هذه الدراسة أخطاء الترجمة في النسخة العربية الموجهة للمتعلمين من رواية "المسبحة" لفلورنس باركلي، والتي قدمت ترجمتها إلهام الجليلي. صُممت النسخة المترجمة لتكون بشكل طبعة ثنائية اللغة مبسطة تهدف إلى مساعدة متعلمي اللغة الإنجليزية من خلال عرض النص الأصلي والنص المترجم جنباً إلى جنب، إلا أن الترجمة أفرزت العديد من الأخطاء التي أضعفت من دقتها وقيمتها التعليمية. يعتمد البحث على نموذج جوليان هاوس لتقييم جودة الترجمة (٢٠١٥)، والذي يميز بين الأخطاء الظاهرة (overtly erroneous errors) مثل مثل التغيير الجسيم أو الطفيف في المعنى، والتحريرات الدلالية، والإخلال بنظام اللغة الهدف، وبين الأخطاء الخفية (covertly erroneous errors) التي

تنتج عن عدم التطابق في المجال (field)، والدور الاجتماعي (tenor)، والوسيط أو الأسلوب (mode). ورغم رصد بعض الأخطاء الخفية، إلا أن دورها كان ثانوياً مقارنة بشيوع وتأثير الأخطاء الظاهرة والتي هي محور البحث الحالي. تُظهر النتائج أن معظم الأخطاء الظاهرة نتجت عن التغيير الجسيم أو الطفيف في المعنى، والتحريفات الدلالية، والإخلال بنظام اللغة الهدف. وتؤكد النتائج على المخاطر الكامنة في الترجمات المبسطة الموجهة للمتعلمين، داعيةً إلى اتباع نهج أكثر توازناً في الترجمة التعليمية، حيث تتحقق إمكانية الوصول من خلال الوضوح والتبسيط المُتَّكَم فيه بدلاً من التشويه. الكلمات المفتاحية: أخطاء الترجمة، نموذج هاوس، الترجمة الموجهة للمتعلمين، المسبحة، الأخطاء الظاهرة، الترجمة المبسطة.

## 1. Introduction

The Arabic version under analysis, that of *The Rosary* by Florence Barclay, a popular English-language novel first published in 1909, was made available in bilingual English language learner format. However, such an educational objective does not negate the need for evaluating the translation, particularly regarding accuracy, clarity, and communication effectiveness. The relevance of the current study lies in its dual impact on literary translation and translation pedagogy disciplines. By choosing learner-oriented simplification types, and unlike most previous error analysis studies that focus on technical or functional texts, the current research anticipates the importance of maintaining high standards of translation even in learner-oriented translation. The study is informative by explaining how simplification in pedagogy can lead to errors that hinder comprehension and cultural awareness for both translators and educators, and other curriculum designers. In addition, by illustrating how House TQA model can be applied in the classification of errors in bilingual literary translations, the study also contributes to the field of methodology by showing how the model can be applied in areas other than its original target.

Translation implies the transfer of meaning, tone, and functionality of one culture and language to another, so it is not only a linguistic, but a multi-layered intercultural and interpretative process. In literary translation, this process becomes more sensitive, as the translator must take into account not only the semantic and grammatical accuracy of the text, but also its aesthetic, rhetorical, and emotional aspects. Literary translation, according to Bassnett (2014), involves negotiating meaning across the borders of the two cultures, wherein equivalence is no longer a mechanical process but a creative process. This negotiation is even more complicated when translations are aimed at pedagogical use, since the simplification strategies that are used to make the translation comprehensible can easily lead to the loss of precision.

One of the fields where these conflicts are particularly evident is learner-oriented or parallel-text translations, the main goal of which is to facilitate the acquisition of the second language. Though these translations often reduce vocabulary and sentence format to allow the reader who may not understand the original language, these translations result in a loss of the authenticity of the original text. According to Baker and Saldanha (2009), one of the most widespread translation universals is simplification, which, however, leads to the risk of the flatness of complex meanings and richness of emotions, and this problem is of particular importance in a literary context.

In this study, *The Rosary* was chosen because it is published in a simplified Arabic version, making it easier for learners to understand. This version is, however, more susceptible to superficial distortion due to pedagogical adaptation. The accessibility and

simplification of such versions make them particularly prone to serious errors, such as literal translation, semantic distortion, and violations of the target language's grammatical rules. Because the novel relies on detailed description and a conversational style, it serves as a valuable resource for studying how simplification strategies can lead to overtly erroneous errors.

### 1.1 Research Problem

Pedagogical versions of literary translation are often simplified and directed towards learners. However, in their focus on accessibility, they may convey serious errors that affects meaning, compromise stylistic integrity, and misrepresent the original text. Therefore, these errors should be systematically analyzed to determine how they are reflected in educational translations and the extent to which simplification affects translation accuracy. Main research questions could be summarized as:

- What are the most common overtly erroneous errors, as identified in the House TQA Model (2015), in the Arabic learner translation of the Rosary?
- What role does pedagogical simplification play in learner-oriented translation in the emergence of overtly erroneous errors, and what does this mean for the accuracy of translation in educational literature?

### 1.2 Research Objectives and Significance

This study aims to identify and classify serious errors in the Arabic version of "Al-Masbaha" (The Rosary) intended for learners, using House's translation quality assessment model (2015). It is valuable in the field of translation studies, as it demonstrates the vulnerability of simplified educational translation to loss of accuracy and highlights the importance of House's model in literary translation for learners. It also provides valuable information for translators, teachers, and publishers on how to maintain translation accuracy without compromising educational goals.

## 2. Literature Review

### 2.1 Translation Errors in Literary and Learner-Oriented Texts

Translation errors in literary and learner-oriented texts have become a subject of academic interest, particularly given the conflict between translation accuracy and pedagogical approaches. Literary translation requires sensitivity not only to semantic meaning but also to subtle stylistic differences, narrative style, and cultural context, all of which are susceptible to misinterpretation in simplified learner-oriented versions (House, 2015). Research on learner-oriented translations has shown that simplification mechanisms (such as lexical, grammatical, and interpretive simplification) tend to produce errors, such as mistranslation and violations of target language rules, which can mislead learners and undermine the integrity of the texts (Pym, 2014; House, 2015; Soltani et al., 2020). Furthermore, pedagogical studies in translation indicate that these errors are highly complex because students often view educational translations as the original language models (Kearns, 2020). Therefore, the continued occurrence of errors in literary texts directed to learners raises fundamental questions concerning quality control, the role of educational responsibility, and the ethical aspect of translation practice.

The use of cultural references in literary works is one of the challenges that has been serious and will continue to be a challenge to translators. According to Newmark (1988), culture-specific items (CSIs) refer to historical references, idiomatic expressions, social customs, and symbolic patterns that are often not directly equivalent in the target language. The transfer of these elements requires that the translators find a compromise between the faithfulness to the original text and cultural adaptation to the target audience. In situations

involving dealing with texts aimed at language learners (such as simplified or parallel editions), the translator could choose to exclude or generalize certain elements, making the texts easier to read but at the same time scattering the cultural context (Aixelá, 1996). This conflict is even more evident in Arabic-English translations because the linguistic and socio-cultural gap between the two languages is very significant in the latter (Ghazala, 2011). While such modifications motivated by pedagogical considerations are educational, they carry the risk of changing important elements of the original culture, thereby affecting the credibility of the story and its comprehension by readers.

Empirical research in literary translation has long pointed to the risk of cultural misrepresentation that ensues when idioms, metaphors, and expressions that have their contextual basis are translated too simplistically or too literally. Venuti (1995) defined the idea of domestication and foreignization as broad techniques of cultural exchange and argued that domestication can obliterate cultural difference in order to fit the target audience. Most learner-oriented translations have become a dominant trend toward domestication because these texts are usually created with the primary goal of making them easy to understand and of improving their cultural accessibility to novice readers. Domestication is frequently used in educational settings in order to decrease the cognitive load and increase readability, especially in literary works where cultural and stylistic elements that are unfamiliar to a person may impede the interpretation process (Venuti, 1995; Laviosa, 2014). Such editorial choices, according to Katan (2014), create a process of "cultural flattening" which hides the intent of the author communicating. Though these distortions can be beneficial in the language learning process, they affect the integrity of the literary experience and weaken intercultural comprehension.

## 2.2 Translation Error Typology: House Model

The TQA model introduced by Juliane House (2015) offers a rather solid model of analysis of translation errors. Her model differentiates between the overt errors (such as linguistic and grammatical errors) and the covert errors, the more serious pragmatic errors (such as inappropriate tone and register). She stresses the importance of pragmatic and interpersonal meaning to be retained in translation in order to maintain the functional equivalence, particularly in scenarios when the target text aims at fulfilling both communicative and educational functions. The use of this model allows the researcher to evaluate the fidelity of a translation as well as its functionality in replicating the text and communicative functionality of the source text.

At the core of House's model is the importance of distinguishing between overtly erroneous errors and covertly erroneous errors. If a functional incompatibility negatively impacts the communicative intent of the text, then covert errors become apparent, while overt errors are more readily apparent in the surface of the translation.

The model of House considers the evaluation of the quality of translation in relation to the linguistic factors and the communicative intention attained in the target language. Thus, to comprehend her model, one needs to comprehend the role that is played by each text, which is different than the role played by language itself. House contends that translation errors are made when the content, purpose, or effect of the source text does not get appropriately expressed in the target language (Huyen, 2025).

### A. Overt Translation and Overtly Erroneous Errors

For House, overt translation is where the receptors of the translation text are not directly addressed; the addressees are aware that the text is a translation and not a "second original". In such translation, the source text is linked in a certain way to the source language

community and culture. She supposes that the direct correspondence of the original purpose of the original text cannot be present in the case of overt translation. Either due to the connection of the source text to a historic non-repeatable event that has a specific time, place, and audience, or due to the exceptional status of the source texts (such as literary texts) within the source culture, as in the case of some literary texts (House, 2015), (Alouani and Chaalane, 2019).

These are the more traditional types of overtly erroneous errors as identified by House (2015):

- Wrong Selections: This involves a significant or slight change in meaning through choosing a target language term that does not accurately reflect the denotative meaning of the source.
- Omissions, Additions, and Substitutions: These errors include the unjustified deletion, insertion, or replacement of content, which House categorizes as denotative mismatches.
- Breaches of the Target Language System: This refers to ungrammatical or counterintuitive structures that violate the rules or norms of the target language.

### ***B. Covert Translation and Covertly Erroneous Errors***

House (2015) refers to covert translation as translation that is accepted as an original production in the foreign culture. This translation is considered covert because it is not a translation of a source text, but was probably produced independently. A covert translation is therefore a translation, the origin text of which is not bound to the source language and culture, as it does not specifically appeal to a specific audience of the source culture. To be more precise, as described by House (2015), covertly erroneous errors are those in which the translator fails to reproduce the functional profile of the text in the source, i.e., when the TT does not present the same contextual or situational equivalents of meanings that the text in the ST presented. Such errors are determined by discrepancies in the dimensions of the register, and they include:

- Field: the topic or social action of the text. Field errors are made when the translator distorts or misinterprets the content or topic of interest of the ST.
- Tenor: the pattern of interactions among the participants, including formality levels, social roles, and emotional orientation. The errors with tenor occur when the translator changes the model of personal speech, such as making a formal statement too colloquial or the opposite.
- Mode: the channel (spoken, written, mixed) and rhetorical structure of the text. Errors in this case are such that the communicative structure, cohesion, or medium of text that the translator modifies negatively impacts the readability and coherence.

### **2.3. Barclay's *The Rosary* and Style of Writing: An Overview**

Florence Barclay (1862-1921) is a British novelist known for her sentimental and morally instructive style of fiction, which was a mix of Victorian romanticism and religious motifs, in which she tended to write about good characters and redeemed love. However, in contrast to the more liberal authors of her era, Barclay adhered to the time-honored ideals in her writings, focusing on religious beliefs, self-sacrifice, and self-control. *The Rosary* is an example of her typical style, melodramatic but honest, with emphasis on inner beauty and higher providence. Her books were widely acclaimed, though some critics dismissed her novels as sentimental. Middle-class readers were attracted to her novels as she did not focus on serious matters and gave them refreshing entertainment. In popular fiction of the early 20th century, Barclay continued to have an impact, between the Victorian morality stories and modern romance novels (Trodd, 2018; Hipsky, 2011).

*The Rosary* is a romantic novel written by Florence Barclay, and it was first published in 1909. The novel was an immediate bestseller with its mixture of romance, spirituality, and

emotions, which charmed the readers. It narrates how a plain yet noble-hearted woman, Jane Champion, falls in love with a famous tenor, Garth Dalmain, only to worry that she is not beautiful enough to be with him. The title of the novel is connected with the name of the rosary beads, which depict themes like faith and love in the story. *The Rosary* achieved tremendous success in the early twentieth century, with millions of copies sold, and it was translated into many languages, including Arabic. Its success was also due to its morally encouraging emotional tone, which appealed to readers who enjoyed its Christian connotations and dramatic plot twists (Folks, 1981; Lewkowicz, 2012; Sutherland, 2015).

#### 2.4. Arabic Translations of *The Rosary*

In 2013, a direct bilingual version of *The Rosary* was released by Modern Library Publishers (Al-Maktaba Al-Hadissa: Publishers- in Lebanon) and translated by Ilham Al-Jalili. This edition was a learner-oriented translation, as written in the introduction to the translated version, which was translated to serve English language and translation students. The translator chose a parallel-text structure, with every page of the English original text corresponding to a page on the opposite side with the Arabic translation placed. This would allow readers to compare the linguistic and stylistic structures directly. It is, however, much shorter than the actual novel and is mostly centered on the main events, with several descriptive and narrative details being excluded. This simplified version comes with only 177 pages compared to the 389 pages in the original version of the novel in English in 1909, representing a significant omission aimed at making the work easier to teach and more pedagogically accessible.

It should be mentioned that *The Rosary* had already been translated into Arabic, in full, by Najeeb Mikhail Bishara in 1958 by Kitabi publications (Cairo – Egypt), and issued, in two complete volumes: the first volume of 231 pages, and the second of 296 pages. The translation by Bishara kept the same text and maintained the literary tone of Barclay that had placed the novel as one of the highest selling book of the first half of twentieth-century English fiction. In comparison, the educational translated version by Al-Jalili in 2013 is a pedagogical simplification of the text, in the sense that it seeks to learn the language, as opposed to preserving the literary style. This makes it an ideal case study of linguistic and semantic errors that can occur during simplification in literary translation (Barclay, 1910; Barclay, 1958; Barclay, 2013; Schmitt, 1997). The full Arabic translation is discussed here to provide historical and functional background, as well as highlight the shift in approach between full-length literary translation and learner-centered, simplified translation, which justifies the choice of the learner-oriented version and explains why it is more prone to overtly erroneous errors.

### 3. Methodology

This study employs a comparative-analytical approach to explore translation errors in the Arabic translation of Florence Barclay's novel *The Rosary*, which was done in a learner-oriented manner. As mentioned earlier, the primary focus of this study is on overtly erroneous errors, as they were found to be the most recurrent and most disruptive. The source materials to be used in this study are 30 excerpts of the Arabic translation of *The Rosary* by Ilham Al-Jalili issued in the form of a bilingual edition aimed to assist learners of English by presenting the source and target texts side by side. The analysis conducted a multi-stage process, based on House's (2015) TQA model. First, each selected excerpt of the original text was compared with its translated version to identify inconsistencies. Second, the identified mistranslations were categorized into predefined categories of overtly erroneous errors. Third, each error was examined in the context of its potential impact on meaning and clarity within a learner-centered teaching methodology. Finally, alternative translations were

presented to demonstrate how the error could be corrected while maintaining accuracy and readability. The study employed a purposive (criteria-based) sampling method. Selection criteria included the presence of overtly erroneous errors according to the House Translation Quality Assessment Model, such as significant or slight change in meaning; denotative mismatches, breaches of the target language system.

#### 4. Data Analysis and Discussion

This section uses the TQA model by Juliane House to analyze the translation of the novel *The Rosary* by Florence Barclay into Arabic with reference to thirty chosen excerpts as follows:

1.

ST	TT
<b>Climbing plants covered its walls and saved it from ugliness (page 7)</b>	غطت النباتات المتسلقة جدرانه بمنظرها القبيح (page 6)

The sentence inaccurately suggests that the plants themselves were ugly, rather than implying that they concealed the building's ugliness. This is an evident overtly erroneous errors showing a significant change in meaning as described by House (2015). The translator ignores the semantic meaning of the original statement, and instead of the relationship between the agent (plants) and the attribute (ugliness) being mutually dependent, it is reversed. The plants are no longer shown as an enhancing aspect; they are now being shown as one of the sources of ugliness. An alternative translation could be: "خفتت من قبح جدرانه وجود" or "غطت النباتات المتسلقة المنظر القبيح للجدران".

2.

ST	TT
<b>A strange-looking person stepped out on to the terrace. (page 7)</b>	شخصية غريبة المنظر تسير في الممر الصخري (page 6)

The most significant mistranslation is that the word "terrace" is translated as "الممر الصخري" and it changes the spatial and functional interpretation of the location. In the English language, a terrace is a description of an open and usually elevated outside space near a building, usually linked with recreational activities, entertaining, or attention to a scenic landscape. The translation into "ممر" (a passage) or even "ممر صخري" (a rocky path) redefines the scene and eliminates its narrative sense of exposure, openness, and passage. This mistranslates the manner of the initial description since the falsification of space influences the way the reader forms a picture of the scene and perceives the mood. It also reduces the positioning or setting-action congruence (i.e., stepped out onto), which undermines the interaction of the narrator over the action. It could be translated as: "شرفة او باحة". An alternative translation could be: "شخصية غريبة المنظر تسير في الشرفة".

3.

ST	TT
<b>Two men servants came down from the terrace carrying tea tables (page 13)</b>	اتي من الممر اثنان من الخدم. الرجال يحملان مناضد الشاي (page 12)

To begin with, the term "الخدم الرجال" incorrectly demonstrates gender in a manner that does not imply the same in the Arabic norm. Although the original has the term men servants, to avoid confusion with female staff, Arabic conventions can imply gender where required as

"خدامان", so the term الرجال (men) is unnecessary, and the phrase appears unnatural. Secondly, an inaccuracy in the translation of *table* by using the word "منضدة" brings a semantic inaccuracy. In contemporary Arabic, a more formal, literary, or decorative sense is attached to the word, and it is rarely used to refer to informal tea tables; the more correct and idiomatic synonym is, in this context, "طاولة شاي". An alternative translation could be: *أتى خادمان من الشرفة يحملان طاولات الشاي*.

## 4.

ST	TT
And in a few minutes, the tables were covered with beautiful silver plates (page 13)	وعلى مدى دقائق قليلة امتلأت المناضد بصحون فضية (page 12)

The sentence presents a stylistically awkward and unidiomatic structure to the Arabic version of the phrase in a few minutes. The literal translation of the phrase, which is translated as "وعلى مدى دقائق قليلة", contains English syntax but does not reflect the natural Arabic usage (which would translate the phrase as "وفي غضون دقائق"). House (2015) classifies such an incompatibility to overtly erroneous error, in this case, a violation of the target language system, when the translation does not correspond to the stylistic and grammatical conventions of the TL. Even though the lexical resources can be understood, there is a break in the mode of communication as a result of the unnatural phrasing, and this could be confusing or distract the reader, particularly in a literary environment. An alternative translation could be: *وفي غضون دقائق، امتلأت الطاولات بأطباق فضية جميلة*.

## 5.

ST	TT
Jane walked with a free movement, almost like a soldier. (page 15)	مشت جين بحرية مشية جندي تقريبا (page 16)

The sentence shows a literal transfer of lexical elements, yet does not depict the expressive and functional power of the original. This is an overtly erroneous error, a case of significant change in meaning, according to the model of House (2015). The English expression brings about a robust, assured stride with a hint of discipline; the simile is like a soldier that is used to describe the behavior of Jane. But there is less syntactic unity and less pragmatic vividness in the Arabic version; the sentence "بحرية مشية جندي" is discontinuous and weak in style, neither expressing the metaphorical strength nor maintaining the rhythmic sequence of the original. It would be better translated as: *"مشت جين بخطى حرة وثابتة، أشبه بخطى جندي"*.

## 6.

ST	TT
"There!" she said rather breathlessly. "Take whichever roses you like". (page 17)	قالت بأنفاس متقطعة: "اليكم! خذوا أي زهرة تعجبكم" (page 16)

The translation suffers from confusion and unnaturalness. Although technically true at the literal level, the phrase cannot communicate the emotional spontaneity and the expressive tone of the source. More idiomatic expressions in literary Arabic like "قالت وهي تلتقط أنفاسها" or "بصعوبة" would inform expressions of the tone and narrative energy used by the speaker. House (2015) discusses such examples as overtly erroneous errors, in particular, breach of the target language system, in the case of which the translation is not only violated but also violates stylistic and communicative principles in the target language. The passage is also impacted by the absence of fluidity and tonal compatibility, making it less pragmatic and separating the TT and the functional equivalence of the ST.

7.

ST	TT
There was silence while she opened the telegram. Her face always very red, became even redder (page 17)	كان هناك صمت في حين كانت البرقية تفتح ظل وجهها احمر جدا بيد انه ازداد احمرارا (page 16)

The original text presents a dynamic description of an escalating emotional state; however, the translation is weak. The temporal continuity implied by the word "ظل" contrasts with the original, which suggests a relatively stable state followed by an emotional surge. Moreover, the general syntactic framework of the translation is weak, which affects the emotional tension of the situation being less vivid. Examples of such misrepresentations can be contrasted with the overtly erroneous ones, including the misinterpretation of the semantic field and the loss of the stylistic and affective tone of an original source, thereby breaking the functional equivalence of effective literary translation (House, 2015). An alternative translation could be: "بيد ان وجه الدوقة -الذي كان بطبيعته احمر البشرة- اصبح اشد احمرارا".

8.

ST	TT
- and I had a lovely string of pearls which I was going to give her, worth far more than she would have been paid in money (page 17)	عندي عقد جميل من اللؤلؤ كنت ساهديه لها ثمنه اغلى كثيرا مما لو دفع اليها المال (page 16)

The translation shows a high level of mistranslation according to the TQA model presented by House (2015). The comparative monetary and sentimental worth of the gift and financial compensation is underlined in the initial sentence. Nevertheless, the Arabic translation, "ثمنه ثمنه اغلى كثيرا مما لو دفع اليها المال" does not make sense, creates a stylistic and logical contradiction, and confuses the intended reader. Moreover, the inappropriateness of the phrase is caused by its unnatural appearance, which is a violation of the target language system, negatively affecting the mode (texting fluency) and field (understandability of the content). A translation which would be more helpful in preserving the original pragmatic meaning and emotional colouring of the sentence: "وكان لدي عقد جميل من اللؤلؤ كنت سأمنحه لها، فهو أغلى بكثير مما كانت ستحصل عليه من أجر" نقدي.

9.

ST	TT
"Dear aunt" said Jane, "if Velma has a bad cold, and has lost her voice, she could not possibly sing even if the Queen had commanded her. (page 17)	قالت جين: "عمتي العزيزة، اذا كانت فيلما تعاني انفلونزا حادة، وقد اثر ذلك في صوتها، فانها لا تتمكن حتما من الانشاد حتى لو امرتها الملكة (page 16)

The translation misinterprets the force and the tone of the original text. The English term *a bad cold* is used to describe a typical though inconvenient disease, probably a serious form of the common cold or flu symptoms, when the Arabic equivalent is the phrase إنفلونزا حادة, which brings to mind a more medically serious meaning that can be influenza, and thus panic or exaggerate the state of the character. This represents an overtly erroneous error in the type of significant change in meaning for House (2015) model since the field of the text is adjusted by inaccurately defining the nature of the illness in Velma. An alternative translation could be: نزلة برد حادة. or إذا كانت فيلما تعاني من زكام شديد

10.

ST	TT
"But, dear Lady Meldrum", said Garth, "the people didn't know that Velma was to be here. It was a secret" (page 19)	قالت غارث: " ولكن عزيزتي ليدي ميلدارم، لا يعلم الناس أن فيلما يجب أن تكون هنا. كان هذا سرا (page 18)

It is an example of an overtly erroneous error according to the TQA model provided by House (2015), namely the one that belongs to the category of the breach of the target language system. Instead of "قال", the feminine verb "قالت" is used wrongly by the translator referring to Garth, a male character, not only interrupting the grammatical correctness of the sentence, the narrative unity of the work is affected, and the identity of characters is destabilized by the reader. This is a flaw because consistency of genders is an important issue in the character-driven dialogue, particularly in literary literature where characterization is created using conversation.

## 11.

ST	TT
"What is to be done?" said Lady Meldrum. "She was going to sing The Rosary" (page 19)	قالت ليدي ميلدارم: ما الذي يجب عمله؟ كان يفترض ان تنشد التراتيل (page 18)

This shows a kind of overtly erroneous errors, namely significant change in meaning. The translation of the entire text of *The Rosary* by making it just a "تراتيل", leaves the significant intertextual allusion to the title of the novel and its symbolic echo. This decision not only decreases the semantic accuracy but also the intertextual connection between the textual segment and the entire subject of the work. The way to render it more properly would be "ترنيم المسبحة" or "تراتيل المسبحة" which would still maintain the musical meaning as well as the symbolic meaning in the original text. An alternative translation could be: "قالت ليدي ميلدارم: "ما العمل؟ كان يفترض ان تُنشد ترنيم المسبحة".

## 12.

ST	TT
They were very surprised, but were far too polite to show it (page 19)	وعلى الرغم من انهم كانوا شديدي الدهشة الا ان ادبهم العالي منعهم من اظهارها (page 18)

When translating the sentence, the overall meaning is brought forth; however, the phrase, which translates to mean *far too polite*, is not the right one to reflect the meaning of the phrase, which is "ادبهم العالي". Based on the model by House (2015), this is an overtly erroneous error that falls into the category of a slight change in meaning as the targeted social and stylistic connotations are not lost altogether but are weakened. A closer translation could be: "لقد كانوا في غاية الدهشة، لكن دماثة اخلاقهم حالت دون اظهار ذلك" which would be more socially appropriate to the original. This *دماثة اخلاقهم* recovers the art of being polite in its cultural and social context, and makes the result of the translation closer not only to the original text but also more suited to the audience of the target.

## 13.

ST	TT
"Yes. That is why I know Velma very well", said Jane. "I am here today because I was to play her accompaniment" (page 23)	قالت جين: "نعم، ولهذا السبب انا اعرف فيلما جيدا وانا اليوم في هذا الموقف لاني كنت قد عزفت لها من قبل (page 22)"

This passage brings an element of semantic mistranslation. According to the framework proposed by House (2015), this is an overtly erroneous error under significant change in meaning, as the former focuses on the present position of Jane, she was there to attend the event and not to leave Velma alone when performing *The Rosary*. The Arabic version, though, moves the time to the past "كنت قد عزفت لها من قبل"، so confusing the reader with the immediate situation. It would be better translated as: "ولهذا السبب أنا أعرف فيلما جيداً، وقد نعم، ولهذا السبب أنا أعرف فيلما جيداً، وقد "حضرت اليوم لأنني كنت سأعزف مصاحبة لها of Jane's statement.

## 14.

ST	TT
"if you have had singing lessons and know some songs, why hasn't Lady Meldrum made you sing to us before this?" (page 23)	إذا كنت قد أنشدت فيما مضى بعض الدروس والانشاد فلم لم تطلب منك ليدي ميلدرام الانشاد لنا من قبل هذا (page 22)

The Arabic version mistranslates the lexical, as well as the pragmatic meaning of the source text. In the context of House (2015), this is specifically an overtly erroneous error under a significant change in meaning. Although the English equivalent *had singing lessons* is an obvious indication of the formality of study in vocal music, the Arabic equivalent, أنشدت فيما مضى بعض الدروس, is a weak one because it implies, incorrectly, that it Jane herself who had performed lessons. These changes blur the musical background of Jane and undermine the rhetorical question that is presented in the first question. It would be clear as: "إذا كنت قد تلقيت "دروسا في الانشاد وتعرفين بعض الانشاد، فلماذا لم تطلب منك ليدي ميلدرام الانشاد لنا من قبل؟"

## 15.

ST	TT
"and though her mother pressed upon him all her other daughters, he would have Myra. He took her to Paris, Italy, Egypt; and when she came back, she was - this! Her mother hated her" (page 27)	وعلى الرغم من ان والدتها فرضت عليه بناتها الاخريات جميعا، فكان يتمنى ان ياخذ مايرا. اخذها الى باريس وايطاليا ومصر وعندما عادت غدت هكذا! ووالدتها تكرهها (page 26)

This translation does exemplify an overtly erroneous error according to the typology of House (2015), which is a slight change in meaning. Although in English, "mother" is a neutral, direct, and family term for "أم" or "والدة", the repeated use of the term "والدة- والدتها" by the translator would have been less contextually correct, as what follows in the novel reminds the reader of the bitterness with which the protagonist views the mother figure and emphasizes the conflict inherent in the word. The Arabic word "أم" has a warmer, personal meaning, which could be against the intended bitterness. Accordingly, it would be better translated as: "وعلى الرغم من أن امها فرضت عليه جميع بناتها الأخریات، أصّر على مايرا. فأخذها إلى باريس وإيطاليا ومصر، وعندما عادت غدت هكذا! أمها تبغضها." This maintains the semantic accuracy in addition to matching the cultural register of the mother with the critical tone, which exists in the original; it also aligns with the meaning intended in the next example, showing the difference between "أم" and "والدة" based on the point of view of the protagonist.

## 16.

ST	TT
"Why are people of that sort allowed to be called mothers?" said Garth. "We, who have had tender, perfect mothers would like to make it a law that	قال غارث: لماذا يُسمح بان يطلق على اناس من هذا النوع "امهات"؟ نحن الذين لنا الطف الامهات يحلو لنا ان نضع

such women should be called She-parents, but not mis-use the name 'mother'" (page 27)	قانونا في تسميه نساء كهؤلاء بالوالدات لا الامهات (page 26)
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This example illustrates the relevance of textual cohesion in translation, where the translator of this passage correctly translates the word mothers as أمهات in this passage without damaging the cultural and emotional weight of this word. The issue, however, is whether the passage will be read with continuity to the same segment that the translator had previously chosen and had used to translate within the same segment using the words: والدادات to mean mother. The rhetorical contrast of mother with the derogatory term She-parents would have been more obvious and effective had the translator adopted an identical usage of the term always in both passages, i.e., امهات/ام. An alternative translation could be: لماذا يُسمح: قال غارث: بان يطلق على اناس من هذا النوع لقب "امهات"؟ نحن الذين حظينا بامهات حنونات ومثاليات، نرغب في سنّ قانون يُلزم "بتسميه هؤلاء النساء بـ"الوالدات" لا "الامهات".

17.

ST	TT
She knew his deep love for her memory. (page 27)	كانت تعرف حبه الكبير لثروتها (page 26)

This example gives an illustration of distortion, which is found in the category of House (2015) as overtly erroneous errors, namely significant change in meaning. The textual element of the source, *She knew his deep love to her memory*, states the abstraction and emotional connection to insisting on remembering about a loved one and his remaining nature, though currently dead. But the Arabic version, however, is completely different: it has transformed the meaning, and instead of an abstract concept of memory "ذكرى", the material concept of wealth "ثروة" is given. An alternative translation could be: كانت تعلم مدى حبه العميق لذكراها.

18.

ST	TT
Jane looked at him, admiring. (page 27)	نظرت اليه جين باحترام (page 26)

This example demonstrates an overtly erroneous error of a slight change in meaning within House's (2015) categorization. This change of admiration (عجاب) into respect (احترام) adds a more formal and reserved tone to it, enhancing the lack of emotional involvement of Jane in the scene. Such fine differences are most important in literature, where admiration means an emotional or even aesthetic appreciation, whereas respect means a social or hierarchical recognition. The translation could be: نظرت اليه جين باعجاب, which leaves the emotive depth of the original intact and does not misrepresent the inner world of Jane.

19.

ST	TT
Jane laughed. "The truth is that I hate Lady Meldrum's concerts, and I don't like being her 'surprise'. But I won't be bad tempered any more". (page 27)	ضحكت جين: اني اكره الحفلات الموسيقية التي تقيمها ليدي ميلدرام حقا، ولا احب ان اكون "مفاجاتها". الا اني لن امزح مزاحا سيئا بعد الان (page 26)

This instance illustrates an overtly erroneous error of a significant change in meaning. The original clearly communicates Jane's determination never to be bad-tempered again, which means her moods or emotions, of which she will not become irritated or impatient. Yet, the target text translates this to "إلا اني لن امزح مزاحا سيئا بعد الان" (means I will not tell bad jokes

anymore), which changes the meaning completely to temperament to humour. It could be "الا " to give closer meaning.

20.

ST	TT
I had to. Poor old dear! She rarely asked me anything (page 29)	كنت مضطرة الى ذلك، يا للعجوز العزيزة المسكينة! انها من النادر ان تطلب شيئا الي (page 28)

This translation is an overtly erroneous error according to House (2015), which is a slight change in meaning. In the target text, however, the translation, which reads as: إنها من النادر أن تطلب شيئاً إليّ، bears a weak and slightly archaic expression in Arabic, which blurs the meaning intended. The addition of "إليّ" ("to me") alters the interpersonal feel of the original text and affects the naturalness of the highest expression. A more grammatically appropriate contextual translation would be "نادراً ما كانت تطلب مني شيئاً", which still has the same denotation, as well as the light intimacy of the original.

21.

ST	TT
But beauty is 'skin deep' (page 29)	ولكن الجمال "شيء سطحي بعمق الجلد" (page 28)

House (2015) model is evidently violated with a solution that occurs when the proverb of beauty being skin deep is translated into Arabic as "ولكن الجمال شيء سطحي بعمق الجلد", in other words, a literal violator of the target language system; this translation puts the source meaning in a perverted state. The original phrase in English is an idiom, representing the message that superficial beauty is so shallow and so temporal, and the Arabic version produces a rather unnatural, almost incoherent phrase that does not render the idiomatic value of the original text. A closer culturally and linguistically suitable version would be the alternative that does not have a literal equivalent, but conveys the pragmatic meaning of the intended meaning through reference to a culturally common Arabic proverb: "الجمال جمال الروح".

22.

ST	TT
"Thanks", said Jane. "I shall play it from memory. It saves turning over the pages". (page 33)	قالت جين: شكراً، سأعزفها من الذاكرة. ومن المفيد ان اتصفح الاوراق (page 34)

This translation does exemplify an overtly erroneous error according to House (2015), which is a significant change in meaning. The English phrase *It saves turning over the pages*, indicates the practicality of learning by heart, as one does not have to turn the page of sheet music, but the Arabic version applies the opposite meaning of usefulness, which means that flipping over the pages is somehow helpful. This not only changes the practical motive, but it also affects the literary flow of Jane's argument. It would be better translated as "سأعزفها عن ظهر قلب، فهذا سيوفر عناء تقليب الصفحات" because it retains the denotative meaning of the original and the pragmatic intent of the original.

23.

ST	TT
When Jane returned, Garth was still standing at the foot of the stairs. His face	عندما عادت جين كان غارث ما يزال واقفا عند اسفل السلم. كان وجهه ابيض كالسابق (page 34)

was just as white as before (page 41)

40)

This example demonstrates an overtly erroneous error of a slight change in meaning within House's (2015) categorization. Although the literal translation of *white* into something that is said as "أبيض" can be semantically correct, it does not lead to the same contextual issue where pale in English can be understood as loss of color caused by emotional or physical suffering or shock. In Arabic, when describing someone as having "white face," the term is used to mean fair skin, but in this example, the meaning conveys a state of shock or astonishment. A more contextually accurate translation would be "كان وجهه شاحبا," which represents the original meaning and aligns with the emotional tone of the scene. An alternative translation could be: عندما عادت جين، كان غارث لا يزال واقفاً عند أسفل السلم، وبدا وجهه شاحبا: كما كان من قبل.

24.

ST	TT
Jane was going to Shenston on Friday for the week-end (page 51)	وفي يوم الجمعة ستذهب جين الى شينستون في عطلة نهاية الاسبوع (page 50)

This example demonstrates an overtly erroneous error of a slight change in meaning within House's (2015) categorization. It appears that the sentence is right by applying the right word, but the separation of the translator in using the word "في عطلة نهاية الاسبوع" adds a little twist that diverts the temporal meaning somewhat. In the source text, the term *week-end* is used to define the time of stay (i.e., she would spend the weekend at Shenston), not merely the time of her travelling. The Arabic translation is, however, misinterpreted as Jane visiting on the weekend, not going to spend the weekend there. It would be more properly translated as: "كانت جين ستذهب إلى شينستون يوم الجمعة لقضاء عطلة نهاية الاسبوع".

25.

ST	TT
"Too many sweet cakes", said Billy (page 57)	"قال: "بلى بسبب الحلويات الكثيرة" (page 56)

This example demonstrates an overtly erroneous error of significant change in meaning within House's (2015) categorization. The translation belongs to significant change of meaning. The error is caused by a mistaken interpretation of the proper noun *Billy* into Arabic adverb of yes/indeed "بلى" that dramatically changes the speaker and ruins the storyline. The deletion of the name of the character and the insertion of an affirmation particle creates a semantic distortion and inconsistency in the story, as this utterance can no longer belong to Billy. This confuses the reader of the meaning. An acceptable translation would be: "قال بيلي" which keeps the character name in parallel to the original one.

26.

ST	TT
I will come to you when you are playing the new organ in the church at eleven tomorrow, and listen while you play. At twelve you will have finished. (page 65)	سأحضر اليك عندما تعزف على الأرغن الجديد في الكنيسة في الساعة الحادية عشرة غدا، واستمع اليك وانت تعزف. وفي الساعة الثانية ستكون قد انتهيت (page 64).

This example demonstrates an overtly erroneous error of significant change in meaning within House's (2015) categorization. The subject of the mistranslation is associated with the time: the original text is quite explicit that the end of the performance is twelve o'clock

(noon), and the target text changes to two o'clock. This two-hour gap does not merely change the chronology of events but also brings a distortion in the story order, which impacts how the reader perceives time and movement in the story. These time errors are especially vicious when dealing with narrative pieces where time becomes the key determinant to coherence. An alternative translation could be: "سأحضر إليك عندما تعزف على الأرغن الجديد في الكنيسة" "عند الساعة الحادية عشرة غداً، وأستمع إليك وأنت تعزف. وعند الساعة الثانية عشرة ستكون قد انتهيت".

27.

ST	TT
<b>She looked very lovely in her white dress with no jewels except a string of perfect pearls on her neck (page 67)</b>	بدت جميلة جداً بثوبها الأبيض الذي لم تتزين معه بمجوهرات غير عقد من اللؤلؤ الجيد حول عنقها (page 66)

This example demonstrates an overtly erroneous error of a slight change in meaning within House's (2015) categorization. The issue is that the term *perfect pearls* is translated into the meaning of "اللؤلؤ الجيد". Whereas *جيد* is the concept of being adequate or acceptable, the original, *perfect*, creates a trial of a stronger evaluative impulse, an emphasis on perfection, rarity, and aesthetic quality. Such semantic crippling not only depowers the descriptive strength but also defeats the narrative effort to emphasize the beauty in Jane and her social stature. It would be more accurate to translate it as: "عقد من اللؤلؤ الفاخر" or "عقد من اللؤلؤ الرائع", which still maintains the original meaning of extreme beauty and quality.

28.

ST	TT
<b>"Flower, your husband is telling a middle-aged woman to go and climb up the Pyramids as a cure for a broken heart" (page 77)</b>	ها هي فلور. فلور، زوجك يا فلور يحث امرأة في خريف العمر ان تذهب وتتسلق الاهرامات علاجاً لقلبك محطم (page 76)

This example demonstrates an overtly erroneous error of breach of the denotative meaning within House's (2015) categorization. The expression "middle-aged woman" refers to an age description, approximately 40 to 60 years, which is neutral, objective, and lacks any negative or metaphorical connotations. But, the translation as "امرأة في خريف العمر" has metaphorical and cultural ideas in Arabic which usually imply aged, or even towards the end of life. This transforms the pragmatic force of the phrase not only to a mere factual description but to a judgmental or even pejorative one, and affects the tone and the original meaning. It could be translated more appropriately as "امرأة في منتصف العمر".

29.

ST	TT
<b>"it is signed 'Your wife' ", she whispered. It seemed as if those two words whispered into Garth's darkness had turned him to stone. (page 165)</b>	همست: التوقيع هو "زوجتك". بدت كأن هاتين الكلمتين همستا الى الظلام الذي يعيش فيه غارث وحولته الى صخر (page 164)

This example demonstrates an overtly erroneous error of breach of the denotative meaning within House's (2015) categorization. In the original text, "your wife" is used as two words, emphasizing the underlying emotion, the duality of the two words, and their rhythm in English. However, in Arabic, when translated as "زوجتك", the words are simplified within a single lexicon based on the linguistic system of Arabic. The translator creates an internal contradiction by retaining the phrase "هاتين الكلمتين", implying two words in another language when there is only one in Arabic. This not only leads to semantic inaccuracy but also disrupts

"همست: التوقيع هو ، It could be something like, (زوجتك). بدت كأن هذه الكلمة همست إلى ظلام غارث وحولته إلى صخر"

30.

ST	TT
She could see him as she sat at the piano, leaning back in his chair with a slightly amused smile on his lips. (page 177)	كانت تستطيع ان تراه وهي جالسة الى البيانو، وقد دفع بظهره في كرسيه وبدت ابتسامة تسلية خفيفة على شفثيه(176)

This example demonstrates an overtly erroneous error of a slight change in meaning within House's (2015) categorization. The English term, *leaning back*, suggests a natural and relaxed position, which helps to state the image of the calm confidence of the man, whereas the phrase "دفع بظهره في كرسيه", (it means pushing his back to the chair) expresses the sense of tension or pressure. This translation decision changes to be a sign of relaxation and comfort to an almost uncomfortable or conscious one. This could be translated as "اضطجع في كرسيه".

## 5. Discussion

The analysis revealed that mistranslation and literal translation are the most common forms of overtly erroneous errors, followed by significant change in meaning and breach of the target language system, suggesting a predisposition to surface-level semantic distortion in the learner-oriented version. According to the analysis of the 30 selected excerpts, the most common type of overtly erroneous error is mistranslation, which often takes the form of distorted lexical choices and radical changes in semantic meaning (eg., "Billy" / "بلى", "memory" / "ثروتها", and "I saved it from ugliness" / "بمنظرها القبيح" represent clear misinterpretation rather than just formal deviations. Another common feature is a significant shift in meaning, where the precise context or purpose of the story is altered. This can affect character development and the tone of dialogue. In contrast, instances of literal translation (e.g., "شيء سطحي بعمق الجلد" or "على مدى دقائق قليلة") and violations of the target language system (eg., "ثمنه اعلی كثيرا مما لو دفع اليها المال, قالت بأنفاس متقطعة") are less common and have less of an impact on stylistic and semantic fluency. Accordingly, the results show that the aforementioned errors are the most common form of overtly erroneous error in the learner-directed version, which may explain the impact of simplification strategies on the accuracy of interpretation at the meaning level.

## 6. Conclusion

The study of the learner-oriented Arabic translation of *The Rosary* has shown that when simplified with the purpose of rendering literary texts comprehensible to learners, the simplification process usually leads to a significant translation error unless sufficient linguistic and cultural sensitivity is applied in the simplification. The analysis that employs House's model (2015) showed that overtly erroneous errors, such as mistranslation, literal translation, and violation of the target language system, are the most common ones, and covertly erroneous errors (although less frequent) interfered with the register, tenor, and cultural resonance of the text greatly. Such discoveries lead to the significance of accuracy and a sense of context even in reduced forms, as errors in translation undermine the pedagogical purpose, as well as the integrity of the source text. Learner-oriented translations should not sacrifice semantic accuracy and stylistic fluency for the sake of comprehension and ease. This paper also highlights the conflict between simplification and accuracy and urges educational translators to adopt a balanced approach, where simplification is achieved through the selective use of vocabulary and a straightforward style, rather than through semantic distortion and cultural falsification. To educational and pedagogical figures and

publishers, the study indicates that closer mechanisms of editorial review and quality control of educational translations may be required. For future study, a comparative analysis of various learner-oriented literary translations into Arabic could be conducted to determine whether the tendency toward overt errors is an inherent characteristic of simplified translations or a feature specific to certain translators.

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