



Translation Shifts in Al-Haloul's Arabic Translation of Hemingway's "Big Two-Hearted River": A Study Based on Leuven-Zwart's Model

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ABSTRACT

The study aims to describe translation shifts in Al-Haloul's Arabic translation of Hemingway's "Big Two-Hearted River" using Leuven-Zwart's comparative-descriptive model. The main objective of the study is to identify the types and frequencies of shifts in the microstructural elements of the target text. In addition, the study examines the factors and constraints that give rise to the shifts. The study also describes the consequences of the consistent usage of specific types of shifts on the macrostructure of the target text. The final objective of the study is to examine the appropriateness of Leuven-Zwart's model for describing the shifts utilized by the translator to render a narrative text from English into Arabic. For the purpose of the study, the researcher follows a descriptive analysis methodology to analyze 27 passages extracted from Hemingway's short story "Big Two-Hearted River" and their Arabic translations. The findings of the study revealed that all Leuven-Zwart's types of translation shifts were identified with modification shifts as the most frequent types of shifts while mutation shifts were the least frequent ones. Syntactic modification, in terms of thematic meaning, explicitation, and function words, had the highest frequency. The researcher came to the conclusion that translation shifts were not only an appropriate solution to translation problems resulting from the discrepancy between the SL and the TL, but were also motivated by linguistic, cultural and psycholinguistic factors. It was also concluded that the translator aimed at making the text more comprehensible, explicit, and coherent for the target readership. The researcher finally emphasizes the importance of including the study of translation shifts and their macro effects in translation curriculum.

KEYWORDS: Translation Shifts, Arabic Translation, Big Two-Hearted River, Leuven-Zwart's Model

ملخص الدراسة

تهدف هذه الدراسة إلى وصف التغيرات التي أجراها الحالول في ترجمة قصة همنغواي "نهر كبير له قلبان" إلى العربية باستخدام نموذج لوفين زفارت الوصفي المقارن. وتهدف أيضا إلى التعرف على أنواع التغيرات وأكثرها حدوثا على المستوى "البنوي المحدود" في النص الهدف. ويدرس البحث العوامل والمعوقات التي أدت إلى حدوث هذه التغيرات، إضافة إلى وصف تبعات استعمال المترجم أنواعاً فرعية من التغيرات على المستوى "البنوي الشامل" للنص الهدف. كما تبحث هذه الدراسة مدى قابلية تطبيق نموذج لوفين زفارت في وصف التغيرات التي يلجأ إليها المترجم في نقل نص سردي من الإنجليزية إلى العربية. ولتحقيق الأهداف المنشودة تبنت الباحثة منهج التحليل الوصفي في تحليل ٢٧ فقرة من قصة همنغواي القصيرة - "نهر كبير له قلبان" - وترجمتها العربية. وأظهرت نتائج الدراسة أن جميع أنواع التغيرات التي قدمتها لوفين زفارت حدثت أثناء الترجمة، وكان التحوير هو النوع الأكثر حدوثا، بينما كان الإبدال هو الأقل. كانت التغيرات في التحوير/التركيب النحوي الأكثر شيوعا في الترجمة العربية، خاصة في المعنى الإنشائي، والتبيين، والكلمات الوظيفية. خلصت الدراسة إلى أنه علاوة على أن التغيرات الترجمة هي أنسب الحلول لمشاكل الترجمة التي تنم عن تباين كل من اللغة المصدر واللغة الهدف، هنالك عدة عوامل أدت إلى حدوثها: عوامل لغوية، وعوامل ثقافية، وعوامل لغوية نفسية. كما أشارت الدراسة إلى أن المترجم كان يهدف إلى جعل النص الهدف أكثر اتساقا؛ بل ووضوحا لأجل قارئ اللغة الهدف. وفي النهاية أكدت الباحثة على أهمية إدراج دراسة التغيرات الترجمة وأثرها الشامل على النص الهدف في مناهج الترجمة.

CHAPTER 1: INTRODUCTION

Background of the study

Shifts in translation are indispensable decisions made by a translator as a means of overcoming translation problems (Toury, 1995). Scholars, such as Catford, developed models for the assessment of translation shifts. The “most detailed attempt to produce and apply a model of shift analysis” was, however, carried out by Leuven-Zwart in 1989 (Munday, 2001, p. 63). Leuven-Zwart developed a method for the establishment and description of translation shifts in integral narrative texts. Her method proved applicable to a number of languages including English. The method developed consists of two components: A comparative and a descriptive model. The comparative model is designed for the classification of microstructural shifts within sentences, clauses and phrases. The descriptive model focuses on the effects of microstructural shifts on the macrostructural level. The present study adopts

Leuven-Zwart’s model for the identification and classification of microstructural shifts and the effects of the latter on the macrostructural level in the Arabic translation of Hemingway’s short story: “Big Two-Hearted River”.

Statement of the Problem

Transferring meaning from a source text (ST) into a target text (TT) normally entails different types of translation shifts. This can be clearly observed when a target-language text (TLT) is compared with its source-language text (SLT). Based on Leuven-Zwart’s model, Al-Haloul’s Arabic translation of Hemingway’s “Big Two-Hearted River” (2010) is compared with its ST for the purpose of identifying translation shifts and classifying them into modulation, modification and mutation. The common denominator between the ST and the TT transems is established in order to identify aspects of disjunction between the transems, which provide indications of the factors and constraints leading to their occurrence. The effects of the frequent identified microstructural shifts on the macrostructural levels of discourse and story are, then, discussed and categorized into three functions (i.e. textual, interpersonal and ideational) operating on both levels.

Significance of the Study

The present study attempts to contribute to the field of Arabic translation, particularly comparative-descriptive translation. Furthermore, it illustrates how translation shifts are actually effective means to bridge linguistic and cultural gaps between two fictional texts in different languages. In the same concern, it increases awareness of the consequences of specific microstructural shift categories on the macrostructure of a target fictional text. Consequently, the study highlights the need for translators to keep a balance between accuracy and readability when producing translations.

Objectives of the Study

The main objectives of the study are as follows:

- I. To explore and describe types of microstructural shifts, namely modulation, modification and mutation in Al-Haloul's Arabic translation of Hemingway’s “Big Two-Hearted River”.
- II. To identify the frequency of microstructural shifts in the Arabic translation.

- III. To point out the factors and constraints that led the translator to produce these microstructural shifts in his translation of Hemingway's "Big Two-Hearted River".
- IV. To describe the effects of microstructural shifts on the macrostructural levels (i.e. discourse and story levels) in the Arabic translation of "Big Two-Hearted River".
- V. To examine the appropriateness of Leuven-Zwart's model for describing the shifts utilized by the translator to overcome the linguistic differences in rendering a narrative text from English into Arabic.

Research Questions

The present study seeks to address the following research questions:

- I. What types of microstructural shifts are applied in the translation of a narrative text from English into Arabic?
- II. What are the most frequent microstructural shifts in the Arabic translation of "Big Two-Hearted River"?
- III. What are the factors and constraints that gave rise to these shifts and motivated and influenced the translator's decisions?
- IV. What are the effects of microstructural shifts that occurred through the Arabic translation of Hemingway's "Big Two-Hearted River" on macrostructural levels?
- V. Is Leuven-Zwart's model appropriate for describing the shifts utilized by the translator to render a narrative text from English into Arabic?

To conclude, the current chapter gave an introduction to the topic of the study. The researcher stated the problem of the study as well as its importance. The researcher then specified the five main objectives, which were framed into research questions to be addressed throughout this study.

CHAPTER 2: LITERATURE REVIEW

In the current chapter, a review of the literature related to the topic of translation shifts is presented. The first section reviews the history of translation shifts. The second section directs the attention to the necessity of translation shifts in translation. In the third section, a detailed explanation of Leuven-Zwart's method, the comparative and descriptive models, is provided. Then, a brief account of previous related studies is provided. For the sake of comprehensiveness, the final section provides a critical review of Hemingway's "Big Two-Hearted River".

History of Translation Shifts

Throughout history, the phenomenon of shift in translation was investigated by a number of scholars. Vinay and Darbelnet were the first to investigate this phenomenon although they did not use the term *shift* to denote it (Dukate, 2009). In 1958, they identified two general translation strategies: Direct or literal translation and oblique translation (Vinay & Darbelnet, 1995, as cited in Venuti, 2004). The former can be achieved by three procedures: Borrowing, calque and literal (2004). The second strategy, oblique translation, comprises transposition (i.e. a change of a part of speech for another); modulation (a change in semantics and point of view), equivalence (a change in stylistic and structural means to describe the same situation); and adaptation (a change in the cultural reference) (Vinay and Darbelnet, 1995). The seven translation procedures, according to Vinay and Darbelnet, operate on three levels of text: the lexicon, syntactic structure and message. They also noted that several of these procedures could be used within the same sentence (2004).

The term *shift* originated in Catford's book *A Linguistic Theory of Translation* published in 1965. Catford defined shifts as "departures from formal correspondence in the process of going from the SL to the TL" (1965, p. 73). According to Catford, formal correspondence refers to "any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the

TL as the given SL category occupies in the SL" (1965, p. 27). To put it in another way, shifts take place due to structural disparities between SL and TL. The shifts described by Catford are merely linguistic, being grammatical or lexical in nature. Furthermore, they are obligatory unless the translator wishes to reproduce an extremely close structure to the ST (Shuttleworth & Cowie, 2014). Catford divided shifts into two major types: Level shift and category shift. The former occurs when an item in a SL is expressed at a different level in a TL (1965, p. 141). The second type, category shifts, is divided into structural-shifts, classshifts, unit-shifts, and intra-system shifts (Catford, 1965). Catford's framework actually failed to account for many TT deviations from ST. According to Shuttleworth and Cowie, "translation critics have frequently failed to understand the motivation for such differences, and have tended to dismiss them as 'errors'" (2014, p. 153).

Unlike Catford, Popovič (1970) broadened the concept of shifts to include "all that appears as new with respect to the original or fails to appear where it might have been expected" (p. 79). Popovič suggested that shifts are also related to style and termed them "shifts of expression" (1970, p. 79). According to Popovič, an evaluation of shifts of expression involves a comparison of texts "in relation to the entire system of expression" and not in isolation (1970, p. 84). Moreover, Popovič argued that shifts are not mistakes but attempts made by translators to reproduce the text faithfully and meet the target audience's expectations. In this way, he included replacements arising from textual, literary or cultural considerations beside the linguistic phenomena. Besides recognizing linguistic differences,

Popovič was aware that translators are translating within the constraints of norms that influenced their decisions during the translation process (Shuttleworth & Cowie, 2014). He divided shifts into five types: Constitutive shift results from differences between two language systems; generic shift occurs when the features of a text change and appear as a different genre; individual shift is a consequence of a translator's own style and considerations; negative shift occurs when there is a mistranslation due to a lack of linguistic competence; and topical shift is when topical facts of the ST is altered in the translation as a result of using different denotations (Bassnett, 2002).

A different perspective of shifts was offered by Toury (1980), where he thought of shifts as norm-governed. He pointed out that a shift is “a true universal of translation” (2012, p. 80). Furthermore, he added that the analysis of shifts is considered a sort of discovery in the way analysis forms hypotheses about translation practice (1995). Toury distinguished two types of shifts: Obligatory and non-obligatory. Obligatory shifts are rule-governed, while non-obligatory shifts are due to literary, cultural or stylistic reasons (2012). Because shifts are related to norms, they are studied in order to find out the governing norm in a translation, namely initial norms which result from the translators' choices. Every translation, according to Toury, either subjects itself towards the source language or the target language and culture. If a translation contains more obligatory shifts, this means it is more oriented toward the source norms, and thus its initial norm in the translation is adequate. If, on the other hand, non-obligatory shifts prevail, then a translation is more oriented towards the target culture norms and the initial norm is considered acceptable (Toury, 1995, as cited in Venuti, 2004).

However, “the most detailed attempt to produce and apply a model of shift analysis” (Munday, 2001, p. 63) was produced by Leuven-Zwart (1989). Her model took as its starting point some of the categories proposed by Vinay and Darbelnet to apply them to the descriptive analysis of a translated text. Her goals were to systematize comparison and build in a discourse framework beyond the sentence level (Munday, 2001). The method was “intended for the description of integral translations of fictional texts” (Leuven-Zwart, 1989, p. 154) and comprises a comparative model and a descriptive model. Her comparative model involves three steps: After both a translation and its original are divided into transemes, an architranseme or ATR between the ST and TT transemes is established; then, each pair of transemes is compared to the ATR; and the last step is to establish the relationship between them (Leuven-Zwart, 1989). The relationship could be hyponymic (modulation), one of contrast (modification), or none (mutation). Each type of relationship comprises further subcategories (1989). Once all the shifts on the text's micro level are identified and categorized, the number of occurrences in categories is totaled so that their cumulative macro effect is calculated by the descriptive model (1989). The descriptive model relates three linguistic functions (interpersonal, ideational and textual) with the concepts of story level and discourse level (1989). According to Leuven-Zwart, for macrostructural shifts to occur, microstructural ones of the same nature should show consistency (1989). In doing so, the strategy adopted by a translator is revealed (1989). Thus, like Popovič, Leuven-Zwart believed that consistent tendencies in shifts identified by these complementary models provide indications of the translational norms adopted by the translator (Shuttleworth & Cowie, 2014).

The Need for Translation Shifts when Translating between Different Linguistic Systems

According to Baker and Saldanha (2009), shifts in translation are necessary to overcome systemic differences. Baker (1992) pointed out that transferring patterns of the ST into the TT likely produces an awkward translation. As stated in Bassnett's book, *Translation Studies*, the translator “frees the text from the fixed signs of its original shape making it no longer

subordinate to the source text but visibly endeavoring to bridge the space between source author and text and the eventual target language readership” (2002, p. 6). The translator is thus a mediator who, by shifting, made communication possible across languages and cultures.

On the other part of the spectrum, forms sometimes play crucial roles in conveying meaning. They should not be dismissed for producing natural-sounding translations. BlumKulka (1979, as cited in House, 1986) suggested that the most serious shifts are actually due to the translator’s failure at understanding the function of a particular linguistic system or form in conveying indirect meaning in a text. Therefore, translators are expected to maintain “a balance between accuracy and naturalness” (Baker, 1992, p. 196).

According to Al-Zoubi and Al-Hassnawi (2001), the main preoccupation of translation is meaning. The translator must do his best to transfer as much as possible of the original meaning into the TL. Meaning or deep structure can be expressed in different surface structures, as stated by Nida, who was influenced by Chomsky’s theory of generative grammar (Munday, 2008). In other words, the same meaning can be rendered by different linguistic means. Additionally, Al-Zoubi and Al-Hassnawi (2001) pointed out that semantic shifts can be either obligatory or optional:

The former are dictated by the unavoidable semantic gaps between the SL and TL. Such gaps are mainly caused by some cultural and conceptual differences between the two languages. The latter in turn arise when the translator attempts to maintain the gist of the original meaning while practicing some means of semantic polishing.

(cited in Rudiger & Gross, 2009, p. 277)

Moreover, shifts are necessary for achieving lexical cohesion because the “types of ties used to mark cohesion” (Blum-Kulka, 1979, as cited in House, 1986, p. 18) in the ST and TT are not the same. Baker (1992) pointed out that cohesion is a “surface relationship” (p. 24) that connects words and expressions together in a text. She wrote about the different networks of lexical cohesion in different linguistic systems. Baker maintained that:

As with the thematic structure, it is in many ways the density and progression of cohesive ties throughout a text that are important. This web of relationships may have to differ between ST and TT, since the networks of lexical relationships will not be identical across languages. (1992, p. 206)

The phenomenon of shifts, on the whole, should be looked upon positively since it illustrates the translator’s attempts to produce an equivalent text between two different linguistic systems (Al-Zoubi & Al-Hassnawi, 2001, as cited in Rudiger & Gross, 2009). Shifts are not errors but means to achieve idiomatic translations (Hatim, 2014). Furthermore, shifts in TTs are great sources of the mental process that underlines decisions made while translating (Campbell, 1998, as cited in Olohan, 2000).

Leuven-Zwart’s Model of Translation Shifts

Leuven-Zwart’s model, which is the theoretical framework used in the present study, was motivated by her reading of a novel in two different languages. When She read *Don Quixote* in Dutch, she found it “tedious, old-fashioned and pompous” (1989, p. 152). Later on, when she read it in Spanish, she was surprised to find that the novel was a good read, modern and was neither tedious nor bombastic. As a consequence, she was resolved to investigate what exactly went wrong with the Dutch translation (1989). During this investigation, she developed

her two-part model. That model later proved to be applicable to other languages. It aims to establish and describe translation shifts in integral narrative texts.

According to Leuven-Zwart, “a translation is termed integral when it contains no additions or deletions transcending the sentence level” (1989, p. 154). Her goals were to investigate how and to what extent a translation is different from its original and to formulate hypotheses concerning the translator’s interpretation of the ST, strategy and norms adopted during translating (1989).

Leuven-Zwart divided shifts into two types: Microstructural shifts and macrostructural shifts. Her method consists of two components: A comparative model and a descriptive one. The comparative model is used for the classification of shifts on a microstructural level (i.e. sentences, phrases and clauses). Only shifts that affect semantic, stylistic, syntactic or pragmatic levels are considered. The descriptive model (1989), on the other hand, investigates the effects that microstructural shifts have on a macrostructural level, which involves broader units of meaning (i.e. characters, events, time, place and other meaningful components).

The comparative model. In her article (1990), Leuven-Zwart suggested that it is neither necessary nor possible to compare two texts in their entirety. Owing to this, she argued that analysis can be limited to a few chosen passages. These passages are then divided into transemes since “sentences are generally too long and words too short to be easily compared” (1989, p. 155). Leuven-Zwart suggested the transeme as “a suitable basic unit of comparison” (as cited in Shuttleworth & Cowie, 2014, p. 175) and defined as a “comprehensible textual unit” (Leuven-Zwart, 1989, p. 155). There are two types of transemes:

- (a) *The state of affairs transeme* (derived from Dick, 1978) “consists of a predicate – a lexical verb or a copula – and its arguments” (Leuven-Zwart, 1989, p. 156).
- (b) *The satellite transeme* “lacks a predicate and can be described as an adverbial specification or amplification of the state of affairs transeme” (1989, p. 156).

For example, the state of affairs transeme in *I sat next to the door* is *I sat* and the satellite transeme is *next to the door*. The relationship between the ST and TT transemes is drawn from the concept of structural semantics. In accordance with Lyons (1977), two entities are related when they have both aspects of conjunction and disjunction. To put it in another way, the existence of similarities between entities preconditions the existence of dissimilarities. Hence, dissimilarities or aspects of disjunction are drawn from similarities. Such aspects might appear encapsulated in a transeme or independently, for example, in an adverb (Leuven-Zwart, 1989). When a source-text and target-text transemes are compared, the ATR, which is used as the basis for comparing ST and TT transemes is then determined and expressed by content words – shared by ST and TT transemes – or paraphrases. Function words, however, do not appear in the ATR (1989). An example of this would be:

STT: He raised his hand

TTT: رفع يده

ATR: to raise + hand.

Each transeme is then compared to the ATR. If both transemes bear a synonymic relationship with the ATR, no shift occurs. On the basis of the aspects of conjunction and disjunction which are observed between the ST and TT transeme and the architranseme, it is possible to posit one of three types of microstructural shift: Modulation, modification, and mutation (1989).

Consistent tendency to use shifts observed in the microstructure can shed light on the translator's considerations, interpretation and translational norms, as well as the ways in which ST and TT differ.

Modulation. Modulation occurs when one transeme has “a synonymic relationship with the ATR and the other a hyponymic relationship” (Leuven-Zwart, 1989, p. 159). That is to say, one transeme corresponds to the ATR while the other differs. If the source-text transeme is the one that differs from the ATR, the shift is called modulation/generalization. If the opposite happens, the shift is called modulation/specification. Both types of modulation can be either semantic or stylistic. In semantic modulation, the element of disjunction could be an aspectual, subjective, concrete, or intensive element; while in stylistic modulation, it could contain either social or expressive ones (Leuven-Zwart, 1989). Expressive meaning, according to Brown (1958), “covaries with characteristics of the speaker” (as cited in Lyons, 1977, p. 51), whereas social meaning “serves to establish and maintain social relations” (1977, p. 51). In addition, Leuven-Zwart divided expressive aspects of disjunction into a syntagmatic element, that is “based on the phenomenon of repetition, and underlie such figures of speech as alliteration, rhyme, assonance, anaphora and parallelism” (1989, p. 163), and a paradigmatic element that results from the “selection of an item which is not a member of the normal range of choices available at its place in the linguistic chain” (Leech as cited in Leuven-Zwart, 1989, p. 163). Social aspects of disjunction can be further subcategorized into an element of register (e.g. formal/informal), profession, time (e.g. archaism/neologism), text-specific (e.g. fairytale), culture specific that leads to exotization if it occurs in the TT transeme and naturalization in the ST transeme (Leuven-Zwart, 1989).

Modification. Modification occurs if the relationship between the two transemes is one of contrast. In other words, both transemes show aspects of disjunction in comparison to the ATR. These aspects of disjunction can be semantic, stylistic, or syntactic (Leuven-Zwart, 1989). Stylistic modification, to begin with, occurs only if aspects of disjunction in both transemes belong to the same sub-category (e.g. time element). Syntactic modifications are language-bound and take three forms: Syntactic-semantic which relates to grammatical features (tense, person and number), grammatical classes and functions as well as function words; syntactic-stylistic which refers to quantity of elements that convey the same information (explicitation or implicaiton); and syntactic-pragmatic which refers to structure shifts in speech act, thematic meaning, or reference (deictic or anaphoric) (1989). Although many shifts in modification result from conscious decisions on the part of the translator, the phenomenon was caused by linguistic and cultural constraints (as cited in Shuttleworth & Cowie, 2014).

Mutation. Mutation occurs if it is impossible to establish an ATR between the ST and the TT transemes because there is no aspect of conjunction. Mutation is divided into three categories: Addition, deletion and radical change of meaning (1989). According to Leuven-Zwart (1989), addition in mutation refers to adding clauses or phrases; deletion, on the contrary, refers to deleting clauses or phrases; and radical change of meaning occurs when ST transemes are incorrectly translated.

The descriptive model. The descriptive model is a complementary part to the comparative model. It is intended to describe the consequences of consistent microstructural shifts on macrostructural level. According to Leuven-Zwart, the macrostructure of narrative texts is made up of larger units of meaning than that of the microstructure. These units of meaning include:

The nature, number and ordering of the episodes, the attributes of the characters and the relationship between them, the particulars of events, actions, place and time, the narrator's attitude towards the fictional world, the point of view from which the narrator looks at this world and so on. (1989, p. 171)

Leuven-Zwart (1989) indicated that linguistic devices in fictional prose achieve Halliday's three functions: Interpersonal (i.e. the relationship between participants in the text), ideational (i.e. information about the fictional world), and textual (i.e. the organization of information).

They all operate on Bal's (1980) three text levels: The history level, the story level, and the discourse level. It may be noted that the history level, which consists of abstract elements such as actors, events, place and time, does not play a role in this model (Leuven-Zwart, 1989). Leuven-Zwart states through her diagram (see table 1) that the interpersonal function (i.e. the focalization and narration) is a crucial one for it determines the other two as indicated by arrows in the following table.

Table 1: Levels and Functions of Leuven-Zwart's Descriptive Model

DISCOURSE LEVEL		
IDEATIONAL FUNCTION ← semantic choices: mind style	INTERPERSONAL FUNCTION → narrator: internal +involved -involved external +involved -involved	TEXTUAL FUNCTION syntactic order: -- segmentation: chronological psychological presentational --cohesion
↑	↑	↑
IDEATIONAL FUNCTION ← object of focalization: the fictional world	INTERPERSONAL FUNCTION → internal +involved -involved external +involved -involved	TEXTUAL FUNCTION fictional order: chronological psychological presentational

Note. Reprinted from Translation and original, by Leuven-Zwart, 1989, p. 179.

The story level. It is where “abstract events become concrete actions” (LeuvenZwart, 1989, p. 172) in a certain order and in a certain fictional time and place. In this level, focalization is an important notion that refers to the point of view from which the fictional world is presented (1989). Leuven-Zwart stated that the interpersonal function operating on the story level can be realized by an internal or external focalizer. The focalizer is considered internal if the point of view is character-bounded and external if it is the view of someone outside the fictional world (1989).

Another function operating on the story level is the ideational, which determines “the image of the fictional world” (Leuven-Zwart, 1989, p. 174). This image can be concrete such as colors and numbers or abstract that refers to inner aspects such as psychological traits. Moreover, if the image of the fictional world is “colored by emotions, judgments or opinions” (1989, p. 174), it is considered subjective. If it is not, then it is objective.

The textual function on the story level determines the order in which the events take place (1989). In accordance with Leech and Short (1981), the order of events can be chronological when “fictional events are presented in a chronological order” (p. 174); psychological which means “the order in which a character comes to learn about the components of the fiction” (as cited in Leuven-Zwart, 1989, p. 174); or presentational that goes from “elements which presuppose the least prior knowledge to those which presuppose the most” (p. 175).

The discourse level. It refers to “the linguistic expression of the fictional world” (Leuven-Zwart, 1989, p. 172). On the discourse level, the interpersonal function is fulfilled by the narrator/focalizer who might be internal, external, or somewhere along this continuum. That is to say, the narrator could be close to the reader and remote from the fictional world or the other way around (1989). Leuven-Zwart pointed out that a narrator is an outsider if s/he is not involved in the fictional world and does not reveal emotions or opinions. The existence of an internal narrator is linguistically indicated by the use of the first person, present tense, and vocatives referring to the reader. Other covert indications are “the use of terms with a conative or emotive function, of deictic terms (today, tomorrow, where, there, etc.), of pragmatic particles (just, even, however, etc.) and of modal auxiliaries” (1989, p. 177).

Another function operating on the discourse level is the ideational. The ideational function is concerned with those semantic choices that express the image of the fictional world. Additionally, Leuven-Zwart designated this function on the discourse level as the *mind style* or the style that is “typical for a certain view of the fictional world” (1989, p. 177). Depending on the given view, the semantic choices might appear physical, neutral or emotionally charged (1989).

The textual function on the discourse level determines the syntactic ordering. It is based on two principles: Segmentation and cohesion. There are three types of segmentation in accordance with Leech and Short (1981). First, chronological where “syntactic ordering runs parallel to the order in which the events take place in fictional time, imitating as it were the order of events” (Leuven-Zwart, 1989, p. 178). Second, psychological segmentation is when sentences are ordered according to “the first is most important” principle (p. 178). To be more precise, their order is similar to the order of thoughts coming to the speaker’s mind. The third type is presentational which refers to a periodic sentence where its main clause comes at the end (1989). Apart from the segmentation principle, cohesion serves two functions: Referring and linking. The former is achieved by deictic and anaphoric elements while the latter is achieved by coordinating and subordination conjunctions and adverbs (1989). The following table illustrates the perceived interaction of the elements in the two models by matching specific micro- and macrostructural shifts to the three functions on the levels of discourse and story.

Table 2: Systematic Connections between Micro- and Macrostructural Shifts

MICROSTRUCTURAL SHIFTS	MACROSTRUCTURAL SHIFTS					
	DISCOURSE FUNCTIONS		LEVEL	STORY FUNCTIONS		LEVEL
	ideat.	text.	interp.	ideat.	text.	interp.
- 00 semantic modulation ; all subcategories	x		x	x		x
- 11 stylistic modulation; register element				x		x
- 12 stylistic modulation; professional element			x			x

- 13 stylistic modulation; temporal element			x				x
- 14.1 stylistic modulation; 'calque'	x				x	x	x
- 14.2 stylistic modulation; other text-specific elements			x		x		x
- 15 stylistic modulation; culture-bound element		x		x	x		x
- 16 stylistic modulation; syntagmatic element		x		x			x
- 17 stylistic modulation; paradigmatic element	x			x		x	x
- 20 Sematic modification ; all subcategories	x			x		x	x
- 30 stylistic modification; all subcategories (see: 11-17)							
- 41 syntactic-semantic modification; tense		x		x			x
- 42 syntactic-semantic modification; person	x			x		x	x
- 43 syntactic-semantic modification; number	x			x		x	x
- 44 syntactic-semantic modification; gram. class/function		x		x			x
- 45 syntactic-semantic modification; function word		x		x			x
- 50 syntactic-stylistic modification; all subcategories		x		x			x
- 60 syntactic-pragmatic modification; all subcategories		x		x			x
- 70 mutation ; all subcategories	x			x		x	x

Note. Reprinted from Translation and original, by Leuven-Zwart, 1990, p. 87.

The Application of Leuven-Zwart's Model of Translation Shifts on Different Types of Texts

In this section, the researcher reviews some of the studies that applied Leuven-Zwart's model of translation shifts to different types of texts, mainly fictional. LeuvenZwart's analytical model requires totaling the number of occurrences of each type of microshift in typically 5000 word extracts in order to examine the emerged patterns (LeuvenZwart, as cited in Munday, 2001). Leuven-Zwart (1990) noted that 70 of her postgraduate students applied her method to translations of fictional prose. Few of them, however, used the method for the description of dramatic and philosophical texts. The languages involved were Spanish, Dutch, English, French, German, Italian, Swedish and Russian (1990). Researchers – other than Leuven-Zwart's students – carried out studies using this model. The following review focuses exclusively on studies that applied the model.

Trupej (2015) employed the basic concepts of Leuven-Zwart's method to examine the strategies adopted in translating terms referring to African Americans along with the discourse of the only African American character in the Slovenian translations of Steinbeck's *Of Mice*

and Men. The researcher collected a number of translations that were from both the socialist and post-socialist period to identify such shifts. The findings of his study revealed that macrostructural shifts were way greater in the first translation of the novel (1952) than the recent translations (2007). The researcher then discussed the contextual factors behind the translators' choice of strategies.

Rostami (2015) investigated modulation shifts in two Persian translations of Austen's *Sense and Sensibility* using Leuven-Zwart's comparative model. The results of the study revealed that the semantic modulation/specification was of a great dominance and the researcher suggested that this great dominance of modulation was due to the translators' attempt to make the text more comprehensible to the target readership by making the author's diction more specific.

Khadem-Nabi (2014) investigated lexical choices in the Persian translation of *The Gadfly* in the light of Leuven-Zwart's comparative model. In his study, KhademNabi identified the three types of microstructural shifts: Modulation, modification and mutation and supplemented them with Venuti's metonymic intertextuality, where the translated text is linked to the prevailing discourses of time. The results of the study indicated that the translator made the novel, which had political significance for Iran before its revolution; appear way more political by choosing more ideological lexical items in Persian.

Karce (2013) examined the strategies for expressing power relationships in the Slovenian translation of Ghosh's *The Hungry Tide* based on Leuven-Zwart's model. With a special focus on discourse analysis, the study employed both Leuven-Zwart's comparative and descriptive model. In this study, the researcher explored, classified and illustrated a number of narrative and rhetorical strategies adopted by the translator for expressing power relationships. The researcher then discussed the solutions adopted by the translator focusing on cultural transfer of relationships characterized by social-power inequality.

Al-Swailem (2013) conducted a study analyzing strategies of translating metaphors in two Arabic translations of Hemingway's *The Old Man and the Sea* based on LeuvenZwart's comparative model. In her study, Al-Swailem identified aspects of disjunction in the transemes of metaphors in both TTs. The findings of the study revealed that the two translators adopted different translation strategies, which affected the reception of metaphors in the target audience of both translations. In her study, Al-Swailem emphasized the need for translators to decipher and maintain the same translation throughout the network of metaphors. She also emphasized that it is important for translators to familiarize themselves with the author's background ideology, events and ideas.

Critical Review of Hemingway's "Big Two-Hearted River"

In this section, a critical review of Hemingway's long two-part tale – "Big Two-Hearted River" – is presented in terms of characters, style and narration. The title – "Big

Two-Hearted River" – refers to a real river by Seney, Michigan. In "The Art of the Short Story", Hemingway (1990) wrote that he substituted Fox River for Big Two-Hearted River for it is poetry.

Character. "Big Two-Hearted River" has only one character, Nick Adams. Nick Adams is a semi-autobiographical character bearing a resemblance to Hemingway in the way he went through war trauma. He is also the hero of many of Hemingway's short stories. When the story, "Big Two-Hearted River", was first published in 1925, World War One had just ended. This

suggests that the traumatization of the protagonist in the story is caused by warfare. He manifests symptoms of combat fatigue (i.e. post-traumatic stress disorder PTSD; Wyatt, 2015). In solitude, Nick seeks to come to terms with what happened.

The protagonist is emotionally vulnerable (Tyler, 2001). His overreaction to losing the big trout illustrates this: “Nick’s hand was shaky. He reeled in slowly. The thrill had been too much. He felt, vaguely, a little sick, as though it would be better to sit down” (pt. II, para. 33, line 1). Therefore, he is very careful about everything he does. He is also aware that little familiar rituals as pitching the tent and making coffee can set him off (Stewart, 2001). Besides, Nick knows he needs some time in order to recover. Hemingway figuratively compared him to the blackened grasshopper in the way they both are negatively affected by war and need time to be healed (Bloom, 2009):

Now, as he watched the black hopper that was nibbling at the wool of his sock with its fourway lip, he realized that they had all turned black from living in the burnedover land. He realized that the fire must have come the year before, but the grasshoppers were all black now. He wondered how long they would stay that way (pt. I, para. 12, line 6).

Throughout the story, Nick keeps himself physically occupied until fatigue sets in to achieve psychic ease (Stewart, 2001). He exhausts himself in order to sleep. For instance, Nick tires himself out by walking all day before setting up the camp (Tyler, 2001) where “he could have made camp hours before if he had wanted to” (pt. I, para. 32, line 4). Fatigue also enables Nick to suppress his thoughts (Stewart, 2001), to illustrate, “his mind was starting to work. He knew he could choke it because he was tired enough” (pt. I, para. 36, line 2). He is cautious not to take on the mental burdens he carries (Bloom, 2009). Besides, Nick, by being action oriented, can avoid ruminating anything that brings him back to war; for example, “Nick had wondered about them [the black grasshoppers] as he walked, without really thinking about them” (pt. I, para. 12, line 5). Because Nick is walking, he does not brood over the black grasshoppers. Instead, he knows he needs to keep himself steady just as the trout:

Nick looked down into the clear, brown water, colored from the pebbly bottom, and watched the trout keeping themselves steady in the current with wavering fins. As he watched them they changed their positions by quick angles, only to hold steady in the fast water again. Nick watched them a long time (pt. I, para. 2, line 3).

Nick’s postponement of venturing into the swamp represents his reluctance to face his past experience, for example, “he did not feel like going on into the swamp” (pt. II, para. 60, line 1). He is not yet prepared to address his emotional distress. He is aware that recalling what happened would cause him to lose control, as in for instance, “in the swamp fishing was a tragic adventure. Nick did not want it” (pt. II, para. 61, line 4). Nick, after being in the woods for two days, is a survivor who will be able to eventually recuperate. The story closes, “there were plenty of days coming when he could fish the swamp” (pt. II, para. 65, line 3).

Writing style. Hemingway’s language in “Big Two-Hearted River” is characterized by being frugal and lucid. The diction used is very simple; for example, “there were plenty of *good* places to camp on the river. But this was *good*” (pt. I, para. 32, line 4). The writer avoids high-flown words and three-syllable adjectives (Roberts, 2001). His sentences too are neither flowery nor complicated but short declarative ones (Moddelmog & Gizzo, 2013). An example of his four and five word declarative sentences is “the river was there” (pt. I, para. 2, line 2). Additionally, the writer’s language is iterative, the word *burned*, for example, is repeated three

times in one sentence: “Seney was *burned*, the country was *burned* over and changed, but it did not matter. It could not all be *burned*” (pt. I, para. 8, line 2).

Furthermore, Hemingway’s style in “Big Two-Hearted River” is remarkable for its thorough descriptions and small details. According to Cowley (1986), “Big Two-Hearted River” is “a collection of sharp sensory details” (p. 170) in which a reader can smell, touch or see everything that exists near Big Two-Hearted River. In spite of the story’s sensual language, Hemingway devotes little attention to the sounds of the river and the woods. Bloom (2009) explains that this is a powerful means of Hemingway to remind readers of the otherwise clamor of war.

In *A Moveable Feast*, Hemingway referred to “Big Two-Hearted River” as a story “about coming back from the war but there was no mention of the war in it” (Hemingway as cited in Das, 1996, p. 41) Hemingway (1959) argued that this technique of omission strengthens his story: “If you leave out important things or events that you know about, the story is strengthened” (as cited in McSweeney, 2007, p. 64). Besides, he explained in *Death in the Afternoon*:

If a writer of prose knows enough about what he is writing about he may omit things that he knows and the reader, if the writer is writing truly enough, will have a feeling of those things as strongly as though the writer had stated them. The dignity of the movement of an ice-berg is due to only one-eighth of it being above water. (2002, p. 154)

Hemingway does not talk directly about Nick’s past, emotions or struggle to cope with his war experience. Even so, it “shouts through silence a testimony of inward torment” (Waldhorn, 2002, p. 34).

The prose style in the story mimics the protagonist’s mental control (Cirino, 2012). Hemingway’s aesthetic restraint by withholding information from the reader not only matches the way Nick not verbalizing them, but also does not allow their entry into consciousness (Cirino, 2012). For example, his failure to mention the word *war* mimics

Nick’s refusal to neither mention nor think of it. Additionally, his controlled language mimics Nick’s attempts to be in control by performing controlled manual tasks as they bring him comfort. Thus, Hemingway assigns almost a page to coffee making to signal the fact that Nick prefers to “engage in an internal debate over coffee preparation” (Cirino, 2012, p. 32) instead of facing his struggle of coming to terms with his past.

Hemingway’s controlled language is not only seen in omission but also in word selection and punctuation marks. Besides being mimicking, omission intensifies the panic in the story (Fuchs, 2015). For instance, the writer does not explain why fishing in the swamp would be tragic; he only says “Nick did not want it. He did not want to go down the stream any further today” (pt. II, para. 61, line 5). His word choice also suggests psychological extremes. According to Cirino (2012), “assigning the description *meditatively* to the act of drinking is a stunning adverbial choice in this context. Paired with the prior adverb *carefully*, they represent the psychological extremes of the camping trip” (p. 34). In addition to this, the writer avoids using any exclamation point to imply that vulnerable Nick cannot withstand tremendous excitement (Cirino, 2012).

Point of view. The point of view from which the events of the story is observed and presented to the readers is that of third-person narrative. It is the most common form of storytelling

where the narrator is not a character within the events related and thus refers to the protagonist as *he* (Baldick, 2004), for example, “*he’s* all right, Nick thought. *He* was only tired” (pt. II, para. 23, line 1). This, however, does not prevent the narrator from using the first person *I* to narrate a commentary on an event or its meaning (Baldick, 2004); for example, “he shook the skillet sideways and the cake was loose on the surface. *I* won’t try and flop it, he thought” (pt. II, para. 6, line 7). In the story, the point of view is considered limited since the narrator’s knowledge of the events is restricted. This narrative point of view directs the reader towards the protagonist’s concentration on pragmatic tasks and concerns such as hiking with a seldom reflection of Nick’s past or psyche.

Moreover, Hemingway uses free indirect discourse, which has been widely adopted in modern fiction (Baldick, 2004). It is defined in *Oxford Dictionary of Literary Terms* as “a manner of presenting the thoughts or utterances of a fictional character as if from that character’s point of view by combining grammatical and other features of the character’s ‘direct speech’ with features of the narrator’s indirect report” (Baldick, 2004, p. 102). Utilizing free indirect discourse allows the third person narrative to explore the first person’s point of view. As for instance in “Nick had looked into a stream and seen trout. *They were very satisfactory*” (pt. I, para. 4, line 2), the narrator is narrating Nick’s opinion that is the trout were satisfactory. The following quote, to name another example, contains a description from Nick’s perspective: “Nick crawled out under the mosquito netting stretched across the mouth of the tent, to look at the morning. . . . *There was the meadow, the river and the swamp*” (pt. II, para. 1, line 2). The narrator in the second sentence is orderly narrating what Nick sees as he gets out of the tent.

The narrator vocalizes the story through Nick in the third-person except in a single line. Hemingway, oddly enough, breaches the third-person narrative and free indirect discourse by letting his character, Nick, speaks in the indirect first-person. This intrusion of the first-person narrative is seen in the following quote in the second part of the story:

He’d bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off. By God, he was a big one. By God, he was the biggest one *I* ever heard of. (pt. II, para. 34, line 4).

The latter sentence is notably narrated by Nick where he himself focalizes this event of losing the trout “with the hook in his jaw” (pt. II, para. 34, line 3). Hemingway’s sudden switch to the first-person somehow gets the reader more involved with this particular event in the story.

In conclusion, this chapter provided a literature review that outlined relevant studies, ideas and theories to the current study. In the beginning of this chapter, the researcher presented an overview of translation shifts throughout history in addition to their necessity in producing good translations especially between two discrepant linguistic systems. Then, a thorough explanation of Leuven-Zwart two-part model was provided. In section four, the researcher briefly reviewed previous studies that adopted Leuven-Zwart’s method to identify translation shifts and translator’s strategies. The chapter ended with a critical review of the selected story, “Big Two-Hearted River” in terms of character, style and narration.

CHAPTER 3: METHODOLOGY

The current chapter provides an overview of the methodology used in this study. In this chapter, the methodology and the instruments and procedures of data collection and data analysis are all described and discussed to show how they have been employed to meet the objectives of this study and to answer its questions.

Methodology of the Study

The present study applied Leuven-Zwart's comparative-descriptive method, published originally as a doctoral thesis in Dutch and then, in abbreviated form, in two articles in *Target* (Leuven-Zwart, 1989, 1990). Two texts, namely, Hemingway's short story, "Big Two-Hearted River", and its Arabic translation, were comparatively described and analyzed. The study employed Leuven-Zwart's comparative model to detect types of microstructural translation shifts and investigate their effectiveness in transferring meaning. The descriptive model was also used to investigate the effects of microstructural shifts on macrostructural levels of story and discourse as well as relate them to three functions (interpersonal, ideational and textual). The different types of shifts were counted manually and processed through the use of Microsoft excel to calculate the number of each translation shift in order to determine which type of shift has a high frequency of occurrence in the translation of a narrative text into Arabic. Additionally, figures and tables were compiled to display the percentage and frequency of shift types. The factors and constraints that led shifts to take place were then indicated.

Data Collection

The data collected for this study were in the form of parallel samples, that is an English source text and its Arabic translation. The researcher collected the data from *The Complete Short Stories of Earnest Hemingway* (1987), and their Arabic translations (AlHaloul, 2010). The researcher also referred to both English and Arabic descriptive dictionaries to investigate semantic shifts. The number of shifts was then counted manually and the percentage of them was calculated by Microsoft excel.

The sample examples used for the analysis in the study were 27 passages selected from a pair of texts: Hemingway's short story, "Big Two-Hearted River", which consists of 8303 words, and its Arabic translation produced by Al-Haloul (2010). The following table provides an account of the number of sentences and paragraphs in both source and target texts.

Table 3: ST and TT Sentence and Paragraph Count

	Number of Sentences	Number of Paragraphs
ST	602	102
TT	568	100

By using online count tools¹ (see Table 3), the original text appeared to consist of 602 sentences forming 102 paragraphs, while the target text consists of 568 sentences and 100 paragraphs.

¹ Online websites to count the number of words, sentences and paragraphs in a text.

Justification for the selection of study corpus and Leuven-Zwart's model.

The corpus of the current study was purposefully selected from Hemingway's "Big Two-Hearted River" and its Arabic translation to explore Leuven-Zwart's model of translation shifts in narrative texts. The selected texts belong to the narrative genre and are therefore in accordance with the objectives of the study. "Big Two-Hearted River" was selected over other longer literary works, including novels and plays, for several reasons. For one thing, it is characterized by Hemingway's style of lucidity and frugality. Moreover, the narrator, which is a key concept in Leuven-Zwart's descriptive model, plays a significant role in "Big Two-Hearted River", that is, of narrating through the protagonist.

The researcher employed Leuven-Zwart's model of translation shifts for a number of reasons. First, it is the most detailed attempt to describe shifts in narrative texts (Munday, 2001). Second, for its complexity, only a few studies fully applied it in English to Arabic translations. The researcher also attempted to investigate the appropriateness of Leuven-Zwart's model for describing the shifts utilized by the translator to overcome the linguistic differences in rendering a narrative text from English into Arabic. Unlike other models of shift analysis, Leuven-Zwart's descriptive model considers the wide impact occurring due to frequent microstructural shifts on two major levels of a fictional text – story and discourse level – such as shifts in the narrator's attitude, the attributes of the characters, and so on that may accordingly lead to different target perceptions. Most importantly, it takes into account a vast range of literary aspects such as figures of speech, point of view, relationship between characters, and style, which typically play crucial roles in fictional texts. The indirect narrator, for example, may become direct and affects the reader's closeness to the text. Leuven-Zwart's (1990) model relates the results of the comparative model to higher-level discourse considerations and identifies the translator's norms. It is this extra step that gives her model a distinguishing feature which goes further than the mainly linguistic comparisons as in the works of Catford and Vinay and Darbelnet (Shuttleworth & Cowie, 2014).

Steps and procedures of data analysis. To analyze the collected data, the researcher quasi-randomly selected 27 passages from the text. The researcher first applied Leuven-Zwart's comparative model to conduct a comparison of ST "Big Two-Hearted River" and TT "نهر كبير" "له قلبان". This is followed by a classification of all the microstructural shifts (within sentences, clauses, and phrases). The researcher followed the following steps:

- (a) The researcher first divided selected passages into transemes.
- (b) Next, the researcher established the ATR.
- (c) A comparison was made of each separate transeme with the ATR to identify aspects of conjunction and disjunction, and the relationship between the two transemes was then established.

By referring to a number of descriptive dictionaries in both Arabic and English language such as *Oxford English Dictionary*, microstructural shifts were detected and divided into three main categories with numerous subcategories. The three main categories are modulation, modification and mutation; these were explained in table 4. Each was illustrated by a number of examples. Microsoft excel was also used to calculate shifts in order to reveal in a number of tables which type of shift had a high frequency of occurrence. Additionally, charts were constructed to display the percentage of shift types. Then, the reasons behind the occurrence of microstructural shifts were identified in terms of factors and constraints.

Table 4: Categories and Subcategories of Leuven-Zwart's Comparative Model

CATEGORY	SUB-CATEGORY
00 SEMANTIC MODULATION generalization specification	01- f/c/m 02- aspectual element 03- subjective element 04- concrete element 05- intensive element
10 STYLISTIC MODULATION generalization specification	11- register element 12- professional element 13- temporal element 14- text-specific element 15- culture-bound element 16- syntagmatic element 17- paradigmatic element
20 SEMANTIC MODIFICATION	21- f/c/m 22- aspectual element 23- subjective element 24- concrete element 25- intensive element
30 STYLISTIC MODIFICATION	31- register element 32- professional element 33- temporal element 34- text-specific element 35- culture-bound element 36- syntagmatic element 37- paradigmatic element
40 SYNTACTIC-SEMANTIC MODIFICATION	41- tense 42- person 43- number 44- gram. Class/function 45- function word
50 SYNTACTIC-STYLISTIC MODIFICATION	51- explicitation 52- implicaiton
60 SYNTACTIC-PRAGMATIC MODIFICATION	61- speech act 62- deixis/anaphora 63- thematic meaning
70 MUTATION	71- deletion 72- addition 73- radical change of meaning

Note. Reprinted from Translation and original, by Leuven-Zwart, 1989, p. 170.

The researcher manually used the code numbers provided by Leuven-Zwart in the previous table (Table 4) to facilitate listing microstructural shifts and their subcategories. Hence, the researcher indicated the exact subcategory of shift types as presented in the rightside column. When modulation occurred, for instance, the researcher indicated whether it is semantic or stylistic, as well as whether the disjunction is of specification or generalization. This was further subcategorized as shown in the top two rows in Table 4. Because frequency and consistency of microstructural shifts lead to macrostructural changes (Leuven-Zwart, 1989), the second part of the study was devoted to the application of the descriptive model. The researcher described the ideational, interpersonal and textual functions on both the story and discourse level of the ST and the TT to detect shifts on the macrostructure of the translation.

In the end, the chapter provided a full account of the methodology employed in the study. This chapter described how the study was carried out to attain its objectives and to answer its questions. The researcher described and discussed the data collection and the steps and procedures of the data analysis followed, in addition to the justification for selecting both Leuven-Zwart's model and Hemingway's short story, "Big Two-Hearted River".

CHAPTER 4: DATA ANALYSIS AND DISCUSSIONS

In the current chapter, the researcher carries out the data analysis, discusses the findings and answers the questions of the study. Both qualitative and quantitative methods have been applied to analyze and investigate Leuven-Zwart's translation shifts in the Arabic translation of 27 selected passages from Hemingway's short story "Big Two-Hearted River". The findings, on the other hand, shed light on (a) the types of microstructural shifts that occur in the translation of an integral narrative text from English into Arabic; (b) the frequency of these shifts in the translation; (c) the factors and constraints that gave rise to these shifts and motivated and influenced the translator's decisions; (d) the influence of microstructural shifts on macrostructural levels; and (e) the appropriateness of the model for describing the shifts when translating a narrative text from English into Arabic. In the following section, LeuvenZwart's model is applied.

The Comparative Model

This section is divided into two subsections. In the first one, microstructural shifts are identified, explained and illustrated with examples. Then, the findings obtained from the first subsection are analyzed and discussed by showing the occurrence rate of each type of microstructural shifts.

Answer to Q.1: What types of microstructural shifts are applied in the translation of a narrative text from English into Arabic according to Leuven-Zwart's comparative model?

The following subsections present examples of modulation, modification and mutation shifts. Each type is illustrated with five examples accompanied by comments. These examples are divided into transemes, each of which is indicated by a small number at its end.

Since TTTs do not always follow the same order of units in STTs, the number following each ATR refers to STT only. For the sake of further clarity, compared transemes are underlined. It may be noted that a transeme might contain more than one aspect of disjunction (AD). A transeme may, for instance, show both semantic and stylistic aspects of disjunctions. In the following examples, the researcher presents a single aspect of disjunction for each transeme regardless of how many ones it contains.

Modulation.

Semantic modulation (generalization).

Example 1. STT: He was very hungry₁ and he wanted to make his camp before he cooked₂
(pt. I, para. 24, line 2).

TTT: .)p. 282(كان جائعا₁ لكنه كان يريد أن ينصب خيمته قبل أن يطبخ₂)

ATR₁: man + to be hungry

ADstt: f/c/m of 'to be hungry': to be very hungry

ADttt: 0

Semantic modulation/generalization, intensive element

The aspect of disjunction in this example is manifested in the use of the intensive element *very* in the STT. In both transems, Nick is hungry and wants to pitch his tent first before preparing his meal. The degree of Nick's hunger is, however, not the same due to generalization in the TTT. Besides, the implication that Nick is defying his hunger in order to get things done in the STT is not equally conveyed in the TTT. This generalization in the

TTT also affects the reader's perception of Nick being famished while reading the description that follows this transeme of making the camp. The description of making the camp (see Appendix, pt. I, para. 24-6) expands for three paragraphs before Nick prepares his meal.

Therefore, this shift conveys the image of less hard work and patience on Nick's part to the TT reader than the ST's.

Example 2. STT: He had not eaten₁ since a cup of coffee₂ and a ham sandwich₃ in the station restaurant at St. Ignace₄ (pt. I, para. 32, line 2).

TTT: لم يدخل الطعام جوفه₁ منذ أن تناول شطيرة لحم₂ وفنجانا من القهوة₃ في محطة القطار في سينت إغنس₄ (p. 285)

ATR₃: meat + sandwich

ADstt: f/c/m of 'meat': ham

ADttt: 0

Semantic modulation/generalization, aspectual element

As the above analysis shows, the word *ham* is generalized in the Arabic translation. That is to say, the type of meat in Nick's sandwich is not mentioned in the TTT. Even though a ham sandwich is perceived differently in the target culture and may produce negative readership responses, using *meat* instead of *ham* does not convey the local color manifested in the STT. This shift in translation actually validates the full image of the traditional

American food for breakfast, namely, ham, bread and coffee.

Stylistic modulation (specification).

Example 3. STT: He had not been unhappy₁ all day₂. (pt. I, para. 26, line 5)

TTT: لم يشعر بالتعاسة₁ سحابة يومه ذلك₂ (p. 283)

ATR₂: complete day

ADstt: 0

ADttt: stylistic f/v of 'complete day': figurative language

Stylistic modulation/specification, paradigmatic element

In the previous example, a stylistic shift, particularly the paradigmatic, occurs in the translation. Although both the STT and the TTT convey the same meaning, the TTT uses figurative language and hence different style. The translator translated *all day* into *سحابة يومه* instead of *طوال يومه*. Therefore, the use of this paradigmatic element *سحابة* leads to stylistic specification in the TTT. This microshift alters the original transeme's simple wording.

Example 4. STT: Nick looked down into the clear, brown water₁, colored from the pebbly bottom₂, and watched the trout keeping themselves steady₃ in the current₄ with wavering fins₅ (pt. I, para. 2, line 3).

TTT: نظر نك إلى الماء الصافي₁ الذي أضفى عليه قاع النهر الحصى لونا بنيًا₂، وراح يراقب

أسماك السلمون المرقط وهي تحافظ على توازنها₃ في التيار₄ بوساطة زعانفها المتذبذبة₅

(p. 275)

ATR₃: to watch + trout + to be keeping + steady

ADstt: 0

ADttt: stylistic f/v of 'trout': familiar synonym

Stylistic modulation/specification, naturalization

In the above example, a stylistic shift, namely in the social aspects, occurs by naturalizing a culture-bound word that is *trout*. The word *trout* has an equivalent in the target language, yet, the translator uses أسماك السلمون المرقط instead of أسماك التروتة. By using the word *salmon*, which is well-known in the target culture, the translator familiarizes the target readership with this freshwater fish (i.e. trout), which is common in North America (Oxford Dictionaries). As a result, the local color of North American Rivers is less apparent in this translation.

Example 5. STT: In the bottle₁, warmed by the sun₂, they were jumping in a mass₃

(pt. II, para. 4, line 5).

TTT: وبعد أن تدفأت الجرادات في الزجاجة₁ بحرارة الشمس₂، راحت تقفز أسرابا أسرابا₃ (p. 291)

ATR₃: to be jumping + mass

ADstt: 0

ADttt: stylistic f/v of 'mass': repetition

Stylistic modulation/specification, syntagmatic element

In the example above, a stylistic modulation takes place due to a syntagmatic element. Because repetition occurred in the TTT, this modulation is considered specification. In the STT, grasshoppers are jumping altogether as one group. Whereas in the TTT, the word أسرابا is repeated twice at the end of the sentence indicating that there is more than one group of grasshoppers. Each group is jumping after the other.

Modification.

Semantic modification.

Example 1. STT: He did not care about getting many trout (pt. II, para. 46, line 1).

TTT: لم يكن يريد أكثر من ذلك (p. 301)

ATR: negation + to care + more

ADstt: f/c/m of 'care': to bother

ADttt: f/c/m of 'care': to want

Semantic modification

The analysis above shows that a shift takes place due to a slight semantic difference

between the verbs *care* and *يريد*. Each verb in the two transemes serves a different function. In the STT, the verb *care* indicates that Nick does not worry nor think about getting many trout.

He simply does not care. The TTT, on the other hand, does not convey the same meaning.

The verb *يريد* in the TTT suggests that Nick is actually beyond content by the what he has already got. In other words, he is extremely satisfied by the trout he catches.

Syntactic-semantic modification.

Example 2. STT: There was a heaviness₁, a power not to be held₂, and then the bulk of him₃, as he jumped₄ (pt. II, para. 32, line 1).

TTT: .)p. 297(عندما قفزت 1 تراءى له وزنها الهائل 2، وقوتها التي لا تدانى 3، وضخامتها 4)

ATR₃: large size

ADstt: syntactic form of function word: then

ADttt: syntactic form of function word: and

Syntactic-semantic modification/function words

A syntactic-semantic shift occurs in the above example due to using different function words. In the STT, the narrator orderly presents what is going on in Nick's head. He shows three aspects of the trout that thrills Nick: Heaviness, power and bulk. Although Nick is astonished by heaviness and power, bulk is a striking additional one that increases his astonishment. This is delivered by the use of the function word *then*. In contrast, the use of *and* in the TTT sets the three aspects equally. Gradual astonishment is therefore not conveyed mutually.

Syntactic-stylistic modification.

Example 3. STT: Not heavy, serious (pt. I, para. 35, line 6).

TTT: .)p. 286(لم يكن ثقيل الظل، بل كان رزيناً)

ATR: negation + heavy + serious

ADstt: syntactic form of transeme: few elements

ADttt: syntactic form of transeme: extra elements

Syntactic-stylistic modification/explicitation

As indicated in the aspects of disjunctions of both the STT and TTT, the number of elements conveying information is not similar. Therefore, a syntactic-stylistic shift occurs particularly

in the TTT and thus it is of explicitation. Although the TTT is not conveying any new information other than that in the STT, it contains more words. As a consequence,

Hemingway's terse and colloquial style manifested in his few plain words is not fully conveyed in the TTT.

Syntactic-pragmatic modification.

Example 4. STT: Across the river in the swamp₁, in the almost dark₂, he saw a mist rising₃
(pt. I, para. 30, line 11)

TTT: رأى في الظلام شبه المطبق₁ ضبابا يرتفع من المستنقع₂ على الضفة الأخرى للنهر₃

)p. 284(

ATR₁₊₂₊₃: over + river + swamp + dark + to see + mist + to be rising

ADstt: syntactic form transemes: 1+2+3

ADttt: syntactic form transemes: 2+3+1

Syntactic-pragmatic modification/thematic meaning

The shift made in the above example is syntactic-pragmatic. The structure of the TTT differs from the STT, bringing about a change in the thematic meaning. In the STT, Hemingway uses climatic style that is a periodic sentence where the main clause comes at the end. Hemingway prepares the reader by providing the exact condition Nick has been in before saying that *he saw a mist rising*. Whereas in the TTT, the sentence begins with the verb *saw* and the main clause comes in the middle. Its presentation is changed and the sense of suspense and interest created in the STT is accordingly affected.

Example 5. STT: He smoothed out the sandy soil with his hand₁ and pulled all the sweet

fern bushes by their roots₂. His hands smelled good₃ from the sweet fern₄ (pt. I, para. 24, line 5)

TTT: سَوَى الأرض الرملية بيديه₁ واجتث كل نباتات السرخس الحلو من جذورها₂، ففاحت منها₃

رائحة زكية₃)p. 282(

ATR₃: hand + smell + good

ADstt: syntactic form 'hand': noun

ADttt: syntactic form 'hand': anaphoric element

Syntactic-pragmatic modification/anaphoric element

A syntactic-pragmatic shift takes place due to the presence of an anaphoric element in the TTT. That is to say, one transeme uses an independent meaning while the other contains a referential function. Nick's hands smell good because of holding the sweet fern bushes and pulling them from the ground. In the STT, it is directly stated that the good smell refers to Nick's hands by using the noun *hands*. Whereas in the TTT, the word *hands* is not used but an anaphoric one instead, referring to it. This anaphoric word that is *منها*, in consequence, left

the reader with two possible referents. That is unlike the STT, it is unclear whether the good smell refers to Nick's hands or the sweet fern after being plucked.

Mutation.

Deletion.

Example 1. STT: He'd bet₁ the trout was angry₂ (pt. II, para. 34, line 4).

TTT: لا بد أنها غاضبة₂ (p. 298).

ATR₁: 0

ST: He'd bet

TT: 0

Mutation/deletion

In the previous example, the clause *He'd bet* is deleted in the TTT. This deletion consequently switches the direct narrator into a free indirect one. In the STT, the third person narrator distances himself from Nick's thoughts by saying *He'd bet*. In contrast, the narrator in the TTT indirectly narrates Nick's opinion by using free indirect discourse. In other words, the TTT is blurred between the narration and the protagonist's opinion.

Example 2. STT: Still, it was too heavy₁. It was much too heavy₂ (pt. I, para. 7, line 4).

TTT: لكن العبء كان أكبر من طاقته₁ (p. 277).

ATR₂: 0

ST: it was much too heavy.

TT: 0

Mutation/deletion

The clause, *it was much too heavy*, is clearly deleted in the TTT as indicated in the ST above. Heaviness here refers to the pack Nick carries along the way. Beyond that, both the repetition of meaning and the word *much* indicate that Nick is internally carrying something else along with the pack that is war trauma. Deleting this clause in consequence not just slights the semantic emphasis, but also reduces the protagonist's pain and suffering in carrying his pack in addition to his disturbing memory.

Addition.

Example 3. STT: Over the fire₁ he stuck a wire grill₂, pushing the four legs down₃ into the ground₄ with his boot₅ (pt. I, para. 30, line 1).

TTT: نصب مشبكا معدنيا₁، ولكي يثبتته₂ في الأرض₃ داسه بجزمته₄ على أرجله الأربع₅ (p. 284)

ATR: 0

ST: 0 TT:

ولكي يثبتته

Mutation/addition

In the example above, the architranseme cannot be established due to an addition in the TTT. In both sentences, Nick is pushing the legs of the wire grill into the ground. Although the reason for doing this is obvious, the TTT explains it by adding *ولكي يثبتته*. That is to say, the narrator in this transeme is not only observing the protagonist as in the STT but also stating Nick's intentions. The STT, on the contrary, provides a mere description of what Nick is doing with no interpretations.

Radical change of meaning.

Example 4. STT: As he had walked along the road, climbing₁, he had started₂ many grasshoppers₃ from the dust₄ (pt. I, para. 12, line 2).

TTT: عندما كان يسير على الطريق₁ شاهد₂ أعدادا كبيرة من الجراد تطير₃ من بين التراب₄)p. 278(

ATR₂: 0

ST: to scare

TT: to see

Mutation/radical change of meaning

There is a radical change of meaning in TTT in comparison to the STT due to translating the verb *started* into *شاهد* and *تطير*. In the STT, many grasshoppers jump suddenly out of fear as Nick walks. Nick is the reason behind their movement from the dust. Whereas in the TTT, the translation implies that the grasshoppers fly by themselves and not because of Nick. Additionally, Nick is not close to the grasshoppers as in the STT but is watching them from a distance.

Example 5. STT: They were all going fishing₁ again₂ next summer₃ (pt. I, para. 35, line 13).

TTT: وفي الصيف₁ سيذهبون جميعا لصيد الأسماك₂ كعادتهم₃)p. 287(.

ATR₂: repetition

ST: one more time

TT: regularly

Mutation/radical change of meaning

A mutation occurs here due to a radical change of meaning between the STT and TTT. The architranseme between the two underlined words is repetition. That is to say, both STT and TTT carry a similar meaning, which is of repeating the fishing trip. The number of repeating the act of fishing is however different. The word *again* in the STT means that they were going

fishing for another time, whereas the Arabic phrase كعادتهم in the TTT means that they were going fishing over and over again at the same time every year (i.e. summer).

Answer to Q.2: What are the most frequent shifts in the Arabic translation of “Big Two-Hearted River”?

The current section provides a detailed investigation of the frequencies of microstructural shifts. The percentage of each type (i.e. modulation, modification and mutation) is, then, calculated and displayed through a number of charts.

The following table (see Table 5) shows the frequencies of microstructural shifts in the translation of the selected paragraphs in Hemingway’s short story. The table shows the number of frequency, percentage and rank in modulation, modification and mutation along with their subcategories:

Table 5: Frequencies of Microstructural Shifts in Al-Haloul's Translation of "Big Two-Hearted River"

Category	Subcategory	Number	TOTAL	Frequency	Rank	
Modulation	Sematic modulation	28	53	14%	3	
	Stylistic modulation	25		13%	4	
Modification	Sematic modification	17	113	8%	6	
	Stylistic modification	4		2%	7	
	Syntactic modification	31		16%	2	
	Syntactic-semantic modification					
	Syntactic-stylistic modification	18		9%	5	
	Syntacticpragmatic modification	43		22%	1	
Mutation		31	31	16%	2	
Total		197		100%		

As shown in the previous section and in table 5, all three types of Leuven-Zwart's microstructural shifts are identified in the Arabic translation. Their frequency, however, is not the same. According to the data in Table 5, modification shifts are the most frequent shifts in the translation with a number of occurrences equals to 113 representing 57% of all the applied shifts. Modulation shifts come second in rank with a number of occurrences equals to 53 representing 27% and finally mutation shifts with a number of occurrences equals to 31 representing 16% of all the shifts. The data represented in table 5 above is further illustrated in the following chart:

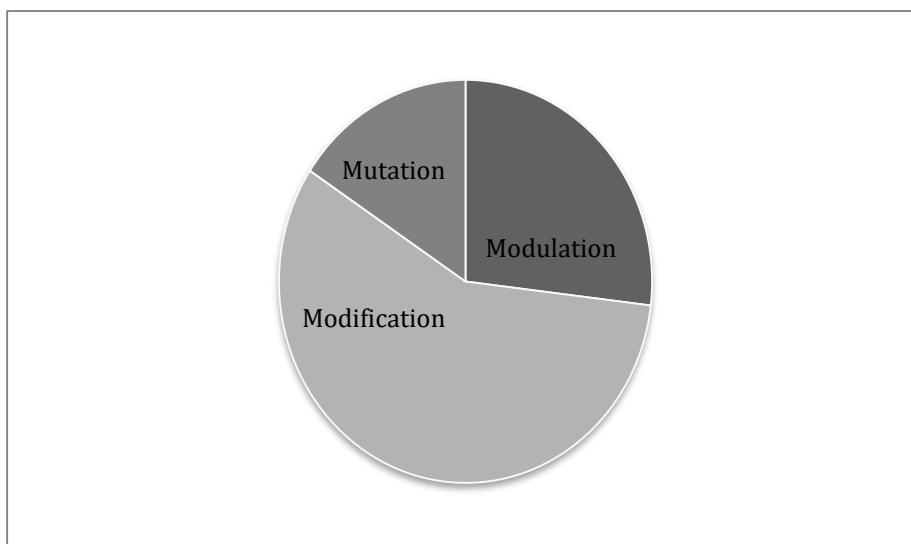


Figure 1. Microstructural shifts in Al-Haloul's translation of "Big Two-Hearted River"

The following subsections present the frequencies of the different subcategories of each type of the three shifts that were applied in the texts of the study.

Modulation. The chart below (see figure 2) illustrates the number of occurrences and frequency of modulation shifts, which occur second in rank in the Arabic translation. The slices of the pie chart compare the two subcategories of modulation, namely, semantic and stylistic modulation. The percentages of both stylistic and semantic modulation are noticeably close. In semantic modulation, the frequency of shifts equals 53%, while in stylistic modulation it equals 47%. Semantic modulation is six points higher in occurrence than stylistic modulation.

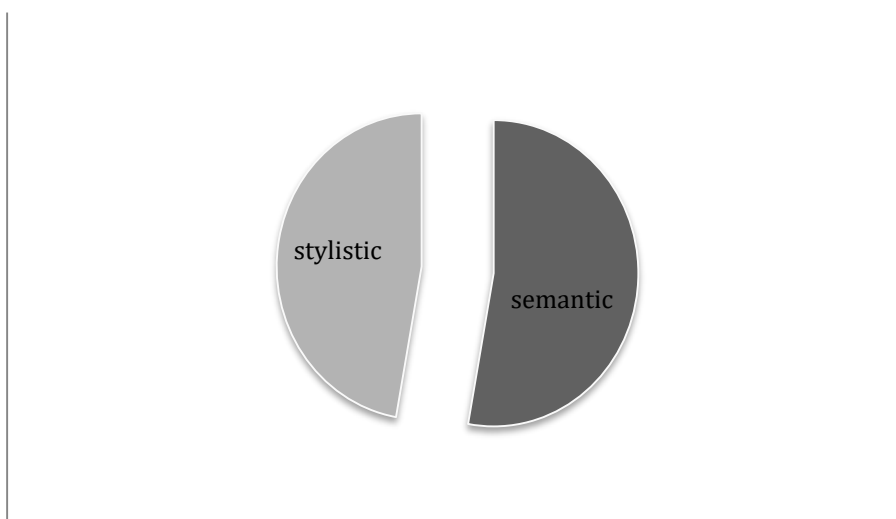


Figure 2 Modulation in Al-Haloul's translation of "Big Two-Hearted River"

In order to accurately show semantic and stylistic modulation, details about each are set out in the following tables:

Table 6: Number of Occurrences and Frequency of Semantic Modulation (Generalization/Specification)

Subcategories	Number of Occurrences	Frequency	Rank
01- f/c/m	5	18%	3
02- aspectual element	10	36%	1
03- subjective element	3	11%	4
04- concrete element	2	7%	5
05- intensive element	8	29%	2
Total	28	100%	

Table 7: Number of Occurrences and Frequency of Stylistic Modulation (Generalization/Specification)

Subcategories	Number of Occurrences	Frequency	Rank
11- register element	6	24%	2
12- professional element	0	0%	
13- temporal element	0	0%	
14- text-specific element	0	0%	
15- culture-bound element	7	28%	1
16- syntagmatic element	6	24%	2
17- paradigmatic element	6	24%	2
Total	25	100%	

Modification. The chart below (see figure 3) deals with modification with its three subcategories, that is, semantic, stylistic and syntactic modification. At first glance, it is clear that syntactic modification shifts outnumber the other subcategories (i.e. semantic and stylistic). Almost four-fifths of the modification shifts applied in the translation is syntactic, whereas semantic modification is a minority, being a fifth (15%) but is larger than stylistic modification, which is only 4%. Shifts in stylistic modification have the least number of occurrences.

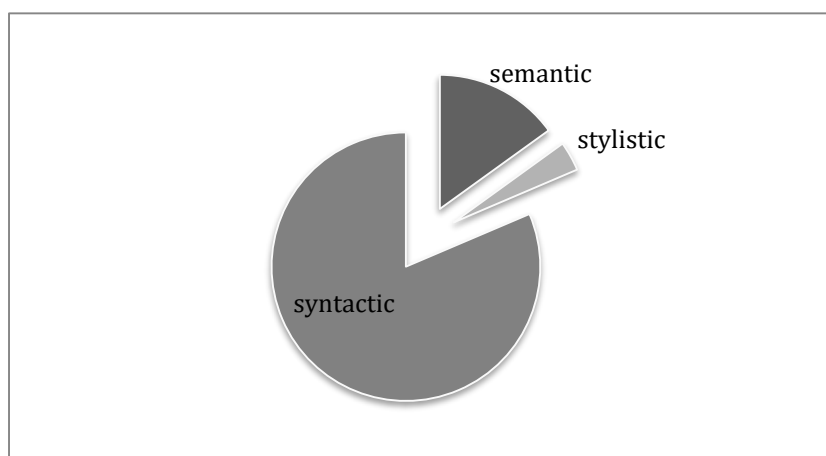


Figure 3. Modification in Al-Haloul's translation of "Big Two-Hearted River"

For more details, a table is inserted providing the number of occurrence, along with frequencies, and rank in modification shifts:

Table 8: Number of Occurrences and Frequency of Modification

Shift Type	Number of Occurrences	Frequency	Rank
Semantic modification	17	15%	2
Stylistic modification	4	4%	3
Syntactic modification	92	81%	1
Total	113	100%	

The three major subcategories of modification presented in the table above (see Table 8) are further investigated in the following tables. Each table shows the data of a single subcategory that is semantic, stylistic and syntactic:

Table 9: Number of Occurrences and Frequency of Semantic Modification

Subcategories	Number of Occurrences	Frequency	Rank
21- f/c/m	15	88%	1
22- aspectual element	2	12%	2
23- subjective element	0	0%	
24- concrete element	0	0%	
25- intensive element	0	0%	
Total	17	100%	

Table 10: Number of Occurrences and Frequency of Stylistic Modification

Subcategories	Number of Occurrences	Frequency	Rank
31- register element	4	100%	1
32- professional element	0	0%	
33- temporal element	0	0%	
34- text-specific element	0	0%	
35- culture-bound element	0	0%	
36- syntagmatic element	0	0%	
37- paradigmatic element	0	0%	
Total	4	100%	

Table 11: Number of Occurrences and Frequency of Syntactic Modification

Subcategories	Number of Occurrences	Frequency	Rank
40- Syntactic-semantic modification	31	34%	2
50- Syntactic-stylistic modification	18	20%	3
60- Syntactic-pragmatic modification	43	47%	1
Total	92	100%	

The pie chart below (see figure 4) is about syntactic modification. The slices of the pie compare the three subcategories of syntactic modification: Syntactic-semantic, syntacticstylistic and syntactic-pragmatic. Nearly a half of the syntactic shifts occurring in the translation are syntactic-pragmatic, that is 47%. The second subcategory, syntactic semantic, is 34% which is more than a third, whereas syntactic stylistic accounted for 20%.

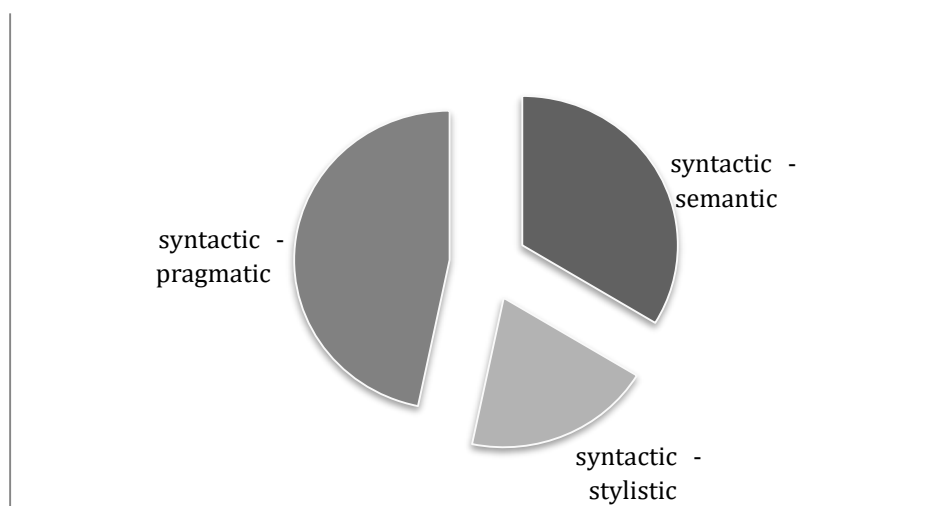


Figure 4. Syntactic modification in Al-Haloul's translation of "Big Two-Hearted River"

To further analyze the data in the three types of syntactic modification, the researcher inserts a table for each (i.e. syntactic-semantic, syntactic-stylistic and syntactic-pragmatic) along with its subcategories:

Table 12: Number of Occurrences and Frequency of Syntactic-Semantic Modification

Subcategories	Number of Occurrences	Frequency	Rank
41- tense	2	6%	4
42- person	0	0%	
43- number	5	16%	3
44- gram. class/function	10	32%	2
45- function word	14	45%	1
Total	31	100%	

Table 13 : Number of Occurrences and Frequency of Syntactic-Stylistic Modification

Subcategories	Number of Occurrences	Frequency	Rank
51- explicitation	16	89%	1
52- implicitation	2	11%	2
Total	18	100%	

Table 14: Number and Occurrences of Syntactic-Pragmatic Modification

Subcategories	Number of Occurrences	Frequency	Rank
61- speech act	6	14%	3
62- deixis/anaphora	8	19%	2
63- thematic meaning	29	67%	1
Total	43	100%	

Mutation. This pie chart (see figure 5) represents the third and last category of microstructural shifts, that is, mutation. As shown below, the majority of mutation shifts applied in the translation is constituted by deletion, which is approximately three quarters (i.e. 74%) in comparison to the other two subcategories. The second large subcategory is that of radical change of meaning, which reaches 19% while the subcategory of addition reaches only 6%.

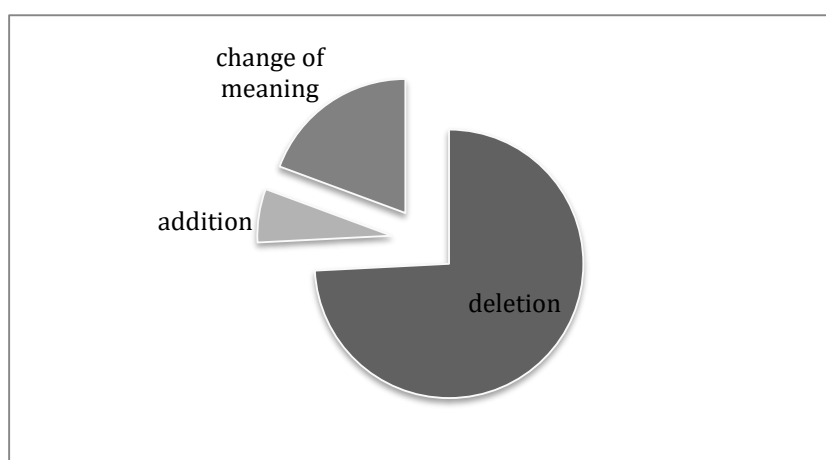


Figure 5 Mutation in Al-Haloul's translation of "Big Two-Hearted River"

The following table discloses further details on each subcategory of mutation:

Table 15: Number of Occurrences and Frequency of Mutation

Subcategories	Number of Occurrences	Frequency	Rank
71- deletion	23	74%	1
72- addition	2	6%	3
73- radical change of meaning	6	19%	2
Total	31	100%	

To sum up, in the selected passages, there are almost 400 transems with 200 shifts. Thus, the average number of shifts occurring per transeme in the translation is 50%. This means that two transems average one shift. Based on the data in the previous tables (and figures), the researcher concluded that syntactic modification, 92 in occurrence, is the category in which the majority of shifts occur (see table 5), specifically syntactic-pragmatic, 43 in occurrence. In syntactic-pragmatic modification, thematic meaning, 29 in occurrence, outnumbers the other subcategories. Shifts in function words, 14 in occurrence, are also frequent in syntactic-semantic modification, mostly the addition of conjunctions. Moreover, explicitation (i.e. 16

occurrences) – a subcategory in syntactic stylistic – turns out to be more frequent than implicitation (i.e. 2 occurrences).

Semantic shifts, 45 in number are second in occurrence including both semantic modification and semantic modulation (see figure 2 & 3). As for the subcategory of semantic modulation, the frequency of specification (i.e. 17) is higher than generalization (i.e. 11), especially in aspectual and intensive elements. Apart from this, the semantic features of the mutated elements in deletion (23 occurrences) – the subcategory of mutation (see figure 5) – often involve omitting repetitions for emphasis (i.e. rhetorical device) and description of details.

Answer to Q.3: What are the factors and constraints that gave rise to these shifts and motivated and influenced the translator's decisions?

Leuven-Zwart's model is based on the premise that "both micro- and macrostructural shifts in translation can furnish indications of the translational norms adopted by the translator, his interpretation of the original text and the strategy applied during the process of translation" (Leuven Zwart, 1990, p. 69). In this section, the researcher examines the factors and constraints that gave rise to the microstructural shifts discussed in section 4.1.1 and motivated the translator's decisions.

One possible explanation behind the occurrence of microstructural shifts is that of language constraint. Literal translation is sometimes possible and grammatically correct; nevertheless it mostly results in an unidiomatic TT (Vinay & Darbelnet, 1995, as cited in Venuti, 2004). Therefore, microstructural shifts occur in order to conform to the idiomatic constraints of the TT. One way the translator achieves this is by recasting the order of units in the ST, for instance:

STT: In the bottle₁, warmed by the sun₂, they were jumping in a mass₃

(pt. II, para. 4, line 5).

وتعد أن تدفأت الجرادات في الزجاجة₁ بحرارة الشمس₂، راحت تقفز أسرابا أسرابا₃

)p. 291(

ATR₁₊₂₊₃: bottle + to be warmed + sun + to be jumping + mass

ADstt: syntactic form transemes: 1+2+3

ADttt: syntactic form transemes: 2+1+2+3

Syntactic-pragmatic modification/thematic meaning

The translator not only redistributes the syntactic elements imposed by the structure of the target language, but also uses different words and collocations. To further illustrate this point, an example of shift in modulation, namely synecdoche, is given below:

STT: and took some of the pull off his shoulders₁ by leaning his forehead₂ against the wide band of the tump-line₃ (pt. I, para. 7, line 3).

وحاول أن يخفف العبء عن كتفيه₁ بإمالة رأسه₂ إلى الأمام₃)p. 277(

ATR₂: to be leaning + head

ADstt: stylistic f/v of 'head': part

ADttt: 0

Stylistic modulation/generalization, paradigmatic element

In the previous example, the translator translates the word *forehead* (i.e. part) into *head* (i.e. whole) although it is possible to use the word *forehead* in the target language. What motivates him to do so is the fact that literal translation of some words and collocations would make utterances sound unnatural and maybe awkward in the target language.

According to Venuti, readers and publishers judge a translated text acceptable:

When it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text—the appearance, in other words, that the translation is not in fact a translation, but the “original.” The illusion of transparency is an effect of fluent discourse, of the translator's effort to insure easy readability by adhering to current usage, maintaining continuous syntax, fixing a precise meaning. (1995, p. 1)

For this reason, the translator sacrifices Hemingway's style that is remarkable by its short sentences and simple diction for idiomatic target language. He is influenced to change the thematic structure and to add or replace function words for Arabic language is featured by its long sentences with linking words. An example of this is combining two sentences into one:

STT: Nick put in a pine stick as a cork₁. It plugged the mouth of the bottle enough₂, so the hoppers could not get out₃ and left plenty of air passage₄ (pt. II, para. 4, line 5).

TTT: سد نك فوهة الزجاجاة بقطعة من خشب الصنوبر₁ تحول دون خروج الجرادات₂ لكنها تسمح

بمرور الهواء₃) p. 291

ATR₁₊₂: proper name + to put + pine stick + comparison: cork + to plug + bottle + mouth AD_{stt}: 1+2

AD_{ttt}: 2+1

Syntactic-pragmatic modification/thematic meaning

In addition, the translator uses uncommon classical Arabic words that validate Hemingway's simple diction. Due to this, a number of shifts in register – either modulation or modification – take place, for example:

STT: His mouth dry₁, his heart down₂, Nick reeled in₃ (pt. II, para. 32, line 1).

TTT: أدار نك البكرة إلى الورااء₁، صادي الحلق₂، مهموم الفؤاد₃. (p. 297)

ATR₁: dry + mouth

AD_{stt}: 0

AD_{ttt}: stylistic f/v of 'dry': formal, solemn

Stylistic modulation/specification, register element

As shown in the example above, *his mouth dry* is translated into *صادي الحلق*. The word *dry* in English is not as familiar as the word *صادي* in Arabic. Another factor behind the use of microstructural shifts is psycholinguistic. According to Broeck and Lefevere (1979), translators are more concerned with interpretation. That is to say, translators have concerns

regarding the text being inaccessible, incomprehensible and sometimes even illogical to the target readership (as cited in Leuven-Zwart, 1990). Therefore, microstructural shifts take place in the hope to ease these concerns.

Interpretative concerns, which indicate the translator's faithfulness to the content of the translated work, influence the translator to expose the foreign fictional world as much as possible (Broeck & Lefevere, 1979, as cited in Leuven-Zwart, 1990). This exposure is achieved by microstructural shifts including explicitation, addition and specification.

Explicitation in the following example illustrates this point:

STT: He could have wired for money (pt. I, para. 35, line 8). TTT: كان بإمكانه أن يرسل برقية يطلب فيها أن يرسلوا له الأموال (p. 286)

ATR: to be able to + to wire + money

ADstt: syntactic form of transeme: few elements

ADttt: syntactic form of transeme: extra elements

Syntactic-stylistic modification/explicitation

Although both transemes have the same informative value, the number of elements is doubled in the TTT in order to make the meaning clearer to the target reader.

Moreover, the foreign fictional world can be unlocked for the target reader with the help of concrete and appealing words and expressions (Broeck & Lefevere, 1979, as cited in Leuven-Zwart, 1990). An example of this would be:

STT: Nick had one good trout (pt. II, para. 46, line 1). TTT: لقد أصبح عندك سمكة سلمون رقطاع كبيرة وجيدة (p. 301)

ATR: proper name + to have + trout + good

ADstt: 0

ADttt: f/c/m of 'trout': +big

Semantic modulation/specification, concrete element

The translator's interpretation of the *good trout* is seen in the addition of the word *كبيرة* which adds a physical aspect to it that is big size. Additionally, the translator interprets *trout* by translating it into *سمكة سلمون رقطاع* instead of *ترونة*. Specification, to name another example, expresses the translator's interpretive concerns as shown in the following example:

STT: It made a good ending to the story (pt. I, para. 36, line 1).

TTT: أضفى ذلك على القصة خاتمة سعيدة (p. 287)

ATR: to make + end + good + story

ADstt: 0

ADttt: f/c/m of 'good': happy

Semantic modulation/specification, aspectual element

By specification, the translator interprets the word *good* which is a very frequent word in the original story, and replaces it with سعيدة . According to Schleiermacher (1813), a translator either leaves the reader in peace and moves the writer towards the reader, or the reverse. The former tends to be more applicable to the translator in “Big Two-Hearted River” who moves Hemingway towards the target reader by his interpretation and explanation. He does not demand the target reader to do a great deal of effort in order to grasp possible meanings. This can be manifested in the slightest forms of shifts such as the addition of function words:

STT: At the edge of the meadow₁ . . . Nick looked down the river at the trout rising₂ (pt. I, para. 23, line 4).

TTT: نظر نك من حافة المرج₁ إلى النهر لكي يرى أسماك السلمون وهي تصعد إلى السطح₂

)p. 281(

ATR₁₊₂: satellite of location: meadow edge + proper name + to look + river + trout + to be rising

ADstt: syntactic form of transemes: disaffirmation

ADttt: syntactic form of transemes: affirmation

Syntactic-semantic modification/function word

What is more, using footnotes further illustrates this point. Consider the following translation, for instance:

They called Hop’s girl the Blonde Venus (pt. I, para. 35, line 9).

كان عند هوب فتاة يلقبونها فينوس الشقراء) p. 286

The translator adds additional information – in the footnote section – to the above translation defining *Venus*:

فينوس هي الهة الحب والجمال عند الرومان [المترجم] .) p. 286

Cultural differences are the third factor the translator considers when applying shifts. According to Venuti, “translation wields enormous power in constructing representations of foreign cultures” (2002, p. 31). The translator is aware of cultural differences and their effect on the target audience. Accordingly, microstructural shifts take place to fulfill cultural functions, for example:

STT: Nick got out a bottle of tomato catchup₁ and cut four slices of bread₂

(pt. I, para. 30, line 5).

TTT: أخرج نك علبة من كاتشب الطماطم₁، ثم قطع أربع شرائح من الخبز₂ (.)p. 284

ATR₁: Proper name + to get out + bottle + tomato catchup

ADstt: 0

ADttt: stylistic f/v of ‘tomato catchup’: English word

Stylistic modulation/specification, exotization

The word *catchup* in the STT is translated into كاتشب . The translator uses the same word as the original although it has an equivalence in the target language that is صلصة . He exoticizes *catchup* in order to provide specific information about the original culture at that time. Even the term itself (i.e. catchup) is old-fashioned for ketchup (Oxford Dictionaries). In the early 20th century, catchup was a new processed condiment that depicts modern food culture.

Without shifting, the target reader might not know catchup existed in 1925. Contrariwise, translations are sometimes “erased by suppressing...cultural differences of the foreign text” (Venuti, 2002, p. 31). The translator conceals some aspects in the translation by generalization or omission in order to secure the foreign culture acceptance and to get a similar response as that of the original reader. An example of this would be:

STT: He had not eaten₁ since a cup of coffee₂ and a ham sandwich₃ in the station restaurant at St. Ignace₄ (pt. I, para. 32, line 2).

TTT: لم يدخل الطعام جوفه₁ منذ أن تناول شطيرة لحم₂ وفنجانا من القهوة₃ في محطة القطار في سينت إغنس₄ (p. 285)

ATR₃: meat + sandwich

ADstt: f/c/m of ‘meat’: ham

ADttt: 0

Semantic modulation/generalization, aspectual element

The translation above is clearly inspired by the translator’s religious and cultural outlook. He generalizes the word *ham* since meat derived from pigs – including bacon and ham – is forbidden to eat in the Islamic culture. Moreover, the negative connotations evoked by the word *ham* in the target culture do not exist in the original. By generalizing the word *ham* into *meat*, the target reader’s response to Nick’s breakfast would be almost the same as the original reader with no connotations evoked.

Another cultural consideration the translator bears in mind when translating is bringing the cultures in contact even closer by mediating the gap between them. He adds information that does not exist in the original text but known for the original reader. To be more precise, the translator provides the target reader with a background of the foreign culture such as kinds of birds and names of rivers. English proper names, for instance, are translated instead of being simply transcribed as this example illustrates:

STT: He would get a yacht₁ and they would all cruise along the north shore of Lake Superior₂ (pt. I, para. 35, line 14).

TTT: "سيشترى يختا₁ وسيبحرون معا على طول الشاطئ الشمالي للبحيرة العليا₂" (p. 287)

ATR₂: to cruise + shore + north + Lake Superior

ADstt: 0

ADttt: stylistic f/v of ‘Lake Superior’: Arabic name

Stylistic modulation/specification, naturalization

Lake Superior – a culture-bound element – is naturalized by translating it into *البحيرة العليا*. This naturalization clearly facilitates the target reader's understanding. The target reader now knows the meaning of one of the lake names in the foreign country. Besides, he knows the location of Lake Superior as the translator adds a footnote about it:

"تقع البحيرة العليا إلى الشمال من ولايتي ميشيغن ووسكونسن، وهي تشكل حدا طبيعيا بينهما وبين كندا
[المترجم] ("p. 287).

The Descriptive Model

In this section, the second component of Leuven-Zwart's model, the descriptive model is applied focusing on the effects of microstructural shifts identified earlier (in section 4.1) on the macrostructural levels of discourse and story. It gives an answer to the fourth research question: What are the effects of microstructural shifts that occurred through the translation on macrostructural levels? The researcher in this section describes the influence of microstructural shifts with respect to Halliday's (1973) three functions (i.e. interpersonal, ideational and textual) as they operate on the story and discourse levels. To give a systematic account of this influence, the categories of microstructural shifts that show high frequency and consistency are linked with the constituent parts of the macrostructure.

The story level. In this section, the researcher describes the three functions in both the original text and its Arabic translation as they operate on the story level.

Interpersonal function. As discussed in an earlier chapter (section 2.3.2), the way the interpersonal function operates on the story level determines focalization (Leuven-Zwart, 1989). The focalizer is the medium effecting focalization, that is, the point of view from which the fictional world is presented. Focalization in both the original story and its Arabic translation is realized by an external focalizer. The focalizer in both texts is an anonymous person outside the fictional world who is offering the reader the view of a fictional character. In other words, the external focalizer gives account of a character-bound point of view. In the story, the external focalizer is looking at the protagonist, Nick, with distant lens. This is suggested by the following example from the ST and its Arabic translation:

"Nick sat down beside the fire and lifted the frying pan off. He poured about half the contents out into the tin plate" (pt. I, para. 30, line 6).

"جلس نك بجانب النار، ثم رفع المقلاة عن المشبك. سكب ما يقرب من نصف محتويات المقلاة في طبق من
الصفائح) ("p. 284).

The focalizer in the ST and the TT is, however, not always looking at Nick with distant eyes. To a certain degree, the focalizer is involved in the fictional world identifying himself with Nick and the events he observes as the following example shows:

"He had not eaten since a cup of coffee and a ham sandwich in the station restaurant at St. Ignace. It had been a very fine experience" (pt. I, para. 32, line 2). لم يدخل الطعام جوفه . . . كانت هذه ("p. 285). "منذ أن تناول شطيرة لحم وفنجانا من القهوة في مطعم محطة القطار في سينت إغناس تجربة رائعة

The sentence, *It had been a very fine experience* and its Arabic translation *كانت هذه تجربة رائعة* is Nick's opinion. In such an example, the focalizer is freely and indirectly narrating from inside Nick's mind.

Ideational function. Another function, which operates on the story level, is the ideational. The way in which the ideational function operates on the story level determines the image of the fictional world offered to the reader (Leuven-Zwart, 1989). The image of the fictional world offered to the reader of "Big Two-Hearted River" is concrete in the sense that the information or descriptions given in the story most often concerns concrete aspects such as mass, color and number. This is true of both the original text and its Arabic translation as the following example shows:

"They were not the big grasshoppers with yellow and black or red and black wings whirring out from their black wing sheathing as they fly up. These were just ordinary hoppers, but all a sooty black in color" (pt. I, para. 12, line 3).

"لم تكن من تلك الجرادات الكبيرة ذات الأجنحة الصفراء والسوداء أو الحمراء والسوداء التي تُحدث أغمدة أجنحتها السوداء أزيًا عندما تطير. بل كانت جراداتٍ عادية ذات لون هبابي أسود" (p. 278).

While the image of the fictional world in both texts is generally concrete, it gets abstract in some occasions. This means that it communicates or conveys information about Nick's inner and psychological aspects. An example is given below:

"Already there was something mysterious and homelike" (pt. I, para. 26, line 4).

"كان هناك شيء من الألفة والغموض" (p. 283).

According to Leuven-Zwart (1989), the ideational function is "closely related" (p. 174) to the interpersonal function since both are concerned with focalization. It follows that the information given about the fictional world (being the object of focalization) simultaneously gives the reader information about the focalizer himself (being the medium effecting focalization) (1989). The image of the fictional world in "Big Two-Hearted River" and its translation can be both subjective and objective. It is subjective in the way it presents the protagonist's emotions, judgments and opinions; and objective when it describes his actions from a distance. An example of this integration of subjectivity and objectivity would be:

"Nick looked at the burned-over stretch of hillside, where he had expected to find the scattered houses of the town and then walked down the railroad track to the bridge over the river" (pt. I, para. 2, line 1).

"نظر نك إلى الجانب المحروق من سفح الهضبة، حيث كان يأمل أن يرى بيوت البلدة المبعثرة، ثم سار على سكة الحديد وهبط إلى الجسر فوق النهر" (p. 275).

While the sentences above describe Nick's action, they contain some subjectivity, which is seen in Nick's expectation to find *the scattered houses*. This subjective-objective presentation of the events and characters in the story accordingly gives a subjective-objective image of the fictional world. It also provides information about the focalizer who is sometimes involved in the fictional world, while at other times, distant observing Nick's moves.

Textual function. The textual function as it operates on the story level, as explained in an earlier chapter (section 2.3.2), is responsible for determining "fictional sequencing" (Leuven-Zwart, 1989, p. 174), that is, the order in which events take place in the fictional world. In "Big Two-Hearted River", the most common type of fictional sequencing is the chronological sequencing. The events of the story are presented in the order in which they occurred. Readers thus follow the protagonist's fishing trip in the order it happened in fiction. The sequencing of fictional events in the ST and the TT is maintained throughout the translation as the following example illustrates:

“Nick stood up on the log, holding his rod, the landing net hanging heavy, then stepped into the water and splashed ashore. He climbed the bank and cut up into the woods, toward the high ground” (pt. II, para. 65, line 1).

"وقف نك على الزند، وهو يمسك بعضا صنارته وشبكة الصيد تتدلى ثقيلة، ثم خاض في الماء قاصدا الشاطئ. تسلق الضفة ثم اخترق الغابة متجها إلى الأرض المرتفعة" (p. 305).

Because standing up on the log occurred prior to stepping into the water and climbing the bank, standing up on the log is presented before the others.

Leuven-Zwart suggests that the moment the reader is given information about certain events is an important factor in fictional sequencing. This makes the operation of the textual factor on the story level largely dependent on the way the interpersonal function – the focalizer – is achieved (1989). As stated earlier, the focalizer in Hemingway's "Big Two-Hearted River" assumes limited omniscient. Limited omniscient narrators reveal the thoughts of a single character and present the other characters externally (Morner & Rausch, 1998). The focalizer in "Big Two-Hearted River" and its translation presents the fictional world from the protagonist's perspective, and the information given about the other character, Hopkins, is also in accordance with Nick's. Therefore, the focalizer may withhold some information from the reader including the story's events and the character's unspoken thoughts and motives. It follows that the reader is less informed than the character, Nick. One example of withholding information about certain events is the unstated information about

Nick's war trauma and his friend Hopkins.

The discourse level. This section discusses the operation of the three functions – interpersonal, ideational and textual – on the discourse level of both the ST and the TT.

Interpersonal function. This function is fulfilled by the narrator who, by using the medium of language, gives the reader an account of what he perceives as a focalizer in the fictional world (Leuven-Zwart, 1989). It may be noted that a narrator is always a focalizer, but a focalizer is not always a narrator (1989). The identity of the narrator is crucial in determining the operation of the interpersonal function on the discourse level. The interpersonal function in both Hemingway's "Big Two-Hearted River" and its Arabic translation is fulfilled by an external narrator who does not belong to the fictional world but gives an account of the events and characters. This is illustrated in the following example:

“He spilled the coffee out of the pot and shook the grounds loose into the fire. He lit a cigarette and went inside the tent. He took off his shoes and trousers, sitting on the blankets, rolled the shoes up inside the trousers for a pillow and got in between the blankets” (pt. I, para. 36, line 3).

"أراق القهوة والنفل في النار. أشعل سيجارة ودخل الخيمة. خلع حذاءه وبنطاله، وهو يجلس على البطانيات، ثم حشا حذاءه داخل بنطاله، وجعل منهما وسادة، ثم اندس بين البطانيات" (p. 287).

The narrator, as a mediator between the reader and the fictional world, is invisible and absent since he does not reveal his opinions and emotions in telling the story but merely reports what he sees. In both texts, the narrator is close to the reader and at remote from the fictional world. Both the reader and the narrator are outsiders in relation to that world and are looking at the events taking place from a distance. Hence, the gap between the narrator and the reader is narrow while the gap between the narrator and the fictional world is wide.

Ideational function. Following Fowler, Leech and Short (1981), Leuven-Zwart refers to the ideational function on the discourse level as the *mind style* or the style that is typical for a certain view of the fictional world (1989). In other words, the semantic choices used to express the image of the fictional world should linguistically reflect the view or focalization of that world. An example of a concrete vision in the story would be:

“Now the stream was shallow and wide. There were trees along both banks. The trees of the left bank made short shadows on the current in the afternoon sun” (pt. II, para. 46, line 1).

"أصبح النهر الآن ضحلا وعريضا. وكانت الأشجار تحف به من جانبيه. كانت أشجار الضفة اليسرى تلقي بظلالها القصيرة على التيار في شمس الضحى" (p. 301).

The view here is physical. It is semantically realized by concrete physical descriptions such as wide stream, short shadows of the trees and afternoon sun. The semantic choices expressing it consequently correspond to this vision and are hence concrete. An example of emotional vision is:

“Already there was something mysterious and homelike. Nick was happy as he crawled inside the tent. He had not been unhappy all day” (pt. I, para. 26, line 4).

"كان هناك شيء من الألفة والغموض. شعر نك بالسعادة وهو يندس داخل الخيمة. لم يشعر بالتعاسة سحابة يومه ذلك" (p. 283).

The view or focalization in the example above clearly concentrates on emotions. Hence, the semantic choices (i.e. homelike, happy and unhappy) used to express the focalization of

Nick's feelings match this emotionally charged view.

The view – focalization – in “Big Two-Hearted River” and its translation concentrates for the most part on physical aspects of the fictional world. It follows that the semantic choices made by Hemingway, being in correspondence with this vision, are physical and concrete. The following example involves a physical description of the trout's texture:

“He had wet his hand before he touched the trout, so he would not disturb the delicate mucus that covered him. If a trout was touched with a dry hand, a white fungus attached the unprotected spot” (pt. II, para. 24, line 1).

"كان قد بلل يده قبل أن يلامس السمكة كي لا يتحسس غطاؤها المخاطي الرقيق. لأنه إذا ما لامست يد جافة سمكة سلمون، فإن فطرا أبيض يهاجم المنطقة المنزوعة الحماية" (p. 296).

Although the view of the fictional world in the ST and the TT is mainly physical, there are occasions when focalization is colored by feelings and opinions resulting in emotionally charged and subjective semantic choices. This can be illustrated by the following example that presents Nick's opinion about his friend, Hopkins:

“It should be straight Hopkins all the way. Hop deserved that. He was a very serious coffee drinker. He was the most serious man Nick had ever known. Not heavy, serious” (pt. I, para. 35, line 4).

"إنه في صف هوبكنز حتى النهاية. إنه يستحق ذلك. كان رجلا جادا في شرب القهوة. كان هوبكنز أكثر معارف نك جدية. لم يكن ثقيل الظل، بل كان رزينا" (p. 286).

Textual function. The textual function operating on the discourse level is responsible for the syntactic ordering that is based on the two principles of *segmentation* and *cohesion*. Segmentation is the way “the information is divided into sentences, clauses and phrases” (p. 178); while cohesion refers to the way they are linked together (Leuven-Zwart,

1989). A common type of segmentation in “Big Two-Hearted River” and its translation is that of chronological or of *syntactic iconicity* as Leech and Short described it (1981, as cited in Leuven-Zwart, 1989). That is to say, the syntactic ordering in the story runs parallel to the order of events taking place in the fictional world, for example:

“In the morning the sun was up and the tent was starting to get hot. Nick crawled out under the mosquito netting stretched across the mouth of the tent, to look at the morning. The grass was wet on his hands as he came out. He held his trousers and his shoes in his hands” (pt. II, para. 1, line 1).

"ارتفعت الشمس في الصباح وراح جو الخيمة يسخن. تسلل نك خارجا من تحت واقية البعوض المسدلة على فم الخيمة لكي ينظر إلى الصباح. أحس برطوبة العشب على يديه وهو يخرج. تناول بنطاله وحذاءه) "p. 290).

Another prominent type of segmentation in the story is presentational where the important information in a sentence is postponed to the end, for example:

“As he smoked, his legs stretched out in front of him, he noticed a grasshopper walk along the ground and up onto his woolen sock” (pt. I, para. 12, line 1).

"وبينما كان يدخن وساقاه ممدوتان أمامه، رأى جراداة تدب على الأرض، ثم تتسلق جوربه الصوفي) "p. 278).

The other principle of syntactic ordering is that of cohesion, which is brought about with either a referring or linking function (Leuven-Zwart, 1989). An example of a referring function in both texts:

“He could have wired for money. That would have been too slow” (pt. I, para. 35, line 8).

"كان بإمكانه أن يرسل برقية يطلب فيها أن يرسلوا له الأموال، لكن الأمر سيطول) "p. 286).

A referring function is achieved in the above example by the demonstrative pronoun *that*. The other function that establishes cross-reference is the linking function such as:

“When he had the ground smooth, he spread his three blankets” (pt. I, para. 24, line 7).

"وعندما أصبحت الأرض مستوية، مد بطانياته الثلاث) "p. 282).

In the sentence above, a linking function is achieved by the subordinating conjunction *when*

عندما.

Answer to Q.4: What are the effects of microstructural shifts that occurred through the Arabic translation of Hemingway's "Big Two-Hearted River" on macrostructural levels?

It is Leuven-Zwart's (1990) idea that in translations of narrative prose, microstructural shifts may affect the three functions discussed earlier – the interpersonal, ideational, and textual – as they operate on the story and discourse levels. In the present section, the researcher discusses and illustrates the macrostructural shifts occurring in the Arabic translation of "Big Two-Hearted River" due to frequent and consistent occurrences of microstructural shifts.

Syntactic-semantic modification/function words. Due to frequent and consistent occurrence of syntactic-semantic modification in function words, a macrostructural shift with respect to the textual function operating on the discourse level takes place. As a result, cohesion – particularly the linking function – is affected. The ST uses fewer coordinating and subordinating conjunctions, whereas the TT uses way more of these elements. Therefore, frequent addition and replacement of function words cause a shift in the degree of explicitness through which cohesion is achieved. Evidence for this is clearly seen in the example below:

“Nick did not care about fishing that hole. He was sure he would get hooked in the branches” (pt. II, para. 49, line 1).

"لم يكن نك متحمسا للصيد في هذه الحفرة، لأنه كان واثقا بأنه سيعلق بين الأغصان) (p. 301).

Another example of adding a function word is:

“The road climbed steadily. It was hard work walking up-hill” (pt. I, para. 7, line 9).

"كان الطريق يرتفع تدريجيا ما جعل صعود الهضبة عملا شاقا" (p. 277).

The translation thus becomes more logical and coherent in comparison to the ST.

Syntactic-pragmatic modification/thematic meaning. Apart from microstructural shifts in function words, there is a high degree of frequency and consistency of microstructural shifts in the thematic meaning, syntactic-pragmatic modification, causing a macrostructural shift to occur. To be more precise, the structuring of transeme elements in the translation is different from the original text in terms of both word order and emphasis. The presentational segmentation for which Hemingway is notorious, for instance, is not always maintained in the Arabic translation as the following example shows:

“From the time he had gotten down off the train and the baggage man had thrown his pack out of the open car door things had been different” (pt. I, para. 8, line 1).

"لقد بدت الأمور مختلفة منذ أن نزل من القطار ورمى عامل الأمتعة صرته من باب العربة المفتوح" (p. 277).

In the translation, the main clause, *things had been different*, is not delayed to the end as in the ST but advanced to the beginning. This, accordingly, results in a different syntactic segmentation, creating less interest for the target reader in comparison to the original.

Another example of changing the syntactic ordering in the TT is:

“Nick knew that by the time he was through with breakfast they would be as lively as ever” (pt. II, para. 4, line 1).

"عرف نك أنه سيستعيد حيويته المعهودة حالما ينتهي من الإفطار" (p. 291).

Once more, the most important information in the predicate, *they would be as lively as ever*, that comes at the end of the sentence in the ST is moved to the beginning in the TT. In the ST, the reason for being lively is presented before the final important point is made making it more persuasive than the TT.

Syntactic-stylistic modification/explicitation. Microstructural shifts in syntactic-stylistic modification, namely explicitation is also frequent and consistent in the translation. The information in both the ST and the TT is the same but the number of words is different in the

TT. Hence, microstructural shifts in explicitation bear upon the textual function operation on the discourse level. It increases the degree of explicitness as the following example shows:

“He wondered how long they would stay that way” (pt. I, para. 12, line 9).

"وتساءل في سره إلى متى ستظل كذلك" (p. 279)

The verb *wondered* is translated into three elements, *تساءل في سره* instead of simply *تساءل*. Both *wondered* and *تساءل في سره* do not have the same quantity of elements though they provide the same informative value. The degree of explicitness is increased for *تساءل في سره* shows that wondering is done internally rather than verbally. Another example of explicitation:

“He was excited but serious” (pt. I, para. 35, line 15).

كان مبهتجا لكنه ظل محافظا على رزائمه (p. 287)

A single word, *serious*, is translated into a group of words, *ظل محافظا على رزائمه* although it is possible to translate it into *رزينا*. Both transemes do not deliver new information. Yet, the

TTT is more explicit in the way it justifies the two opposing emotions.

Syntactic modification. While these macrostructural shifts in cohesion, explicitation and syntactic ordering caused by micro- shifts in function words, thematic meaning and explicitation affect the textual function operating on the discourse level, it does not affect the textual function operating on the story level. Furthermore, these macrostructural shifts affect the interpersonal function on the discourse level by causing a shift in the narrator’s attitude towards the target readership. Shifts in function words, thematic meaning, and explicitation are of the highest frequencies in their subcategories: Syntactic-semantic, syntactic pragmatic and syntactic-stylistic modification. They stem from syntactic modification, which constitutes 81% of shifts in modification – where more than half of the microstructural shifts in the translation occur (see section 4.1.2). As a result, the relationship between the reader and the narrator is affected. The narrator in the Arabic translation appears to be more interpretive and explanatory and hence closer to the reader than in the original text. In other words, the gap between the narrator and the reader is smaller than in the original. The following example illustrates this point by showing both an addition of a function word and a change in thematic meaning, namely from passive to active:

“With the tent unpacked and spread on the ground, the pack, leaning against a jack pine, looked much smaller” (pt. I, para. 25, line 2).

"أخرج الخيمة من الحزمة وفرشها على الأرض، فصغر كثيرا حجم الحزمة التي كانت تستند إلى شجيرة صنوبر" (p. 282).

In the TT, the narrator attempts to make the sentence more reasonable by adding the Arabic function word *ف*, which explains why the pack looked smaller. Moreover, the thematic meaning in the translation is changed from passive to active. This consequently shifts the focus from the *pack*, the object, towards Nick, the doer, making the sentence sounds less abstract to the target reader. Another example to illustrate this point:

“Anything that size would be angry. That was a trout” (pt. II, para. 34, line 4).

"أي شيء بهذا الحجم سيغضب. وتلك سمكة سلمون رقطاع" (p. 298).

The addition of *and* in the TT justifies the trout being in anger. Explication, to name another example, illustrates the effected reader-narrator relationship as follows:

“He could have wired for money” (pt. I, para. 35, line 8).

"كان بإمكانه أن يرسل برفية يطلب فيها أن يرسلوا له الأموال" (p. 286).

Wired for money is translated into a larger number of elements. Despite the fact that the TTT delivers the same information in the STT, the narrator appears to be more interpretive and explanatory in the TTT.

Semantic modulation/specification. Apart from syntactic modification, there are other micro- shifts that occur in the translation, though are not consistent and frequent enough to cause a macrostructural shift. These are shifts in the category of semantic modulation, which makes considerable appearance in the translation with the potential of affecting the ideational function on the discourse level. The ideational function on the discourse level (i.e. the semantic choices used to express the image of the fictional world) is not always maintained in the translation. This, again, does not cause an actual shift but rather shows a tendency towards specification in the TT. Although the semantic choices made by the translator tend to be more specific in comparison to the ones made by the author of ST, they are not frequent and consistent enough to bring about a shift in the mind style. Semantic modulation/specification in the translation mostly occurs in two sub-categories: Aspectual elements and intensive elements. These occurrences, if frequent and consistent, could cause the mind style to be overstated. This can be shown through the following shift in the intensive element:

“His muscles ached and the day was hot, but Nick felt happy” (pt. I, para. 7, line 9).

"كانت عضلاته تؤلمه، وكان النهار شديد الحرارة، لكن نك كان سعيدا" (p. 277).

Specification in aspectual elements, to name another example, could also lead to an overstated mind style:

“Nick did not like to fish with other men on the river. Unless they were of your party, they spoiled it” (pt. II, para. 24, line 5).

"لم يكن نك يحبذ الصيد مع الآخرين في الأنهار. لأن هؤلاء يفسدون متعة الصيد برمتها، ما لم يكونوا من طينتك "

(p. 296).

Table 16. Systematic Connections between Micro- and Macrostructural Shifts in the Translation of “Big Two-Hearted River”

MICROSTRUCTURAL SHIFTS	MACROSTRUCTURAL SHIFTS					
	DISCOURSE FUNCTIONS		LEVEL	STORY FUNCTIONS	LEVEL	
	ideat.	text.	interp.	ideat.	text.	interp.
Semantic modulation						
Stylistic modulation						
Semantic modification						
Stylistic modification						
Syntactic modification						

syntactic-semantic modification; function words	x	x
syntactic-stylistic modification; explicitation	x	x
syntactic-pragmatic modification; thematic meaning	x	x
Mutation		

The translator makes explicitations, changes the structure of the fictional world and rationalizes vague and implicit conjunctions and links between actions in an attempt to make the text more digestible for the target reader. As a result, the narrator's attitude is close to the reader than in the original text. This tendency towards explanation (i.e. function words in syntactic semantic modification, thematic meaning in syntactic pragmatic modification and explicitation in syntactic-stylistic modification), according to Broeck and Lefevere (1979), might eventually result in "overexposure" and an "overexpressive" text (as cited in LeuvenZwart, 1990, p. 90).

The application of the comparative-descriptive model does not only show possible disjunctions between "Big Two-Hearted River" and its translation but also the degree of deviation between them. Leuven-Zwart suggests that extremely high percentage of microstructural shifts, that is more than 200%, indicates a major macrostructural difference between the two texts. On the other hand, a low percentage of shifts, that is less than 40%, would represent a small deviation from the original text (Leuven-Zwart, 1990). Applying her method on the translated story, "Big Two-Hearted River", reveals that the macrostructural levels are not much affected for the percentage of shifts (i.e. 50%) is not high enough to do so. This suggests that the translation does not deviate considerably from the original.

In conclusion, the chapter dealt with the application of Leuven-Zwart's two-part model on "Big Two Hearted River" and its translation by Al-Haloul. In the beginning of this chapter, the researcher thoroughly identified and analyzed the types of microstructural shifts in the translation in addition to their frequencies. By carrying out this analysis, the researcher justified the occurrence of microstructural shifts on the part of the translator in the TT. The other half of the chapter gave a complete description of the three language functions on two text levels (i.e. story and discourse), and then provided an account of the microstructural influence on macro levels.

CHAPTER 5: CONCLUSION AND SUGGESTIONS

This chapter provides a summary of the findings, limitations in addition to suggestions and recommendations concerning the application of translation shifts and shift analysis in translation especially between apparently discrepant linguistic systems.

Conclusions

The present study aimed to examine the types and frequencies of Leuven-Zwart's microstructural shifts – modulation, modification and mutation – in Al-Haloul's Arabic translation of Hemingway's two-part tale "Big Two-Hearted River". The analysis of the study sample came in response to the questions of the study concerning the types and frequencies of Leuven-Zwart's microstructural shifts applied in the translation of an English narrative text into Arabic; considering the factors and constraints that motivated them; the influence of microstructural shifts on the macrostructure of the narrative text; and the appropriateness of the model for describing shifts in an English to Arabic narrative text.

The findings of the study revealed that all Leuven-Zwart's microstructural shifts were applied in the translation of an English narrative text into Arabic but in different frequencies. The study included modulation shifts, modification shifts and mutation shifts. The most frequent translation shifts were the modification shifts representing 57% of all the investigated shifts. This high rate of frequency was a result of consistent micro- shifts in syntactic modification representing 81% of all modification shifts. The syntactic-pragmatic/ thematic meaning was the most frequent kind of syntactic modification shifts; the syntacticstylistic/explicitation shift came second in rank; and the syntactic-semantic modification/function words came third. Apart from modification shifts, modulation shifts represented 27% of all shifts investigated. The percentage of stylistic modulation, 47%, and semantic modulation, 53%, was noticeably close with specification in both subcategories outnumbered generalization. The last type of Leuven-Zwart's shifts was mutation, which represented 16% of all shifts. Most of the shifts in mutation were due to deletion representing 74%. Radical change of meaning came second with 19%, and lastly addition, 6%.

Another significant finding was related to the factors and constraints that gave rise to the occurrence and frequencies of microstructural shifts. The researcher came to the conclusion that micro shifts took place for three reasons. First, structure constraints imposed by the target language caused the translator to adjust the structure of the translation in accordance with the rules and grammar of the TL. Thus, shifts were applied in order to produce as much natural translation as possible. The study also showed that the translator was concerned about the translation being incomprehensible or inaccessible enough to the target reader. The occurrence of shifts (explicitation, naturalization, specification and so forth) in the translation was, thus, necessary to achieve comprehensibility and to reduce the linguistic and cultural disparities between the two languages. Additionally, microstructural shifts occurred to fulfill cultural functions either by using different words and expressions to mediate the gap between the two cultures, or otherwise to convey the local color of the original.

Another main finding of this study was the investigation of macrostructural shifts with regard to both the textual and interpersonal functions as they operate on the discourse level. The findings of the study revealed that consistent and frequent microstructural shifts in thematic meaning, which relates to the structuring of elements in transemes, increase the degree of explicitness in the TT with the consequence of a more cohesive text. Another significant finding that emerged from this study was that the addition of extra elements in transemes, that is explicitation, also increases the degree of explicitness in the TT. Accordingly, a shift was

observed in the interpersonal function on the discourse level affecting the attitude of the target text narrator. In comparison to the ST, the narrator tended to be more interpretive and explanatory. Shifts in function words, to name another finding, maintained consistency and hence resulted in a macrostructural shift in the degree of explicitness through which cohesion is achieved. These findings suggest that the translation is more logical and coherent than the original.

Generally speaking, the findings of the study are in agreement with some of the findings of Leuven-Zwart's corpus (Dutch translations of Spanish and Spanish-American fictional prose from 1960 to 1985), which reached the conclusion that the translator prioritizes producing a comprehensible, idiomatic and acceptable text over "the distinguishing features of the original text" (Leuven-Zwart, 1990, p. 94). Moreover, the findings of this study give support to Leuven-Zwart's hypothesis that there is a general tendency towards explanation and specification in her investigated target texts. Finally, the analysis of the texts of the study revealed the appropriateness of the model for the analysis of translation shifts in Arabic translations of English fictional texts.

Limitations of the Study

The findings in this study are subject to a number of limitations. These limitations are related to the complexity of the model as partly acknowledged by Leuven-Zwart (1989) herself and others such as Munday (2001). The major complexity refers to the taxonomies of the comparative model which contains eight categories comprising 37 subcategories, not all allocated and clearly defined. The second limitation lies in the fact that it is difficult to track all shifts occurring on the micro structure in a full text especially a long one. Another limitation, as indicated by Munday, is that using the ATR as an equivalent measure may contain some subjectivity on the part of the analyst (2001). The last limitation refers to the statistical matching of microshift categories with language functions and text levels since it does not discriminate between the relative importance of each category (Munday, 2001).

Suggestions of the Study

The current study provides the following suggestions for future research. To begin with, it is of vital importance to incorporate the study of translation shifts into curriculum at universities in order to raise awareness of shifts' micro and macro effect. Students and future translators would be more cautious and conscious in making shifts bearing in mind their positive and negative consequences in TTs. They would ultimately be more creative at maintaining a balance between achieving linguistic idiomaticness and faithful rendering.

Recommendations for Further Research

Finally, it is recommended to apply Leuven-Zwart's model to a number of translations of literary texts between English and Arabic to determine the appropriateness of the model for Arabic-English and English-Arabic translations and to make generalizations regarding translators' tendencies and norms. It would be also interesting to employ the model to compare two or more translations of the same literary work especially if they belong to different time periods taking into account possible contextual factors. More broadly, further research might determine whether it is possible to translate with no macrostructural shifts to occur and to what extent the target text considered a successful translation attempt.

List of Abbreviations

ST	source text
TT	target text
SL	source language
TL	target language
STT	source-text transeme
TTT	target-text transeme
ATR	architranseme
AD	aspects of disjunction
ADstt	aspects of disjunction in a source-text transeme
ADttt	aspects of disjunction in a target-text transeme
f/c/m	aspects of disjunction in a target-text transeme
f/v	form/class/mode formula form or variant

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APPENDIX

Selected Passages from Hemingway's "Big Two-Hearted River" and Al-Haloul's Translation

Para. no.	BIG TWO-HEARTED RIVER	نهر كبير له قلبان
Part I		
2	Nick looked at the burned-over stretch of hillside, where he had expected to find the scattered houses of the town and then walked down the railroad track to the bridge over the river. The river was there. It swirled against the log spiles of the bridge. Nick looked down into the clear, brown water, colored from the pebbly bottom, and watched the trout keeping themselves steady in the current with wavering fins. As he watched them they changed their positions by quick angles, only to hold steady in the fast water again. Nick watched them a long time	نظر نك إلى الجانب المحروق من سفح الهضبة، حيث كان يأمل أن يرى بيوت البلدة المبعثرة، ثم سار على سكة الحديد وهبط إلى الجسر فوق النهر. كان النهر في مكانه، وكانت ركائز الجسر الخشبية تشكل دوامات فيه. نظر نك إلى الماء الصافي الذي أضفى عليه قاع النهر الحصى لونا بُنيا، وراح يراقب أسماك السلمون المرقطة وهي تحافظ على توازنها في التيار بوساطة زعانفها المتذبذبة. وبينما هو يراقبها، كانت هذه الأسماك تغير وضعياتها بزوايا سريعة لتعود إلى توازنها في الماء الجارف. ظل نك يراقبها هكذا وقتا طويلا.
5	Nick's heart tightened as the trout moved. He felt all the old feeling.	كان قلب نك ينقبض على وقع انسياب السمكة. لقد عاوده كل ذلك الشعور القديم.
7	Nick walked back up the ties to where his pack lay in the cinders beside the railway track. He was happy. He adjusted the pack harness around the bundle, pulling straps tight, slung the pack on his back, got his arms through the shoulder straps and took some of the pull off his shoulders by leaning his forehead against the wide band of the tump-line. Still, it was too heavy. It was much too heavy. He had his leather rod-case in his hand and leaning forward to keep the weight of the pack high on his shoulders he walked along the road that paralleled the railway track, leaving the burned town behind in the heat, and then turned off around a hill with a high, fire-scarred hill on either side onto a road that went back into the country. He walked along the road feeling the ache from the pull of the heavy pack. The road climbed steadily. It was hard work walking up-hill. His muscles ached and the day was hot, but Nick felt happy. He felt he had left everything behind, the need for thinking, the need to write, other needs. It was all back of him.	عاد نك أدراجه إلى حيث ترك أمتعته بين الجمرات المطفأة بجانب سكة القطار. كان يشعر بالغبطة. سوى حزام الأمتعة وشدة الأربطة ثم رفعها إلى ظهره. خلل ذراعيه بين أربطة الكتف وحاول أن يخفف العبء عن كتفيه بامالة رأسه إلى الأمام. لكن العبء كان أكبر من طاقته. كان يحمل محفظة صنارتيه الجلدية في يده، وكان يُميل رأسه إلى الأمام كي يُبقي الثقل على أعلى كتفيه، وراح يسير على الطريق الموازي لسكة القطار، تاركا البلدة المحروقة وراءه في هجيرها، ثم انعطف حول هضبة تحيط بها من كلا الجانبين هضبة شاهقة سفعتها النيران، ليسلك طريقا يؤدي إلى المروج. كان بين من وطأة الجمل. كان الطريق يرتفع تدريجيا ما جعل صعود الهضبة عملا شاقا. كانت عضلاته تؤلمه، وكان النهار شديد الحرارة، لكن نك كان سعيدا. ها قد خُلف كل شيء وراءه: الحاجة إلى التفكير، الحاجة إلى الكتابة، وكل الحاجات الأخرى. لقد خُلف كل شيء وراءه
8	From the time he had gotten down off the train and the baggage man had thrown his pack out of the open car door things had been different. Seney was burned, the country was burned over and changed, but it did not matter. It could not all be burned. He knew that. He hiked along the road, sweating in the sun, climbing to cross the range of hills that separated the railway from the pine plains	لقد بدت الأمور مختلفة منذ أن نزل من القطار ورمى عامل الأمتعة صُرته من باب العربة المفتوح. لقد احترقت بلدة سيني، واحترق المرج، وتبدل وجهه، لكن هذا لا يهم، إذ لم يحترق كل شيء. كان يدرك ذلك. كان يسير على الطريق ويتصنّب عرفا تحت الشمس حتى يعبر سلسلة الهضاب التي تفصل سكة القطار عن سهول الصنوبر
12	As he smoked, his legs stretched out in front of him, he noticed a grasshopper walk along	وبينما كان يدخن وساقاه ممدودتان أمامه، رأى جرادة تدب على الأرض، ثم تتسلق جوربه الصوفي. عندما

	<p>the ground and up onto his woolen sock. The grasshopper was black. As he had walked along the road, climbing, he had started many grasshoppers from the dust. They were all black. They were not the big grasshoppers with yellow and black or red and black wings whirring out from their black wing sheathing as they fly up. These were just ordinary hoppers, but all a sooty black in color. Nick had wondered about them as he walked, without really thinking about them. Now, as he watched the black hopper that was nibbling at the wool of his sock with its fourway lip, he realized that they had all turned black from living in the burned-over land. He realized that the fire must have come the year before, but the grasshoppers were all black now. He wondered how long they would stay that way.</p>	<p>كان يسير على الطريق شاهد أعدادا كبيرة من الجراد تطير من بين التراب، وكانت جميعها سوداء. لم تكن من تلك الجرادات الكبيرة ذات الأجنحة الصفراء والسوداء أو الحمراء والسوداء التي تُحدث أغمدة أجنحتها السوداء أزيلا عندما تطير. بل كانت جراداتٍ عادية ذات لونٍ هبابي أسود. تساءل نك عن أمرها وهو يسير، لكنه في الحقيقة لم يمعن التفكير. وبعد أن رأى الجرادة السوداء تقضم جوربه الصوفي بشفتها الرباعية الاتجاه أدرك أن عيشها في الأرض المحروقة هو الذي بدّل لونها إلى الأسود. أدرك أن الحريق حدث في السنة الماضية، لكن الجراد الآن كله أسود. وتساءل في سره إلى متى ستظل كذلك.</p>
14	<p>"Go on, hopper," Nick said, speaking out loud for the first time. "Fly away somewhere."</p>	<p>قال نك، « هيا، أيتها الجرادة، طيري إلى حيث شئتِ» وهو يتحدث بصوت عالٍ لأول مرة.</p>
23	<p>He came down a hillside covered with stumps into a meadow. At the edge of the meadow flowed the river. Nick was glad to get to the river. He walked upstream through the meadow. His trousers were soaked with the dew as he walked. After the hot day, the dew had come quickly and heavily. The river made no sound. It was too fast and smooth. At the edge of the meadow, before he mounted to a piece of high ground to make camp, Nick looked down the river at the trout rising. They were rising to insects come from the swamp on the other side of the stream when the sun went down. The trout jumped out of water to take them. While Nick walked through the little stretch of meadow alongside the stream, trout had jumped high out of water. Now as he looked down the river, the insects must be settling on the surface, for the trout were feeding steadily all down the stream. As far down the long stretch as he could see, the trout were rising, making circles all down the surface of the water, as though it were starting to rain.</p>	<p>انحدر من سفح هضبة تغطيها جذوع الأشجار المقطوعة نحو نهر يتدفق عند حافة المرح. كان نك سعيدا بوصوله إلى النهر. عبّر المرح إلى منحدر التيار، وابتلّ بنطاله بالندى بينما كان يسير. كان طبيعيا أن يتشكل الندى بهذه السرعة والغزارة. كان النهر صامتا، سريعا، رقيقا. قبل أن يصعد لكي ينصب خيمته على أرض مرتفعة، نظر نك من حافة المرح إلى النهر لكي يرى أسماك السلمون وهي تصعد إلى السطح. كانت الأسماك تصعد لتبتلع الحشرات الآتية مع غروب الشمس من المستنقع الواقع على الطرف الآخر للنهر. كانت تقفز من الماء لتلنقظها، وكانت تقفز عاليا بينما هو يعبر رقعة المرح الصغيرة المحاذية للنهر. عندما نظر إلى النهر ثانية رأى الحشرات وقد استقرت على سطح الماء لأن الأسماك كانت لا تتفكّ تأكل طعامها في قاع النهر. كانت الأسماك لا تني ترتفع إلى السطح على مَدِّ البصر، فتشكل دوائر يجرفها التيار معه فتخال أن المطر يهطل</p>
24	<p>The ground rose, wooded and sandy, to overlook the meadow, the stretch of river and the swamp. Nick dropped his pack and rod case and looked for a level piece of ground. He was very hungry and he wanted to make his camp before he cooked. Between two jack pines, the ground was quite level. He took the ax out of the pack and chopped out two projecting roots. That leveled a piece of ground large enough to sleep on. He smoothed out the sandy soil with his hand and pulled all the sweet fern</p>	<p>كانت الأرض مرتفعة، جراحية، رملية تطل على المرح والنهر المستنقع. وضع نك حزمته ومحفظة الصنارة وراح يبحث عن أرض مستوية. كان جائعا لكنه كان يريد أن ينصب خيمته قبل أن يطبخ. وجد أرضا مستوية تماما بين شجرتي صنوبر صغيرتين. أخرج فأسا من الحزمة واجتث جذرين ناتئين، فصار لديه مُسَّع من الأرض المستوية لينام عليها. سوّى الأرض الرملية بيديه واجتث كل نباتات السرخس الحلو من جذورها، ففاحت منها رائحة زكية. سوّى الأرض كي لا تظل هناك كتلٌ تحت البطانيات. وعندما أصبحت الأرض مستوية، مدّ بطانياته الثلاث. طوى واحدة وفرشها على الأرض ثم فرش البطانيتين الأخرين فوقها</p>

	<p>bushes by their roots. His hands smelled good from the sweet fern. He smoothed the uprooted earth. He did not want anything making lumps under the blankets. When he had the ground smooth, he spread his three blankets. One he folded double, next to the ground. The other two he spread on top.</p>	
<p>25</p>	<p>With the ax he slit off a bright slab of pine from one of the stumps and split it into pegs for the tent. He wanted them long and solid to hold in the ground. With the tent unpacked and spread on the ground, the pack, leaning against a jackpine, looked much smaller. Nick tied the rope that served the tent for a ridge-pole to the trunk of one of the pine trees and pulled the tent up off the ground with the other end of the rope and tied it to the other pine. The tent hung on the rope like a canvas blanket on a clothesline. Nick poked a pole he had cut up under the back peak of the canvas and then made it a tent by pegging out the sides. He pegged the sides out taut and drove the pegs deep, hitting them down into the ground with the flat of the ax until the rope loops were buried and the canvas was drum tight.</p>	<p>أخذ فأسه واقتطع بها شريحة ناصعة مما تبقى من جذع صنوبر، فجعل منها أوتادا طويلة ومتينة ليثبت بها خيمته في الأرض. أخرج الخيمة من الحزمة وفرشها على الأرض، فصغر كثيرا حجم الحزمة التي كانت تستند إلى شجيرة صنوبر. ربطت الحبل بجذع واحدة من أشجار الصنوبر ليجعل منه رافدة أفقية للخيمة، ثم رفع الخيمة عن الأرض بالطرف الآخر للحبل، وربطه بشجرة صنوبر أخرى. راحت الخيمة تتدلى على الحبل كأنها شرف قنب على حبل غسيل. رفع الطرف الخلفي لقماش القنب بوساطة عمود كان قد اقتطعه، ثم دق الأوتاد في الأطراف وجعل منه خيمة. شد الأطراف شدا متينا، ثم راح يدق الأوتاد في الأرض عميقا بوساطة الجزء المسطح من الفأس. ظل يدقها حتى غاصت أنشوطات الحبال في الأرض، وصارت الخيمة مشدودة كأنها جلد طبل</p>
<p>26</p>	<p>Across the open mouth of the tent Nick fixed cheesecloth to keep out mosquitoes. He crawled inside under the mosquito bar with various things from the pack to put at the head of the bed under the slant of the canvas. Inside the tent the light came through the brown canvas. It smelled pleasantly of canvas. Already there was something mysterious and homelike. Nick was happy as he crawled inside the tent. He had not been unhappy all day. This was different though. Now things were done. There had been this to do. Now it was done. It had been a hard trip. He was very tired. That was done. He had made his camp. He was settled. Nothing could touch him. It was a good place to camp. He was there, in the good place. He was in his home where he had made it. Now he was hungry.</p>	<p>أسدل نك على مدخل الخيمة ستارا من الشاش كي يمنع البعوض من الدخول. اندس تحت مانع البعوض وراح يُخرج أغراضه من الحزمة ويعلقها عند رأس السرير تحت الجزء المائل للخيمة. تسال الضوء إلى الخيمة عبر قماش القنب البني الذي كانت رائحته الزكية تعبق داخل الخيمة. كان هناك شيء من الألفة والغموض. شعر نك بالسعادة وهو يندس داخل الخيمة. لم يشعر بالتعاسة سحابة يومه ذلك. أما وقد أنجزت الأشياء الآن، فقد اختلف الأمر. كان عليه أن يقوم بهذا الأمر وقد فعله. كانت رحلة شاققة، وقد بلغ منه التعب مبلغا. لقد انتهى الأمر الآن. لقد نصب خيمته واستقر. لا يمكن لشيء أن يؤثر فيه. هذا مكان جيد للتخييم. ها هو الآن في المكان المناسب. ها هو في بيته، حيث نجح. ها هو في بيته الذي بناه بيده. وقد حان الآن وقت الطعام.</p>
<p>28</p>	<p>Nick went over to the pack and found, with his fingers, a long nail in a paper sack of nails, in the bottom of the pack. He drove it into the pine tree, holding it close and hitting it gently with the flat of the ax. He hung the pack up on the nail. All his supplies were in the pack. They were off the ground and sheltered now.</p>	<p>توجّه نك إلى الحزمة، وراح يبحث في أسفلها عن كيس ورقي فوجد فيه مسمارا طويلا. أمسكه بإحكام ودقّه برفق بوساطة الجزء المسطح للفأس. ثم علق الحزمة على المسمار. كانت كل مؤنثته في الحزمة. وها هي الآن معلقة بعيدا عن الأرض وفي جرز أمين.</p>
<p>30</p>	<p>He started a fire with some chunks of pine he got with the ax from a stump. Over the fire he stuck a wire grill, pushing the four legs down into the ground with his boot. Nick put the frying pan on the grill over the flames. He was hungrier. The beans and spaghetti warmed. Nick stirred them and</p>	<p>أشعل نارا في قطع من خشب الصنوبر كان قد اقتطعها بفأسه من جذع مقطوع. نصب مشبكا معدنيا، ولكي يثبتته في الأرض داسه بجزمته على أرجله الأربع. وضع نك المقلاة على المشبك فوق اللهب. شعر بالجوع أكثر. بدأت الفاصولياء والسايباغيتي تسخنان. حركهما نك وخلط بعضهما في بعض. راحت تندفع منهما فقاعات صغيرة تنشق طريقها إلى السطح بصعوبة. كانت نفوح منهما</p>

	<p>mixed them together. They began to bubble, making little bubbles that rose with difficulty to the surface. There was a good smell. Nick got out a bottle of tomato catchup and cut four slices of bread. The little bubbles were coming faster now. Nick sat down beside the fire and lifted the frying pan off. He poured about half the contents out into the tin plate. It spread slowly on the plate. Nick knew it was too hot. He poured on some tomato catchup. He knew the beans and spaghetti were still too hot. He looked at the fire, then at the tent, he was not going to spoil it all by burning his tongue. For years he had never enjoyed fried bananas because he had never been able to wait for them to cool. His tongue was very sensitive. He was very hungry. Across the river in the swamp, in the almost dark, he saw a mist rising. He looked at the tent once more. All right. He took a full spoonful from the plate.</p>	<p>رائحة زكية. أخرج نك علبه من كاتشب الطماطم، ثم قطع أربع شرائح من الخبز. راحت الفقاعات تتسارع أكثر فأكثر الآن. جلس نك بجانب النار، ثم رفع المقلاة عن المشبك. سكب ما يقرب من نصف محتويات المقلاة في طبق من الصفيح. سألت المحتويات ببطء على الطبق. كان يعلم أن الطعام حارًا. سكب عليه شيئًا من الكاتشب. كان يعلم أن حرارة الفاصولياء والسيبغيتي لا تزال شديدة. نظر إلى النار ثم إلى الخيمة، فقرر ألا يُفسد الأمر بحرق لسانه. لقد مضت سنون على حرمانه من أكل الموز المقلي لأنه لم يكن يطيق الانتظار حتى يبرد. كان لسانه شديد الحساسية، وكان جائعًا جدًا. رأى في الظلام شبه المطبق ضبابًا يرتفع من المستنقع على الضفة الأخرى للنهر. نظر إلى الخيمة مرة أخرى. كل شيء على ما يرام. ملأ ملعقة من الطبق ثم تناولها.</p>
32	<p>He ate the whole plateful before he remembered the bread. Nick finished the second plateful with the bread, mopping the plate shiny. He had not eaten since a cup of coffee and a ham sandwich in the station restaurant at St. Ignace. It had been a very fine experience. He had been that hungry before, but had not been able to satisfy it. He could have made camp hours before if he had wanted to. There were plenty of good places to camp on the river. But this was good.</p>	<p>أكل كل ما في الطبق قبل أن يخطر الخبز على باله. ثم أكل طبقًا ثانيًا بالخبز، وظل يمسه حتى صار يلعب. لم يدخل الطعام جوفه منذ أن تناول شطيرة لحم وفنجانا من القهوة في محطة القطار في سينت إغنس. كانت هذه تجربة رائعة. لقد مرَّ بمثل هذا الجوع من قبل، لكنه لم يستطع إشباعه. كان بإمكانه أن ينصب خيمته منذ ساعات لو شاء ذلك، إذ إن النهر مُحاطٌ بعدة أماكن تصلح للتخييم. لكن هذا المكان مناسب.</p>
34	<p>Nick drove another big nail and hung up the bucket full of water. He dipped the coffee pot half full, put some more chips under the grill onto the fire and put the pot on. He could not remember which way he made coffee. He could remember an argument about it with Hopkins, but not which side he had taken. He decided to bring it to a boil. He remembered now that was Hopkins's way. He had once argued about everything with Hopkins. While he waited for the coffee to boil, he opened a small can of apricots. He liked to open cans. He emptied the can of apricots out into a tin cup. While he watched the coffee on the fire, he drank the Juice syrup of the apricots, carefully at first to keep from spilling, then meditatively, sucking the apricots down. They were better than fresh apricots.</p>	<p>دقَّ نك مسمارا آخر وعلق عليه الدلو المملوء بالماء. غطَّس ركوة القهوة وملأ نصفها ماء، ثم وضع مزيدًا من رقائق الخشب تحت المشبك، فأذكى النار ووضع الركوة. لم يعد يتذكر كيف كان يصنع القهوة. تذكر جدالًا مع هويكنز حول صنعها، لكنه نسي في أيِّ صفٍّ وقف. قرر أن يترك الماء حتى يغلي، فتذكر عندئذٍ أن هذه كانت طريقة هويكنز. كان في يوم من الأيام يتجادل مع هويكنز في كل شيء. فتح علبه مشمش صغيرة بينما كان ينتظر القهوة كي تغلي. كان يحب فتح العلب. أفرغ العلبه في فنجان من الصفيح. وبينما هو يراقب القهوة على النار، راح يشرب عصير المشمش المُركَّز، مُحاذرا في البداية خشية الاندلاق، ثم مستغرقا في التفكير وهو يتلذذ حبات المشمش</p>
35	<p>The coffee boiled as he watched. The lid came up and coffee and grounds ran down the side of the pot. Nick took it off the grill. It was a triumph for Hopkins. He put sugar in the empty apricot cup and poured some of the coffee out to cool. It was too hot to pour and he used his hat to hold the handle of the</p>	<p>بدأت القهوة تغلي أمام عينيه. ارتفع غطاء الركوة، فسالت القهوة والنفل على جوانبها. رفعها نك عن المشبك. لقد انتصر لهويكنز. وضع سكرًا في علبه المشمش الفارغة وصبَّ فيها بعض القهوة كي تبرد. كانت القهوة شديدة السخونة، فتعدَّر عليه صبُّها، لذلك استخدم قبعته ليمسك بمقبض الركوة. لن يدع القهوة تنتقع في الركوة أبدًا. ليس الفنجان الأول. إنه في صف</p>

coffee pot. He would not let it steep in the pot at all. Not the first cup. It should be straight Hopkins all the way. Hop deserved that. He was a very serious coffee drinker. He was the most serious man Nick had ever known. Not heavy, serious. That was a long time ago. Hopkins spoke without moving his lips. He had played polo. He made millions of dollars in Texas. He had borrowed carfare to go to Chicago, when the wire came that his first big well had come in. He could have wired for money. That would have been too slow. They called Hop's girl the Blonde Venus. Hop did not mind because she was not his real girl. Hopkins said very confidently that none of them would make fun of his real girl. He was right. Hopkins went away when the telegram came. That was on the Black River. It took eight days for the telegram to reach him. Hopkins gave away his .22 caliber Colt automatic pistol to Nick. He gave his camera to Bill. It was to remember him always by. They were all going fishing again next summer. The Hop Head was rich. He would get a yacht and they would all cruise along the north shore of Lake Superior. He was excited but serious. They said good-bye and all felt bad. It broke up the trip. They never saw Hopkins again. That was a long time ago on the Black River.

هو يكتنز حتى النهاية. إنه يستحق ذلك. كان رجلا جيدا في شرب القهوة. كان هو يكتنز أكثر معارفك جديدة. لم يكن ثقيل الظل، بل كان رزيناً. كان ذلك منذ زمن بعيد. كان هو يكتنز يتكلم من دون أن يحرك شفثيه. كان لاعبا للبولو. جنى ملايين الدولارات في تكساس. وعندما وصلت برقية تقول إن بنبو عه الأول الكبير قد ارتفع مده، اقترض أجرة السيارة ليذهب إلى شيكاغو. كان بإمكانه أن يرسل برقية يطلب فيها أن يرسلوا له الأموال، لكن الأمر سيطول. كان عند هوب فتاة بلقونها قبونس الشقراء. لم يمانع هوب هذا اللقب لأنها في الحقيقة لم تكن فتاته. كان هوب يقول باعتدال إنه لن يجرؤ أحد على السخرية من فتاته الحقيقية. وكان على حق. ورحل هو يكتنز عندما وصلته البرقية. كان ذلك على النهر الأسود. استغرق وصول البرقية إليه ثمانية أيام. أهدى هو يكتنز مسدسه الكولت عيار ٢٢ إلى نك. وأعطى الكاميرا إلى بل. أعطاهما على سبيل الذكرى. وفي الصيف سيذهبون جميعا لصيد الأسماك كعادتهم. كان رأس هوب مشغولا بالنقود. سيشتري يختا وسيجرون معا على طول الشاطئ الشمالي للبحيرة العليا. كان مبتهجا لكنه ظل محافظا على رزاقته. توادعوا وشعروا جميعا بالحزن. لقد أفسد الحزن رحلتهم. وكان هذا آخر عهدهما بهو يكتنز. حدث ذلك منذ عهد بعيد على النهر الأسود

36 Nick drank the coffee, the coffee according to Hopkins. The coffee was bitter. Nick laughed. It made a good ending to the story. His mind was starting to work. He knew he could choke it because he was tired enough. He spilled the coffee out of the pot and shook the grounds loose into the fire. He lit a cigarette and went inside the tent. He took off his shoes and trousers, sitting on the blankets, rolled the shoes up inside the trousers for a pillow and got in between the blankets.

شرب نك القهوة على طريقة هو يكتنز. كانت القهوة مرة. ضحك نك. أضفى ذلك على القصة خاتمة سعيدة. بدأ النشاط يبدؤ في عقله. لكنه كان يدرك أن بإمكانه أن يثبطه لأنه متعب بما فيه الكفاية. أراق القهوة والثقل في النار. أشعل سيجارة ودخل الخيمة. خلع حذاءه وبنطاله، وهو يجلس على البطانيات، ثم حشا حذاءه داخل بنطاله، وجعل منهما وسادة، ثم اندس بين البطانيات.

PART II

1 In the morning the sun was up and the tent was starting to get hot. Nick crawled out under the mosquito netting stretched across the mouth of the tent, to look at the morning. The grass was wet on his hands as he came out. He held his trousers and his shoes in his hands. The sun was just up over the hill. There was the meadow, the river and the swamp. There were birch trees in the green of the swamp on the other side of the river.

ارتفعت الشمس في الصباح وراح جو الخيمة يسخن. تسلل نك خارجا من تحت واقية البعوض الممددة على فم الخيمة لكي ينظر إلى الصباح. أحس برطوبة العشب على يديه وهو يخرج. تناول بنطاله وحذاءه. كانت الشمس قد ارتفعت من فورها فوق التلة. رأى المرج والنهر والمستنقع. كانت هناك أشجار البتولا في المستنقع الأخضر على الجهة الأخرى من النهر

4 Nick knew that by the time he was through with breakfast they would be as lively as ever. Without dew in the grass it would take him all day to catch a bottle full of good grasshoppers and he would have to crush many of them, slamming at them with his

عرف نك أنه سيستعيد حيويته المعهودة حالما ينتهي من الإفطار. لولا الندى في العشب لاستغرق ملء زجاجة بالجراد الجيد يوما كاملا، ولاضطر نك إلى قتل كثير منها وهو يخبطها بقبعته. غسل يديه في النهر. كان فرجه من النهر يدخل البهجة إلى نفسه. ثم عاد إلى الخيمة. لقد راح الجراد يتقافز بين الأعشاب متجمدا. وبعد أن تدفأت

	hat. He washed his hands at the stream. He was excited to be near it. Then he walked up to the tent. The hoppers were already jumping stiffly in the grass. In the bottle, warmed by the sun, they were jumping in a mass. Nick put in a pine stick as a cork. It plugged the mouth of the bottle enough, so the hoppers could not get out and left plenty of air passage.	الجرادات في الزجاجية بحرارة الشمس، راحت تقفز أسرابا أسرابا. سدّك فوهة الزجاجية بقطعة من خشب الصنوبر تُحول دون خروج الجرادات لكنها تسمح بمرور الهواء.
23	He's all right, Nick thought. He was only tired. He had wet his hand before he touched the trout, so he would not disturb the delicate mucus that covered him. If a trout was touched with a dry hand, a white fungus attacked the unprotected spot. Years before when he had fished crowded streams, with fly fishermen ahead of him and behind him, Nick had again and again come on dead trout, furry with white fungus, drifted against a rock, or floating belly up in some pool. Nick did not like to fish with other men on the river. Unless they were of your party, they spoiled it.	إنها سمكة لا بأس بها، قال نيك في سره. إنها مُتعبة فقط. كان قد بلل يده قبل أن يلامس السمكة كي لا يتحسس غطاؤها المخاطي الرقيق. لأنه إذا ما لامست يدٌ جافة سمكة سلمون، فإن فطرا أبيض يهاجم المنطقة المنزوعة الحماية. قبل سنوات عندما كان نيك يصطاد في الأنهار المزدهمة بالصيديين، وجد أسماك سلمون ميتة هنا وهناك يغطيها فروٌ فطري أبيض. لم يكن نيك يحبذ الصيد مع الآخرين في الأنهار، لأن هؤلاء يفسدون متعة الصيد برمتها، ما لم يكونوا من طينتك.
32	His mouth dry, his heart down, Nick reeled in. He had never seen so big a trout. There was a heaviness, a power not to be held, and then the bulk of him, as he jumped. He looked as broad as a salmon.	أدار نيك البكرة إلى الوراء، صادى الحلق، مهموم الفؤاد. لم يشاهد في حياته سمكة بهذا الحجم. عندما قفزت تراءى له وزنها الهائل، وقوتها التي لا تُداني، وضخامتها. كانت بعرض سمكة سلمون عادية.
33	Nick's hand was shaky. He reeled in slowly. The thrill had been too much. He felt, vaguely, a little sick, as though it would be better to sit down.	كانت يد نيك ترتجف، وهو يُرجع البكرة ببطء. كانت بهجته تفوق الحدود. أحس بغثيان غامض جعله يُؤثر الجلوس.
34	The leader had broken where the hook was tied to it. Nick took it in his hand. He thought of the trout somewhere on the bottom, holding himself steady over the gravel, far down below the light, under the logs, with the hook in his jaw. Nick knew the trout's teeth would cut through the snell of the hook. The hook would imbed itself in his jaw. He'd bet the trout was angry. Anything that size would be angry. That was a trout. He had been solidly hooked. Solid as a rock. He felt like a rock, too, before he started off. By God, he was a big one. By God, he was the biggest one I ever heard of.	كان الخطاف قد تحرر من خطاف الصنارة، فتناولته نيك بيده. وراح يفكر في سمكة السلمون القابعة في مكان ما في القاع، تحاول أن تثبت نفسها فوق الحصى، تحت عتمة الزنود الخشبية، والخطاف عالق في فكها. كان يعرف أن السمكة ستتمكن من قطع وتر الخطاف بأسنانها، وبعدها سيستقر الخطاف في فكها. لا بد أنها غاضبة. أي شيء بهذا الحجم سيغضب. وتلك سمكة سلمون رقطاء. لقد علق الخطاف في فكها تعلقًا لا فكًا منه. كأنه الصخر الأصم. وهي أيضا كالصخرة الصماء. لقد كانت والله سمكة كبيرة. إنها والله أكبر سمكة سمعتُ بها في حياتي
46	Nick had one good trout. He did not care about getting many trout. Now the stream was shallow and wide. There were trees along both banks. The trees of the left bank made short shadows on the current in the forenoon sun. Nick knew there were trout in each shadow. In the afternoon, after the sun had crossed toward the hills, the trout would be in the cool shadows on the other side of the stream.	لقد أصبح عند نيك سمكة سلمون رقطاء كبيرة وجيدة. لم يكن يريد أكثر من ذلك. أصبح النهر الآن ضحلا وعريضا. وكانت الأشجار تحفُّ به من جانبيه. كانت أشجار الضفة اليسرى تُلقى بظلالها القصيرة على التيار في شمس الضحى. كان نيك يعلم أن أسرابا من السلمون الأرقط تكمن تحت كل ظل. أما في العصر، عندما تتجه الشمس نحو التلال، فإن الأسماك ستنتقل إلى الظلال الباردة على الجهة الأخرى للنهر.
49	Nick did not care about fishing that hole. He was sure he would get hooked in the branches.	لم يكن نيك متحمسا للصيد في هذه الحفرة، لأنه كان واثقا بأنه سيعلق بين الأغصان.

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- 61 Nick did not want to go in there now. He felt a reaction against deep wading with the water deepening up under his armpits, to hook big trout in places impossible to land them. In the swamp the banks were bare, the big cedars came together overhead, the sun did not come through, except in patches; in the fast deep water, in the half light, the fishing would be tragic. In the swamp fishing was a tragic adventure. Nick did not want it. He did not want to go down the stream any further today.
- لم يكن نك راغبا في دخوله الآن. كانت فكرة الخوض في ماء يبلغ إبطيه ليصطاد أسماك السلمون الكبيرة في أماكن يستحيل صيدها تملأه نفورا. كانت ضفتا النهر في المستنقع جرداوين، وكانت أشجار الأرز تتكاثف فوقه إلى درجة تحجب أشعة الشمس باستثناء بعض الأماكن. في مثل هذه العنمة والماء الجارف، سيكون الصيد مأساويا. كان الصيد في المستنقع مغامرة مأساوية. ولم يكن نك راغبا في ذلك. لم يكن راغبا في المضي أكثر من ذلك في النهر هذا اليوم.
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- 65 Nick stood up on the log, holding his rod, the landing net hanging heavy, then stepped into the water and splashed ashore. He climbed the bank and cut up into the woods, toward the high ground. He was going back to camp. He looked back. The river just showed through the trees. There were plenty of days coming when he could fish the swamp.
- وقف نك على الزند، وهو يمسك بعصا صنارته وشبكة الصيد تتدلى ثقيلة، ثم خاض في الماء قاصدا الشاطئ. تسلق الضفة ثم اخترق الغابة مُنَجِّها إلى الأرض المرتفعة. كان يسير عائدا إلى مخيمه. نظر وراءه، فرأى النهر من خلال الأشجار. الأيام القادمة كثيرة، ويستطيع حينها أن يصطاد السمك في المستنقع.