

## Translation of prose fiction texts: An exploratory study



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### ABSTRACT

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Prose fiction can be defined as a form of writing which uses the natural flow of speech and follows the standards and conventions of academic writing and create a sense of appreciation through language style. Having this in mind, the author believes that inclusion of words which have equivalences in the target language when unneeded for translation makes a negative impact on both language style of the translated version and acquisition of the target language. Inspired by this conviction, this study addressed two questions. First, “Does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impact language style of the translated version?” Second, “Does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impacts acquisition of the target language?” For data collection methods, the author designed a questionnaire involving all three categories of respondents in this study: EFL university students, EFL instructors, and avid readers. Furthermore, the author conducted a semi-structured interview involving instructors and avid readers. The findings reveal that most of the subjects asserted that including words which have equivalent expressions in the target language when unneeded for translation would negatively impact language style of the translated version and acquisition of the target language. In light of this study’s findings, translators of prose fiction texts are advised to avoid including any words which have equivalents in the target language when unneeded as this may negatively impact language style and language acquisition.

**Contribution/ Originality:** This study would be a useful contribution to translators of prose fiction, who needs to learn to avoid the use of unnecessary words in the translated version, considering both language style and language acquisition. The study also recommends what type of words translators should prioritize while translating prose fiction texts.

## 1. INTRODUCTION

Prose is a popular literary work which allows writers several choices such as using imagination, narrating facts, and combining writing with poetry. A prose fiction text can be seen as a made-up story which is written from the writer’s imagination or point of view and has a narrative form that comes in different lengths, namely a short story, a novella, and a novel. A prose fiction text can also be viewed as an act of creative expression and an art of aesthetic value which aims to create a sense of aesthetic appreciation on the part of readers via skilful manipulation of language style (Al-Alami, 2021).

There are three main challenges in prose fiction translation: faithfulness which refers to covering the message as it is; expressiveness which indicates depicting the tone and attitude expressively; and elegance which is language style. Elegant sentences are those that efficiently accomplish what the writer wants them to accomplish. It is a misconception to equate accuracy with the literal or word-for-word translation. As seen by Steiner (1998) amongst other researchers, 'translation is a reversal of sense-for-sense'. When translating a prose fiction text, for example, the translation process is not only concerned with conveyance of meaning in the target language, but it is also a representation or 'reversal' of feelings and ideas delineated in the original text and reproduced in the translated version as perceived and presented by the translator.

Speaking in general terms, Baker (2018) explains that translators' main aim is to communicate the overall meaning of a stretch of written discourse. To achieve this aim, a translator needs to comprehend and decode the structures used to convey the meaning (Baker, 2018; Hatim & Mason, 1997). The smallest part we start with is that of the word which comprises letters that occupy an orthographic space. It goes without saying though that a one-to-one correspondence between orthographic words and elements of meaning does not exist.

While translating a prose fiction text, the author believes, including words from the language of the source text that have equivalences in the target language; are unneeded for translation; and will negatively impact both language style and language acquisition. This study, therefore, aimed to address this issue covering three categories of respondents: EFL university students, EFL instructors, and avid readers. Besides section one, there are five more sections along with the references. The next section presents studies and opinions pertaining to the topic of the current study comprising three units: 'the art of translation, translation of prose fiction texts, and approaches to translation of literary texts'. Section three presents the study's aims and questions; Section four delineates the study's methodology, and Section five reports the study's findings. The paper concludes with recommendations for researchers to consider.

## 2. LITERATURE REVIEW

### 2.1. *The Art of Translation*

This section sheds light on the translation process. To begin with, translation can be portrayed as a process of artistic communication involving three categories: authors, translators, and readers. The translator has first to comprehend the text in full, interpret the text, and represent it via a different medium of language with its distinct conventions. The proper selection of words by the translator is, therefore, a core requirement in translation. As we read the translated version, the translator's improper choice of words will lead to misinterpretation of the source text. Every translator has his/her own individual style which would be perceived while reading the translated text as the translator's personal touch. Baker (2000) argues that it is impossible to rewrite a text in a fully impersonal way since reproducing a written text entails handling an object with one's fingerprints. Similarly, Hermans (1996) thinks that the translator's voice remains in the translated text. As seen by Venuti (1996) and Venuti (2021), a translator's job comprises perception and conception of what it means to translate and what the aims and forms of translation are.

Reiss (1989) asserts that great emphasis should be given to translation similarity in terms of communication levels, namely, the purpose and function that a text strives to achieve. The transmission of the predominant function of the source text is the main factor through which effectiveness of translation is judged. Reiss (1989) proceeds to classify a text's language function as it is related to a certain text type, highlighting four major ones: informative, operative, expressive, and audio media. The informative function aims to convey information as referential or logical whereby the content is the main reason for communication. The operative function aims to elicit behavioral responses to persuade the receiver of the text and the message the text holds indicating that the language form is appellative or dialogic. The expressive function necessitates a sense of creativity, hence fulfilling

the aesthetic dimension of language; finally, the audio media texts cover the three functions mentioned above whilst supplementing the text with music, images and so on (Munday, 2001).

Boase-Beier (2006) and Boase-Beier (2014) view style in translation with at least four different opinions: style of the source text in relation to its effect on the reader; style of the source text as an articulation of a text's author's language selections; style of the translated version in relation to its impact on the reader; and style of the translated version as an articulation of its writer, namely, the translator. Boase-Beier (2006) also emphasizes the need to reproduce what is referred to as the mind style while translating a text. Mind style is concerned with how the text style is perceived as a bridge which would allow us to access the meaning as it pertains to the linguistic structure and the state of mind. Mind style, Erkazanci (2008) expounds, refers to implicates which can be subsumed under a specific cognitive style reflected in the source text. Stylistic features represent the mind style, thus, the translator's attempt to reproduce these features necessitates provoking the reader to process in a similar way the translated version cognitively. On the other hand, Malmkjar (2005) stresses the rhetorical choices the translator makes. The translator's style is affected by both rhetorical choices and stylistic habits. Commenting on stylistic habits, while some are caused by specific characteristics of a source text specifically, others are consistent across translated texts by the translator (Baker, 2000). Such strategies are a part of the translator's stylistic habits.

In sum, translation effectiveness is an art involving several ingredients. In the process of translation, a translator's scope comprises linguistic, cultural, literary, and historical discourses, which affect the translator's approach of thinking and interpreting in some significant ways (Pym, 2010). Another important factor which also influences the translator's work is the socio-economic context within which the translation process is performed. In addition, external factors such as those of deadlines to meet, conditions to satisfy, and colleagues to collaborate with may impact the translator's performance whether positively or negatively.

## 2.2. Translation of Literary Texts: Prose Fiction

A literary text is a combination of interrelated systems, so the relation of parts to each other as well as to the whole is required for a literary text. A literary text has its own unique structure that places emphasis on specific linguistic levels and features (Pilkington, 2000; Stockwell, 2002; Venuti, 1996). A literary text could be a poem, a play, or a prose fiction text among other types. Excluding the discussion to prose fiction as a literary genre, it can be stated that it depicts a story that is invented. Prose fiction is usually written to be read rather than acted and the story's events are described by a narrator. Prose fiction has some important features such as narrative techniques, plot, style, theme, and characterization. Prose fiction translation can, therefore, be more demanding than the translation of other genres since it is concerned with bilingual, bi-social and bi-cultural transference processes.

Bassnett (2002) argues that a prose fiction text's translator should seek to ensure comprehensible target language texts whilst avoiding the influence that may follow from closely adhering to syntactical structures. What translators ought to do, therefore, is to analyze the target language system and then find a translated language system that sufficiently achieves the purpose. Maintaining the non-standard language of a prose fiction text does not require word-for-word translation which may yield ineffective or poor translation. In Gutt (2000) opinion, it is the style of the utterance rather than the words in the source text that is of paramount importance.

In translating a prose fiction text, style can be considered amongst the exclusive domains of authors and their original work (Jones, 2009). Landers (2001) states that: 'In technical translation the order of the cars is inconsequential if all the cargo arrives intact. In literary translation, however, the order of the car-which is to say the style-can make the difference.' Consequently, it can be concluded that the translator's selection of words and phrases relies heavily on the conventions and norms of the target language as well as its culture. Due to linguistic and cultural differences amongst languages, translation of prose fiction texts might not always gain readers' acceptability.

Translation of prose fiction texts requires exchanging social experiences of a text's characters with readers whose cultures can be totally different. The authorial and social influences are both essential for the process of prose fiction translation. It may be unlikely for the communicative, philological, and linguistic approaches to cover all the features which are related to fiction translation. A prose fiction text has an aesthetic function portraying emotions, thoughts, and feelings via utilization of literary devices such as metaphors. While translating a prose fiction text, not only should the conventional features of the source text be taken into consideration but also the influential features from the target language such as the cultural and linguistic differences. The failure of many translators to realize that a literary text comprises a complex set of systems has often led them to concentrate on particular aspects of a text at the expense of other considerations (Bassnett, 2002).

Furthermore, while translating a prose fiction text, non-equivalence at word level may exist due to several reasons (Kenny, 2009). Due to cultural differences amongst different nations worldwide, the source language may have cultural concepts which are conveyed via certain words that have no equivalence in the target language or may be ambiguous to grasp due to unfamiliarity of the source language culture. These concepts are usually known as culture-specific (Baker, 2018). Marriage traditions, food items, and religious beliefs are amongst the cultural concepts which have certain words in every language, indicating their non-existence in different languages. For instance, in her novel *Coming Home*, Kantaria (2016) uses two words which exemplify the concept of culture-bound expressions: 'He'd have looked great in a *kandura* and *ghutra*, a falcon perched on his arm'.

Whether equivalence in prose fiction translation can be achieved is an issue of concern to several scholars (Pym, 2010). The concept of equivalence, however, may not always be consistent as the strict implementation of this concept can sometimes be improper, leading to misunderstanding. Prose fiction translation is much more demanding than translating other genres since it deals with a number of factors such as bi-social transference. The impact of several variable factors such as whether an original text needs to be adapted for pragmatic reasons, or whether content translation needs to be target language-oriented or source language-oriented is believed to make the process of prose fiction translation complicated.

Each translator has a style which manifests itself in the rhetorical choices the translator makes and the consistent strategies the translator implements, with some strategies being employed as per the specific characteristics of a particular text. Whereas some strategies are relevant to a particular text, others may be consistent across several translated texts by the same translator, which is seen as a translator's personal style of dealing with formal differences between the original source on the one hand and the target language on the other. This kind of strategies is an integral part of a translator's stylistic repertoire. From Bassnett (2002), it may be difficult to recognize the criteria the literary text translator has adopted as there could be many inconsistencies. The translator's voice has a role to play in the translation process. Several scholars assert that translators will undoubtedly have traces and touches of their own intervention while translating. Hermans (1996), for instance, believes that the translator's voice may be present in the text. It is obviously present when it disrupts the text via any means. Sometimes, however, it remains entirely hidden behind the voice and tone of the narrator.

Considering the audience of the target language is an important factor in literary translation since literary translation has a readership which may be quite different from the one the author of the original text has in mind. A good translator of any text from any period is good in the context of a particular audience at a particular place and time. Consequently, a good translator needs to constantly bear the issue of audience type in mind. The target readers are not only different in relation to the country they belong to, but they may also be different in terms of cultures, eras, lifestyles, and the like. Accuracy is another requirement a translator of both literary and non-literary texts has to meet. Accuracy covers content, tone, language, explicit and implicit meanings, and overall organization amongst other areas. Amongst the scholars who emphasize accuracy as an essential requirement for translation is McFarlane (1953) who stresses 'accuracy of rendering with a grace of expression'.

To conclude, translating a prose fiction text can be a complicated process which requires comprehending the source text and rewriting it whilst maintaining the rhetorical and aesthetic values. A prose fiction text is written artistically which may sometimes lead to de-familiarization. As soon as the de-familiarization is grasped and handled by the translator, a unique sensation is created (Pilkington, 2000). In the process of translating prose fiction texts, the content interlinks with the form (Landers, 2001), and the translator's selection of words relies on the conventions of the target language. A prose fiction text is rooted in the language and culture of the source text. Due to linguistic and cultural differences which exist between the languages of the source text on the one hand and the target language on the other, prose fiction text translation could be considered a demanding process. Last but not least, language style is another essential factor to consider while translating prose fiction texts. When the element of style is not appropriately applied to the work of translation, the work may be perceived as a derivative rather than a creative output.

### *2.3. Approaches to Prose Fiction Translation*

There are several approaches which can be employed in prose fiction translation. Amongst the common approaches to prose fiction translation are both the socio-semiotic and literary stylistics approaches. Before proceeding to explain the socio-semiotic and literary stylistic approaches, it should be borne in mind that language systems differ in terms of semantic, morphological, grammatical, syntactical, and phonological aspects amongst others. This poses challenges for translators of prose fiction texts to wisely encounter. A challenge which a translator of prose fiction encounters is identifying what must be conveyed whilst manipulating an appropriate language style. Another challenge is to maintain the fingerprints of the source text's author which also includes language style amongst other areas. Having an aesthetic value, a prose fiction text is an original piece of work which utilizes rhetorical elements that stimulate a reaction in the reader. It can be poly-semantic, so it may be interpreted in several ways. This poses more challenges for prose fiction translators, entailing greater interpretive efforts than other genres do. A relevant example within this context is translation of the metaphor as a non-literal expression of a specific proposition.

The socio-semiotic approach views texts as semantic units holding both function and meaning. Using a socio-semiotic approach to translating prose fiction is expected to re-convey the message whilst maintaining the language style, that is, how the message is conveyed via means of language devices (Fatihi, 2013). According to the socio-semiotic approach, verbal signs have three types of meaning: linguistic meaning which indicates the relationship among different signs, designative meaning which shows the relationship between verbal signs and their referents, and pragmatic meaning which represents the relationship between verbal signs and translators. Examining the author's selection of vocabulary and grammatical structures would enable prose fiction translators to reproduce the style of the original text (Van Leeuwen, 2005).

The socio-semiotic approach also enables us to comprehend the meanings of words, sentences, and paragraphs whilst at the same time highlighting the symbolic nature of literary texts. Roughly speaking, the criteria which can be derived from this approach are the use of similar styles and corresponding meanings. Similarity in style is similarity in both text and authorial styles. Similarity in meaning is correspondence in linguistic meaning, designative meaning, and pragmatic meaning. A professional translator should, therefore, acquire both cultural knowledge and language competence of both his/her mother tongue and the target language amongst other related areas to be able to appropriately translate. As seen by this approach, the translator first examines the whole discourse of the prose fiction and then analyzes it at the semantic, syntactical, and pragmatic levels. How the translator re-encodes the message which forms the basis of a translation activity is an essential process.

Another approach which can be employed while translating prose fiction texts is that of literary stylistics. Aiming to examine the language used in literary texts, literary stylistics can be defined as a means for interpreting a text where the focus is on language style (Simpson, 2004). Literary stylistics stresses the need to explore the

linguistic particularities of a literary text as well as the function and anatomy of the language (Toolan, 1998). Literary stylistics highlights the relationship between language on the one hand and the artistic function on the other, including both the linguist's concern with linguistic description and the critic's concern with aesthetic appreciation (Leech & Mick, 1981).

Literary stylistics seeks to analyze the linguistic foundations of the style using literary concepts and terms whilst relying on the art of emotion expression, thought articulation, and feeling perception. If both critics and linguists agree that Dickens's novel *The Tale of Two Cities* is a masterpiece or at least an effective piece of writing, several questions will have to follow such as the why and how inquiries. Stylistic analysis covers several areas, for example, diction; author's attitude; grammatical structures; figurative language; tone; rhyme; rhythm; speech pattern; alliteration; personification; and narrative structure. Hawthorn (2000) refers to other aspects such as those of level of formality, receiver's evaluation, and register. Stylistic approaches can highlight translation strategies, identifying the dominant features of a language phenomenon. For example, we may believe that the cognitive process of a metaphor utterance is essential, namely, how we communicate rather than what we communicate should be our main focus (Hatim & Mason, 1997).

To sum up, there are several approaches which a prose fiction translator can employ while translating; however the two approaches of socio-semiotic and literary stylistics, the author thinks, can guide translators in identifying essential features in the source text. Knowledge about these two approaches can help translators to better understand what translation requires, what style is, and what works properly while translating.

### 3. AIMS AND RESEARCH QUESTIONS

This study is based on the premise that using unneeded words for translation may impact the language style of the translated version as well as the acquisition of the target language. The unneeded words refer to words which, though have equivalents in the target language, but are still used in the translated version. Such words do not cover using culture-bound words which do not exist in the target language. Below are examples of unneeded expressions for translation. "Ehh! What's going on down there?" That's the voice of the Abla, one of the matrons responsible for the Sakan girls." "Chup! Chup! Shut up!" Saif says.

It should be highlighted that the Arabic utterances in the examples above such as 'Ehh, abla, sakan, Chup,' have no equivalents in the English language and that none is culture-bound. An Arab reader is likely to guess what these words mean from the context itself. To a non-Arabic speaker, on the other hand, it may be unlikely to guess the meanings. It is the author's opinion that inclusion of words from the language of the original text, whether formal or informal, which have equivalent expressions in the target language would negatively impact both language style of the translated version and acquisition of the target language. As we read a prose fiction text, we seek enjoyment of a discourse style which is characterized by accuracy and appropriateness amongst other essential characteristics. Additionally, when a foreign language learner reads a translated version of a prose fiction text, he/she usually aims to acquire the proper use of language. A translated version which includes unnecessary words from the language of the source text would, therefore, negatively impact both language style and language acquisition (especially foreign language acquisition).

This study is, therefore, an endeavor to explore these issues and is expected to contribute to the research field within translation of prose fiction texts in terms of its impact on both language style and language acquisition. To achieve the intended aim, this study seeks convincing answers to the two inquiries below.

1. Does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impacts acquisition of the target language?
2. Does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impacts language style of the translated version?

In addressing the two questions above, the discussion is presented from the point of view of three categories: EFL learners, EFL instructors, and avid readers. The discussion is also presented from scholars' perspectives wherever possible.

## 6. STUDY METHODOLOGY

Based on the study's questions, a questionnaire was designed and distributed over 166 respondents of three categories comprising 20 EFL university students, 14 EFL instructors, and 132 avid readers. The questionnaire carried 10 items and employed the 5-point Likert scale where 1 indicated *strong disagreement*, 2 *disagreement*, 3 *being unsure* about the answer, 4 *agreement*, and 5 *strong agreement*.

The author distributed the questionnaire after explaining each item to the students. Having collected the responses, the statistical measure utilized for the current study was calculation of percentages. A total of 132 students were given the questionnaire, including all the students who the author was teaching during the time of conducting this study at a private university in Dubai. The students belonged to the colleges of engineering, interior design and architecture, business studies, public relations, and law and were at different stages of their undergraduate university studies at the time of conducting this study. The reason why English majors were not included was that the institution where this study was conducted did not offer a Bachelor's degree in English. Table 1 presents students' responses.

Table 1. Students' responses to the questionnaire's items (N=20)

No.	Item	1	2	3	4	5
1.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may impede the process of communication.	8%	18%	2%	42%	30%
2.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may obstruct comprehension of the text.	5%	9%	2%	46%	38%
3.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may hinder enhancement of reading skills in the target language.	7%	11%	4%	49%	29%
4.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence acquisition of vocabulary in relation to word meaning.	8%	7%	0%	55%	30%
5.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively impact acquisition of vocabulary in relation to word spelling.	13%	17%	4%	51%	15%
6.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence vocabulary acquisition in relation to word pronunciation.	14%	27%	2%	52%	5%
7.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively affect grammar acquisition.	2%	5%	2%	64%	27%
8.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence syntax acquisition.	2%	2%	1%	62%	33%
9.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may not yield an exquisite language style.	0%	1%	0%	63%	36%
10.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may lessen aesthetic appreciation of the text.	1%	1%	0%	68%	30%

Besides students, the questionnaire was also distributed to 14 EFL instructors some of whom held PhD/MA in English Language and Literature and Teaching English as a Foreign Language. It is worth mentioning that all these instructors worked at different academic institutions in the United Arab Emirates when this study was conducted. Table 2 portrays instructors' responses.

Table 2. Instructors' responses to the questionnaire's items (N=14)

No.	Item	1	2	3	4	5
1.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may impede the process of communication.	8%	14%	0%	64%	14%
2.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may obstruct comprehension of the text.	8%	14%	0%	71%	7%
3.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may hinder enhancement of reading skills in the target language.	8%	14%	0%	64%	14%
4.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence acquisition of vocabulary in relation to word meaning.	8%	7%	0%	71%	14%
5.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively impact acquisition of vocabulary in relation to word spelling.	21%	22%	0%	36%	21%
6.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence vocabulary acquisition in relation to word pronunciation.	29%	29%	0%	21%	21%
7.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively affect grammar acquisition.	14%	8%	0%	64%	14%
8.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence syntax acquisition.	7%	8%	0%	64%	21%
9.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may not yield an exquisite language style.	0%	0%	0%	43%	57%
10.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may lessen aesthetic appreciation of the text.	0%	0%	0%	43%	57%

Table 3. Avid readers' responses to the questionnaire's items (N=132).

No.	Item	1	2	3	4	5
1.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may impede the process of communication.	5%	15%	0%	35%	45%
2.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may obstruct comprehension of the text.	10%	10%	0%	40%	40%
3.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may hinder enhancement of reading skills in the target language.	10%	15%	0%	45%	30%
4.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence acquisition of vocabulary in relation to word meaning.	5%	5%	0%	50%	40%
5.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively impact acquisition of vocabulary in relation to word spelling.	15%	20%	0%	50%	15%
6.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence vocabulary acquisition in relation to word pronunciation.	20%	20%	0%	45%	15%
7.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively affect grammar acquisition.	5%	10%	0%	45%	40%
8.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may negatively influence syntax acquisition.	5%	10%	0%	40%	45%
9.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may not yield an exquisite language style.	0%	0%	0%	40%	60%
10.	While translating a prose fiction text, use of words that exist in the language of the source text when unneeded may lessen aesthetic appreciation of the text.	0%	0%	0%	45%	55%



In addition to students and instructors, the questionnaire was also distributed to a group of 132 avid readers which included 20 female participants who belonged to a book club in Dubai. It is worth noting that these 20 avid readers held BA, MA, and PhD degrees in different subjects such as business, chemistry, engineering, psychology, and computer science. The readers' sample is referred to as avid readers because they demonstrated a profound passion for reading. No criteria or conditions, other than being members of a book club which the author could access during the implementation of this study and being passionate about reading for pleasure were imposed. [Table 3](#) reveals the readers' responses to the questionnaire's items.

The author also conducted a semi-structured interview with 3 EFL instructors and 3 avid readers randomly selected from the participants of the study who had participated in the study questionnaire. Each interviewee was asked two questions: first, how does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impacts acquisition of the target language; and second, how does inclusion of words that exist in the original language of a prose fiction text when unneeded for translation negatively impacts language style of the text? Involving 3 EFL instructors and 3 avid readers randomly selected, the interview sought to explore subjects' opinions transparently and objectively.

## **5. STUDY FINDINGS**

This section of the paper presents the study's findings in relation to the 2 research questions of the study. Regarding the first question which aimed to investigate whether inclusion of words that existed in the original language of a prose fiction text when unneeded for translation negatively impacted acquisition of the target language, the questionnaire's items 1 to 8 were mainly related to this question. For item 1 which was concerned with the negative effect of including words that existed in the original language of a prose fiction text when unneeded for translation on impeding communication, 42% of the students agreed and 30% strongly agreed, 64% of the instructors agreed and 14% strongly agreed, and 35% of the readers agreed and 45% strongly agreed. For item 2 which was concerned with the negative effect of including words that existed in the original language of a prose fiction text when unneeded for translation on obstructing comprehension of the text, 46% of the students agreed and 38% strongly agreed, 71% of the instructors agreed and 7% strongly agreed, and 40% of the readers agreed and 40% strongly agreed. For item 3 which was concerned with the negative impact of including words that existed in the original language of a prose fiction text when unneeded for translation on hindering enhancement of reading skills in the target language, 49% of the students agreed and 29% strongly agreed, 64% of the instructors agreed and 14% strongly agreed, and 45% of the readers agreed and 30% strongly agreed. For item 4 which was concerned with the negative influence of including words that existed in the original language of a prose fiction text when unneeded for translation on acquisition of vocabulary specifically word meaning, 55% of the students agreed and 30% strongly agreed, 71% of the instructors agreed and 14% strongly agreed, and 50% of the readers agreed and 40% strongly agreed. For item 5 which was concerned with the negative influence of including words that existed in the original language of a prose fiction text when unneeded for translation on vocabulary acquisition specifically word spelling, 51% of the students agreed and 15% strongly agreed, 36% of the instructors agreed and 21% strongly agreed, and 50% of the readers agreed and 15% strongly agreed. For item 6 which was concerned with the negative influence of using unneeded words while translating on vocabulary acquisition specifically word pronunciation, 52% of the students agreed and 5% strongly agreed, 21% of the instructors agreed and 21% strongly agreed, and 45% of the readers agreed and 15% strongly agreed. For item 7 which was concerned with the negative effect of including words that existed in the original language of a prose fiction text when unneeded for translation on grammar acquisition, 64% of the students agreed and 27% strongly agreed, 64% of the instructors agreed and 14% strongly agreed, and 45% of the readers agreed and 40% strongly agreed. Finally, for item 8 which was concerned with the negative effect of including words that existed in the original language of a prose fiction text

when unneeded for translation on syntax acquisition, 62% of the students agreed and 33% strongly agreed, 64% of the instructors agreed and 21% strongly agreed, and 40% of the readers agreed and 45% strongly agreed.

Moving to the second research question which aimed to examine the impact of including words that existed in the original language of a prose fiction text when unneeded for translation on language style of the translated version, both items 9 and 10 were mainly related to the question. For item 9 which was concerned with the effect of using unneeded words on not yielding an exquisite language style, 63% of the students agreed and 36% strongly agreed, 43% of the instructors agreed and 57% strongly agreed, and 40% of the readers agreed and 60% strongly agreed. For item 10 which was concerned with the effect of including words that existed in the original language of a prose fiction text when unneeded for translation on lessening aesthetic appreciation of the text, 68% of the students agreed and 30% strongly agreed, 43% of the instructors agreed and 57% strongly agreed, and 45% of the readers agreed and 55% strongly agreed.

Relying on the subjects' responses as indicated by the statistical measure implemented for the purpose of this study, the majority agreed that including words which existed in the original language of a prose fiction text when unneeded for translation would negatively impact acquisition of the target language, particularly syntax; grammar; vocabulary in relation to word meaning; and reading comprehension. Additionally, almost all the subjects agreed that including words which existed in the original language of a prose fiction text when unneeded for translation would negatively impact language style of the translated version.

As far as the second study tool semi-structured interview is concerned, the interviewees' answers were similar in some ways. In response to the first interview question regarding how inclusion of words that existed in the original language of a prose fiction text when unneeded for translation negatively would impact acquisition of the target language, the three avid readers included in the study's interview: N. – a B.A. holder in Business Administration; R. – a BSc holder in Chemistry; and F. – an MA holder in Psychology, believed that it might to some extent negatively affect the acquisition of vocabulary, structure and grammar due to the use of words and grammatical structures which do not exist in the target language. Relating the discussion to the three EFL instructors included in the study's interview, Dr A., Dr I., and Ms. N., were of the opinion that the language element the acquisition of which might be negatively affected the most would be that of vocabulary specifically in relation to word meaning, followed by structure and grammar. Moreover, promoting reading skills might be impaired especially in the case of below average students, not to mention that fostering writing skills would be slightly obstructed, as published texts offer models of writing which are properly articulated.

Proceeding to the second interview question on how inclusion of unneeded words would negatively impact language style of the text, the three avid readers' responses were somehow similar. N. explained that eloquence in style would require adhering to the standards of language whether translated or original. R. argued that maintaining a good language style would necessitate ensuring language conventions, for even if the writer's intention was to draw the reader's attention to certain expressions or meanings while translating, inclusion of words which would be unneeded for translation could be an intrusive factor when considering language style. F. thought that an effective language style of a prose fiction text would be characterized by clarity amongst other features. Since inclusion of un-understood and unfamiliar words in the translated text might cause confusion or lack of understanding, the taste of appreciating the language style of the text would be disrupted.

From the perspective of EFL instructors, the three interviewees: Dr A., Dr I. and Ms. N., stated that inclusion of unneeded words while translating a prose fiction text would somehow negatively impact language style of the text. According to Dr A., a language style ought to follow language norms for it to be effectively perceived. Use of two languages in a text when unneeded would entail deviating from the norm. Dr I. confirmed the oddness of a language style which included two languages when unneeded. It was also believed that oddness, consequently, might diminish aesthetic appreciation of a text's language style. From Ms. N.'s point of view, appreciation of a language style when two languages were used might be missing as what could make a language style unique would

be its difference from other languages. According to Ms. N., however, it could be a new trend in today's globalized world.

Based on the six interviewees' responses to the two interview questions, it would be valid to conclude that inclusion of words from the original language which have equivalents in the target language while translating a prose fiction text when unneeded might negatively impact both acquisition of the target language and language style of the text.

## 6. CONCLUSION

To conclude, prose fiction translation can be described as a complicated act whereby several factors contribute to the output. To translate skillfully, translators of prose fiction should be aware of and familiar with effective approaches to translation such as the socio-semiotic and literary stylistic approaches. Effective prose fiction translation is not an end, but rather a means to an endless process of compromise, thought, consideration, adaptation, and perfection. A good prose fiction translator respects and reflects the author's language style and intended messages. It was found that wherever the author's writing style was informal, the translator's version would also become informal.

Effective prose fiction translation is also sensitive to the gist and messages of the original text, seeking optimal ways to render them in the best ways possible. Effective prose fiction translation is not excluded to reproducing the correct meaning of the source text; it also portrays the tone of the original texts, mirroring the author's attitude, feeling, and thought. The target reader is another important factor to take into consideration while translating, not to mention that the structure of the text is also an essential factor to consider. Additionally, prose fiction translation is not only a skill but also an art. Accordingly, it is unlikely for translators worldwide to adopt a single recipe for accuracy, perfection, and effectiveness. Undoubtedly though, translators of prose fiction texts need to have adequate knowledge about language style related issues to enhance creativity touches and upgrade translation performances. An appropriate translated language style maintains the rhythm of language and the flow of speech, avoiding intrusion and inclusion of unnecessary words and structures.

The study's findings also confirm that a translator of prose fiction should avoid including words which exist in the original language of a prose fiction text when unneeded for translation, because it may negatively impact both language style of the translated version and acquisition of the target language. Since the current study was limited to a sample of 166 subjects, it is recommended that more studies be conducted involving larger samples and more categories to further explore the main issues which the current paper depicts.

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