

**Gastronomic Culture-Specific Items in Literary Translation:  
Ernest Hemingway's *A Farewell to Arms* (1929) in Arabic**

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## Abstract

The translation of gastronomic culture-specific items (GCSIs) poses a significant challenge to translators, particularly when they translate literary texts from English into Arabic. Despite this challenge, very few studies investigate how GCSIs can be translated and what translation strategies can be used, particularly in English-to-Arabic literary translations. Against this backdrop, my thesis examines GCSIs in literary translations from English into Arabic, focusing on two Arabic translations of Ernest Hemingway's (1929), *A Farewell to Arms* (*AFTA*). The thesis navigates three key objectives: to investigate which translation local strategies (TLSs) are used to translate GCSIs in the Arabic translations, to understand the broader implications of using these TLSs, and to gain insights from the overall translations of GCSIs. To meet these objectives, I have qualitatively analysed the TLSs used by the translators to translate GCSIs across excerpts from *AFTA* source text (ST) and their corresponding Arabic translations, exploring their implications on the way the ST GCSIs are conveyed to the target readers. The analysis identifies three significant groups of TLSs, including source-orientating, target-orientating, and neutralising TLSs used to translate the ST GCSIs. Source-orientating TLSs aim to maintain close translations of the ST GCSIs while target-orientating TLSs substitute these with elements that resonate better with the target reader; neutralising TLSs represent a middle-ground approach between the two. The neutralising TLSs were the most common, highlighting the translators' endeavour to avoid a pronounced inclination towards maintaining close translations of the ST or producing translations that are relevant to the reader. The analysis also underscores the dynamic interplay of TLSs and the complexities involved in using them to translate GCSIs. Overall, my thesis outlines the challenges GCSIs present in English-to-Arabic literary translations and offers valuable insights into the complex TLSs used to address these challenges. While the scope of this research is limited to two Arabic translations of Hemingway's *AFTA*, I encourage further research encompassing a broader range of translations, works and languages to enhance our understanding of GCSI translation.

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# INTRODUCTION

The challenge of translating culture-specific items (CSIs) is a topic that has been widely explored in the field of Translation Studies (TS). Scholars have delved into how translators translate CSIs in various contexts of translation, including tourism-related, advertising, audiovisual, and literary translations. There is significant disagreement as to how CSIs should be defined and as to which translation strategies are appropriate. This disagreement is apparent in the varying terminology used to describe CSIs in the extant TS scholarship. Terms such as *realia* coined by Vlachov and Florin (1970), *culture-specific items* by Aixelá (1996), and *cultural references* by Mailhac (1996) all refer to the same concept. Further complicating matters is the debate on what precisely makes the translation of CSIs so challenging. Leppihalme (1997), a TS scholar focusing on literary translation, argues that the challenge goes beyond the lack of corresponding words in the target language (TL) to those in the source language (SL). Translators need to consider multiple aspects of the translational context, such as the purpose of translating a text, its genre, and the target readers. Other scholars, including Aixelá (1996), Olk (2001) and Ranzato (2016), bring another dimension into the complexity of translating CSIs: the factor of time. Aixelá emphasises that relationships between two CSIs can change over time. This dynamic nature means that translators have to stay updated on how CSIs are perceived both in the SL and the TL. Ranzato extends this by stating that a translation strategy that works at one point may become outdated or ineffective at another.

Many studies have focused, in particular, on how these items are translated across different languages and cultures within literary contexts. Zahrawi (2018) points out that literary texts are especially complex because they often involve terms deeply rooted in the source culture (SC) that may not easily translate into the target culture (TC). Assayyed (2020) echoes this, noting that the cultural richness of literary texts makes their translation a complex endeavour, especially when it comes to CSIs. Research in this area spans a variety of literary genres, including novels, short stories, and children's literature. The existing research primarily focuses on two broad types of CSIs: intralinguistic and extralinguistic. The former includes elements such as proverbs, metaphors, and irony, while the latter encompasses proper nouns, customs, and food traditions, among others. One

subtype of extralinguistic CSIs, and the subject of this thesis, is Gastronomic CSIs (GCSIs), which refer to culinary terms and food-related traditions specific to a community. Frank (2009) underscores that these GCSIs serve a vital role in literature, revealing characters' personalities and showcasing community behaviours and traditions. In children's literature, researchers such as Davies (2003), Inggs (2003), and Mussche and Willems (2010) agree that GCSIs are significant elements in literary texts. For example, Hagfors (2003) notes that in Finnish adventure stories, GCSIs related to meals are often detailed to give readers a sense of comfort and security. Davies (2003) adds two key points about the roles of GCSIs in literature. First, they enhance reader engagement by providing intricate details about food items, whether appealing or unappealing to the reader. Second, their detailed description adds a layer of realism to the narrative, making even imaginary elements seem more credible.

## Research problem

The research problem concerning the translation of CSIs in general and GCSIs, in particular, stems from the lack of a standardised approach to translating these items in literary contexts. Different sets of so-called *translation local strategies* (TLSs) have been suggested by various TS scholars. These TLSs, a term I developed from the extant TS scholarship on CSIs, are particularly influenced by Chesterman's (1997) work *Memes of translation*, which borrows the term from studies by Riitta Jääskeläinen (1993) and Candace Séguinot (1989) that explore translation strategies. These scholars define TLSs as the detailed, micro-level strategies translators use to tackle specific challenges while translating a given source text (ST) into a target text (TT). In line with this definition, I use the term *TLS/TLSs* in my thesis to describe the micro-level strategies that translators use to translate CSIs, including GCSIs, from a given ST into a TT. Additionally, I use the term *taxonomy* to refer to a structured hierarchy of TLSs, through which those that most closely translate the ST GCSIs can be distinguished from those that make them most accessible and relevant to TL readers. Many existing taxonomies for translating CSIs, in general, have been criticised by TS scholars such as Ramière (2006) and Olk (2013) for being unclear or for having overlapping explanations of how each

of the TLSs should be denoted and defined. According to Blažyte and Liubiniene (2016), although much research has been dedicated to defining and translating CSIs, there is still no agreement within the field. Specifically, scholars have yet to reach a consensus on which set of TLSs should be used to translate CSIs in literary texts. This lack of agreement extends to the more specific challenge of translating GCSIs in literary texts, creating a gap in scholarship and requiring more focused research to have a clearer understanding.

The lack of a clear understanding of how to translate GCSIs stems from three key issues. Firstly, there is a problem with the terminology that describes the TLSs used to translate GCSIs. Researchers often use multiple synonymous terms to describe the same TLS, which can be confusing and misleading. For example, terms such as *generalisation*, *globalisation*, and *universalisation* are often used interchangeably to describe a TLS that involves replacing GCSIs with general words or expressions. An example of this TLS is identified in De Marco's (2015) study, where translators replaced the specific dessert 'ice-cream rolled-to-order' with the more general word 'gelati' in Italian translations. Secondly, there is an issue of interpretation: Researchers disagree on the implications certain TLSs have on the TT. While some researchers, such as Oster and Molés-Cases (2016) and Marco (2019), view the omission of GCSIs as a way to cater to the target readers' cultural context, others, such as Hagfors (2003), Frank (2009) and Mussche and Willems (2010), see it as a neutral TLS. Mussche and Willems's (2010) work on Arabic translations of *Harry Potter*, for instance, suggests that such omissions can actually dilute the richness and detail of the ST, citing the simplification of a detailed ice cream description as an example. Finally, the choice of TLSs can be significantly affected by the languages involved in the translation. Different language pairs have different conventions and reader cultural contexts and expectations, which means that a single set of TLSs cannot be universally applied. This point is supported by several researchers, including Davies (2003), Inggs (2003) and Dukmak (2012), who examine translations of *Harry Potter*, noting that even within a single translation project, translators have been inconsistent in how they translate GCSIs. However, the problem of inconsistencies can extend to the translations of GCSIs within the same text and language pair. For example, Davies' study specifically highlighted how French



translators of *Harry Potter* inconsistently translated the term 'crumpets' as either 'pancakes' or 'petits pains' (bread rolls), despite the two having different meanings.

The inconsistent translations of GCSIs in literary texts have also been noted in various studies, particularly those focusing on English-to-Arabic translations. Dukmak's (2012) research on the translation of CSIs in *Harry Potter* into Arabic points to a lack of clear understanding of CSI translations as a reason for this inconsistency. Such variation occurs not just between different Arabic translations of *Harry Potter* but also within individual translations of the same works. Mussche and Willems (2010), who also studied the Arabic translations of *Harry Potter*, echo this observation. They point out that translators often use a single Arabic term as a catch-all for multiple English GCSIs. For example, the Arabic term 'حلوى' (dessert) was used to replace four different types of food in *Harry Potter*: 'pudding', 'porridge', 'sweets', and 'homemade fudge'. In my view, the issue of inconsistency in Arabic literary translation could be attributed to a limited understanding of TLSs, particularly in how they should be used to translate GCSIs. Those working on translating English-language literature into Arabic may not fully grasp the complexities involved in selecting TLSs for translating given GCSIs, which could stem from a lack of understanding of the TLSs and their implications. This lack of understanding and awareness of TLSs is problematic, as it directly affects the reception and comprehension of GCSIs in Arabic translations. Poorly or inconsistently translated GCSIs can lead to the misinterpretation of cultural elements, potentially alienating or confusing the reader and reducing the richness of the ST. This speaks to the need for a clearer understanding and more judicious utilisation of TLSs, particularly as they apply to GCSIs. A clearer understanding could provide translators with the tools they need to make more informed decisions, thus increasing the quality and cultural relevance of literary translations from English into Arabic.

## **Research aims and objectives**

In the context of English-language literature translated into Arabic, this research aims to investigate the TLSs used for GCSIs in Arabic translations of an English literary work, specifically Ernest Hemingway's (1929) seminal novel *A Farewell to Arms (AFTA)*. The selection of *AFTA* for this

research is predicated on a tripartite rationale. First, *AFTA* is replete with GCSIs, which include a diverse array of foods, drinks, and dining contexts that are integral to both plot and character development rather than merely ornamental. Second, the task of translating these GCSIs into Arabic is complicated due to the numerous cultural references they contain, which span English, Italian, German, and French culinary traditions. Third, the attention *AFTA* has received from publishers of Arabic-translated literature is noteworthy, as emphasised in Bani Abdo's (2015) analytical study on the stylistic elements of the novel's translation. Bani Abdo (2015) acknowledges that there are at least five Arabic translations of *AFTA*, including those translated by Muneer Baalbaki (1959), Refa't Naseem (1972), Dā'irat Atta'rīb Bilmarkiz Addawālī Lissāhafati (1991), Rehab Akawi (2007), and Jalal Asmar's (2016). In order to take a contemporary analytical perspective on GCSIs in *AFTA*, this thesis will focus specifically on two recent translations into Arabic: Rehab Akawi's (2007) translation, henceforth referred to as TT1, and Jalal Asmar's (2016) translation, henceforth TT2. I have purposefully selected these translations from a broader set that includes earlier translations by Baalbaki (1959) and Naseem (1972), among others, and in Chapter Three, I set out my rationale for their selection in detail. However, in brief, my research focuses on examining the TLSs used to translate GCSIs in TT1 and TT2, specifically excluding a comprehensive diachronic study of *AFTA*'s Arabic translations. This approach is deliberate, aiming to analyse current TLSs used for translating GCSIs rather than the historical evolution of these TLSs. Significantly, TT1 and TT2 are 21st-century publications, readily accessible to today's readers, making them pertinent for analysing contemporary translation trends and sidelining comparisons with less circulated 20th-century translations. This selection underscores the relevance of my study in understanding how recent Arabic translations of *AFTA* translate GCSIs, without the added complexity and scope of a full historical review.

In accordance with my overarching research aims and objectives – namely, to investigate the translation strategies used for GCSIs in the Arabic translations (TT1 and TT2) of *AFTA* – the following research questions will be addressed:

1. What TLSs have the translators used to translate GCSIs in TT1 and TT2?
2. What are the implications and consequences of these TLSs in TT1 and TT2?
3. What insights can be gained from the translation strategies used for GCSIs in *AFTA* as translated in TT1 and TT2?

The first research question focuses on the TLSs used by the translators of *AFTA* to translate GCSIs in TT1 and TT2. According to TS scholars such as Ramière (2006) and Olk (2013), the TLSs can range from preserving the ST GCSIs, providing explanations to omitting them entirely. The objective is not just to identify these TLSs as and when they occur but also to explore the specific conditions under which they have been utilised. This will take into account the genre of the text, the cultural background of the target readers, and the general context in which both the ST and translated GCSIs exist. The second research question aims to explore the broader impact of these TLSs on TT1 and TT2. Three TGSs might be observed: source-orientation, target-orientation, or neutralisation. Source-orientation maintains the cultural specificity of the ST GCSIs without making them more accessible to the target readers. Target-orientation modifies the ST GCSIs to fit the cultural context of the target readers. Neutralisation avoids a pronounced inclination towards either source-orientation or target-orientation. The objective is to understand whether the translators lean more towards the source-orientation TGS or the target-orientation TGS when translating GCSIs from *AFTA* and to consider what effect this has in the given translations. The third question aims to synthesise the insights from the first two questions to provide a comprehensive understanding of how GCSIs are translated in TT1 and TT2. It also involves examining how the chosen TLSs interact and what that reveals about the coherence of the translated narratives in TT1 and TT2. The impact of each TLS on the narrative will also be examined, for example, to what extent omitting or explaining a GCSI affects the TT as a literary text. The examination will extend to aspects such as the translator's creative input and the potential for deviations or exaggerations stemming from the used TLSs.

The significance of my research is that it rigorously examines the translation strategies used to translate GCSIs from *AFTA* in TT1 and TT2. By closely examining two Arabic translations of *AFTA*, I shed light on the TLSs evident in each and take into account elements such as literary genre, cultural specificity, and the target reader. I place special emphasis on how translators adapt *AFTA*'s unique narrative style to suit target readers, focusing on maintaining the narrative structure and flow of *AFTA* while making it engaging for an Arabic-speaking reader. Additionally, I explore the reception by the target reader, investigating how Arabic readers might perceive and interpret *AFTA*'s thematic and cultural elements within their distinct cultural and literary contexts. Through the lens of my research questions, I also gauge the implications of these TLSs on the narrative structure and cultural relevance in both TT1 and TT2. A key dimension of my research involves investigating how the translators endeavoured to maintain the cultural specificity of the ST GCSIs and the extent to which they adapt them to resonate with Arabic readers or avoid a pronounced inclination towards either of the two. This approach enables me to better understand the choices made by the translators and the implications these have, whether it is in remaining close to the ST or appealing to Arabic-speaking readers. My ultimate aim is to provide a holistic perspective on the translation strategies for GCSIs in TT1 and TT2, contributing to the broader conversation about translating English literature into Arabic. Overall, my research scrutinises established practices in TS that focus solely on genre, structure, and content, ignoring the translator's commission, readership, and the TT's function. Translating GCSIs requires considering broader factors, making a strict separation between TGS and TLS impractical. My research views TGS and TLS as interconnected, considering the ST type/genre, reader expectations, and the function of the TT, paving the way for future research and highlighting its innovative contribution to the TS field.

## **Research methodology**

This thesis adopts a qualitative, rather than a quantitative, research methodology in order to yield a comprehensive and clear understanding of the translation strategies used by the translators to translate GCSIs from *AFTA* in TT1 and TT2. As such, the primary intention of my research is not to offer a statistical analysis of the number of TLSs used but instead to understand how they are used

and what implications might accompany their utilisation. However, I will present an overview of these TLSs, emphasising the differences in their utilisation rates between TT1 and TT2. This overview, which is outlined in Chapter Five, helps to offer contextual insights, contributing to understanding the TLSs used by the translators and the impact they have on the given translations of GCSIs. In line with Bloomberg and Volpe (2008), I agree that:

[q]ualitative research involves the collection, analysis, and interpretation of narrative and visual (nonnumerical) data to gain insight into a particular phenomenon of interest. Because understanding is the primary goal of qualitative research, the researcher is the primary instrument for data collection and analysis (Bloomberg and Volpe, 2008, p. 12).

As can be deduced from the above influential quote, qualitative research focuses on the question of understanding rather than on the presentation of numerical data. To reach a comprehensive understanding of the TLSs the translators used in their translations of *AFTA*'s GCSIs, I examine every excerpt (i.e., paragraphs/dialogues) of *AFTA* in which a GCSI occurs, alongside their corresponding translations in TT1 and TT2. The first step in such an examination is to identify and extract each pair of excerpts from *AFTA* and their corresponding Arabic translations. In this way, my research data consists primarily of the following three objects of study:

1. Excerpts (full paragraphs or dialogues with GCSIs) drawn from the *AFTA* ST and containing GCSIs.
2. The corresponding translation in TT1 for each excerpt drawn from the *AFTA* ST
3. The corresponding translation in TT2 for each excerpt drawn from the *AFTA* ST

I will explain how I have collected the above three objects of study in detail in Chapter Three (Methodology). However, it is useful in this current discussion to provide a brief overview of my

approach to collecting and processing my data. This approach will be implemented in three steps, as shown in the figure below.

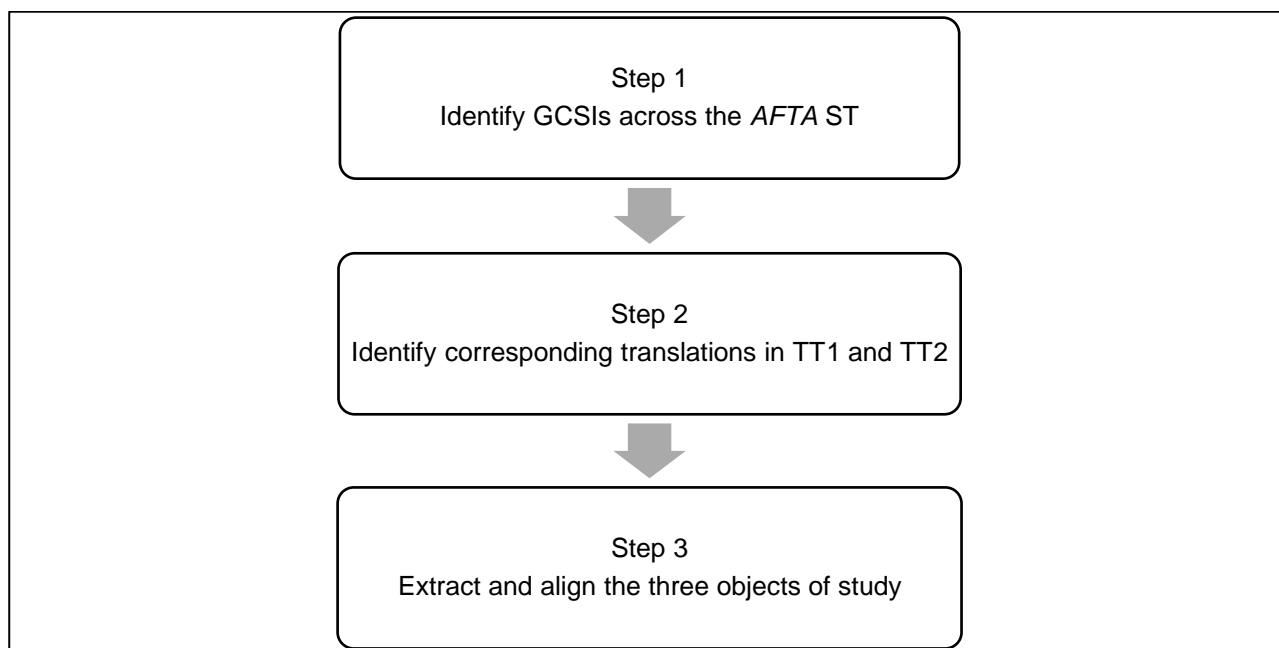


Figure 1: Steps I have taken in collecting and processing my research data.

As demonstrated above, my approach to collecting and processing my data divides into three steps. These steps include identifying the GCSIs across the *AFTA* ST, identifying corresponding translations in TT1 and TT2 and, subsequently, extracting and aligning the ST excerpts containing GCSIs in *AFTA* with their translations in TT1 and TT2 by organising them in a Microsoft Word Table for aligned comparison. The initial step I have taken involves identifying all GCSIs in *AFTA*. In order to identify the GCSIs in *AFTA*, I took further steps, as outlined in the following figure. These include identifying the GCSIs against a categorisation of GCSIs drawn from studies on GCSIs in literary translation by Oster and Molés-Cases (2016) and Marco (2019), and then narrowing down the list of identified GCSIs using a criterion for selection that I have derived from my systematic literature review of definitions of CSIs in general, and GCSIs in particular. This review is provided in full across the following two chapters. In Chapter Three, I present in depth my criteria for selection. Broadly, however, I have identified the GCSIs from *AFTA* for inclusion in my data using a dual-step process, as shown in the figure below.

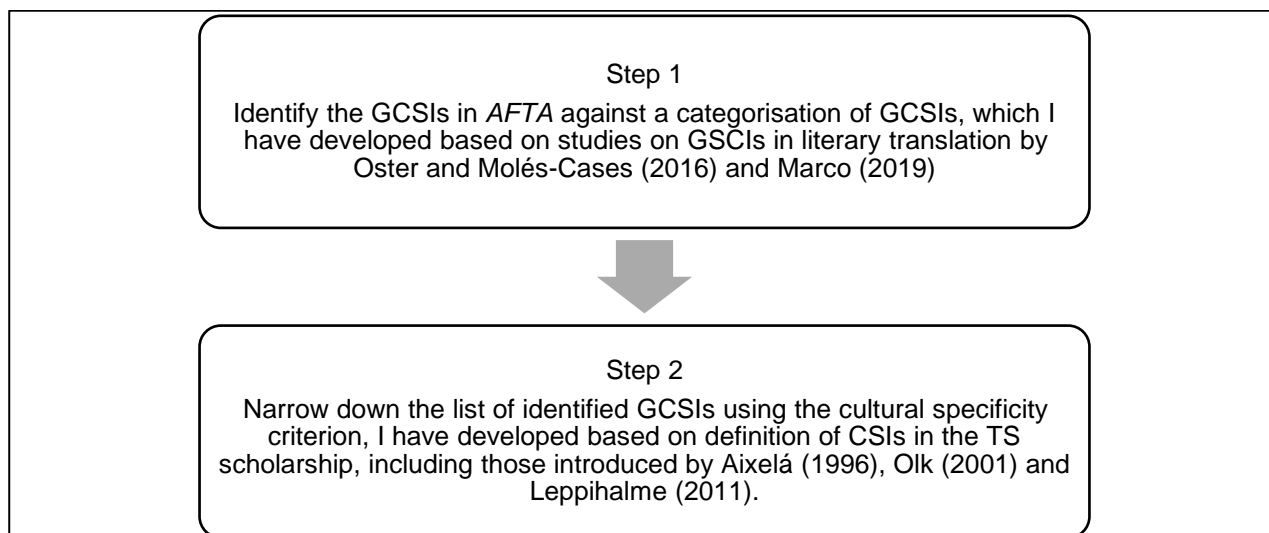


Figure 2: The process I have implemented to identify the *AFTA* GCSIs I included in my research data.

In developing my own instrument for identifying GCSIs, I first pinpointed the GCSIs in *AFTA* by identifying lexical elements and collocations corresponding to specific semantic types, as outlined by Oster and Molés-Cases (2016) and Marco (2019). These TS scholars presented detailed categorisations of GCSIs in literary texts, encompassing various semantic types, including food/drink items, names of meals, and eating places. I then applied a unique criterion I developed, termed the *cultural specificity criterion*, based on my analysis of CSI definitions in TS scholarship, detailed in Chapter One. This criterion allowed me to align the identification of GCSIs with the features that characterise cultural specificity, constructing a more targeted framework. During this process, I meticulously compared the cultural specificity of gastronomic lexical items inherent in English and Arabic, particularly in the context of *AFTA*, based on three aspects:

1. Presence/absence in the TC: This examines if a particular gastronomic item is present or absent in the Arabic culture. For instance, alcoholic drinks such as ‘Asti’ and ‘cognac’, featured in *AFTA*, might be completely unfamiliar in Arabic culinary traditions. Another example is the culinary term ‘pasta asciutta’, an Italian name of a dish mentioned in chapter nine of *AFTA*, which has no direct counterpart in Arabic culture.

2. Distinct denotation and connotation between the SL and TL: This aspect analyses how the meanings and cultural associations of a food/drink item differ between English and Arabic. For instance, 'spaghetti' and 'coffee', mentioned in *AFTA*, may have different interpretations and culinary contexts in Arabic-speaking countries compared to their reception in the English language. These items may carry different cultural and culinary connotations in Arabic compared to how they are perceived by *AFTA*'s readers in English.
3. Dynamic relationship within the TL: This aspect focuses on how the gastronomic item integrates or develops over time in the cultural and linguistic context of Arabic. For example, 'bar' in English, often associated with a specific social setting, might translate to 'حانة' in Arabic, where its meaning has changed over time. In the context of pre-Islamic Arabic literature, it is understood as a social place for drinking wine, but today, this understanding may have changed due to current religious, cultural, and social restrictions. Similarly, references to various types of 'wine' in *AFTA* must be carefully translated, as many varieties of wine are typically not available for sale in most Arabic-speaking countries. The translation must be sensitive to these considerations and monitor how the diverse terms for wine in English can be perceived in Arabic over time.

Applying this criterion enabled me to ascertain whether a GCSI identified in my data holds culture-specific value in the context of translations between English and Arabic. This approach was crucial for identifying GCSIs by not only focusing on their denotative meanings but also considering the cultural connotations inherent in each language and culture, particularly in the context of *AFTA*.

After identifying the GCSIs in *AFTA*, the subsequent step in collecting and processing the research data is to extract and align my primary objects of study: the ST excerpts containing GCSIs in *AFTA* and their corresponding translations in TT1 and TT2. Each ST excerpt includes the full paragraph or dialogue in *AFTA* where the GCSIs appear. It is crucial for the analysis in this research to ensure that both the GCSIs and their in-text context are included. In recognition of the significance of the GCSI context, I extract my primary objects of study manually. Manual alignment of these



objects ensures that all ST excerpts and their Arabic translations are extracted as they appear in *AFTA* and in each TT, respectively. Then, I organise these objects in a Microsoft Word Table with all ST excerpts and their corresponding translations aligned for comparison, as demonstrated below.

<p><b>The ST excerpts containing GCSI(s) from <i>AFTA</i></b></p> <p>(Along with chapter and page references)</p>	<p><b>Corresponding translation in TT1</b></p> <p>(Along with page reference)</p>	<p><b>Corresponding translation in TT2</b></p> <p>(Along with page reference)</p>
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Table 1: The Microsoft Word Table I use to align all the ST excerpts containing GCISs in *AFTA* with their corresponding translations in TT1 and TT2.

In formulating the Microsoft Word Table shown above, I follow the order of the ST excerpts as existing in *AFTA*, starting with the first excerpt containing GCISs. I also added references to the page number from which I extracted the ST excerpts and their corresponding translations in TT1 and TT2. This means that the structured Table also works as a textual map of where those objects of study exist in *AFTA*, TT1 and TT2. This textual map facilitates the analysis and helps me locate and understand those objects within their in-text context. This approach to the analysis also helps to examine the translation strategies used by the translators with a full understanding of the GCSI in-text context.

To analyse the strategies used by the translators to translate GCISs from *AFTA* in TT1 and TT2, I use the *translation comment method*, which is also associated with *translation annotation*. According to Schäffner (2001), translation annotation is a method primarily used by translators to reflect on their work. It usually involves discussing challenges encountered during the translation process, such as issues related to syntax or culture, as well as the strategies used to address them. While both Adab (1996) and Schäffner (2001) suggest that translators use annotation as a self-reflective method, attaching notes to their own work, Almana (2016) distinguishes between annotation and *comment*. In his framework, annotation is used when translators self-reflect on their translations, whereas *comment* pertains to analysing others' translations. In this thesis, I use Almana's (2016) method of *comment* to analyse the TLSs used to translate GCISs in TT1 and TT2.

I have chosen Almanna's method for several reasons. First, his method of *comment* is particularly useful for addressing my research aims and objectives outlined earlier, as it allows for a thorough analysis of the translators' chosen TLSs. Unlike the methods of Adab (1996) and Schäffner (2001), which are more suited for self-analysis by translators, Almanna's method is designed for external analysis, making it more applicable to this research. Secondly, Almanna's examples come from Arabic-English translations, which align with the language pair of my own research data. Although the language direction in his examples is reversed, his insights into how translators navigate cultural and linguistic differences between English and Arabic are highly relevant.

My analysis of the data begins with a broad overview and then narrows down to specific details, which is in line with Almanna's (2016) method. In the first stage, I offer an exhaustive overview of *AFTA*, the given GCSIs, as well as TT1 and TT2 prior to scrutinising the TLSs that the translators have used in their translations of GCSIs in TT1 and TT2. To accomplish this, I draw upon multiple resources, including the translators' prefaces in TT1 and TT2, which illuminate not only facets of Hemingway's life but also give specific focus to *AFTA*. These prefaces offer valuable insights into Hemingway's life experiences, literary works, and the historical context of *AFTA*. By examining these elements, I aimed to unravel how Hemingway's personal life and experiences are intricately woven into the narrative of *AFTA*, thus providing a richer, more nuanced interpretation of the *AFTA* ST as it is presented in TT1 and TT2. I also consult additional scholarly works that provide comprehensive studies of Hemingway's literary works, including textual summaries and specific research dedicated to Hemingway and *AFTA*. These scholarly works deepened my understanding of *AFTA*, revealing the intricate relationship between Hemingway's life experiences and his literary expression. Studies on Hemingway and his literary works, particularly focused research on *AFTA*, provide insights into how personal and historical contexts influenced his themes and highlight the stylistic and narrative significance of *AFTA* within his body of work. This comprehensive approach provides a robust foundation for a comprehensive understanding of *AFTA*. A further key focus during this initial stage is to explore the fundamental roles that GCSIs play in *AFTA*. Specifically, I probe into how GCSIs contribute to character development, thematic expression, and narrative construction. Finally, I examine TT1 and TT2, exploring their general layout and content as translated

texts, before applying to them the insights gained from my broad overview of *AFTA* and the GCSIs. This exploration serves as a foundation for the second stage of my analysis, which is about the TLSs used by the two translators in their translations of GCSIs from *AFTA* in TT1 and TT2.

For the purpose of the second stage of my analysis, I develop a theoretical framework consisting of a refined taxonomy of TLSs, which I have constructed and which is based on three existing TLS taxonomies from Pedersen (2005), Dukmak (2012) and Marco (2019). These taxonomies offer rich insights but also harboured inconsistencies in the terminologies, categorisations, and definitions of various TLSs. My refined taxonomy sets out to rectify these inconsistencies through a structured refinement process. During this refinement process, I incorporate insights from a broad review of academic literature to both fill existing gaps and add layers of complexity to my refined taxonomy. This comprehensive approach allows me to construct a taxonomy that retains the strengths of previous taxonomies while addressing their weaknesses. To ensure clarity and precision in my refined taxonomy, I remove duplicate terminologies and opt for a specific term for each consolidated TLS, with two primary considerations: the term's conceptual clarity and its prevalence in the academic literature. For example, the term *generalisation* is selected not only for its clear meaning but also for its widespread use among scholars, including Pedersen (2005, 2007, 2011), Gottlieb (2009), Ranzato (2016), and Dickins, Sándor and Higgins (2017), among others. Then, following Marco's (2019) categorisation of TLSs, I categorise each TLS as either focusing on source-orientation, target-orientation, or neutralisation. Armed with this streamlined theoretical framework, I scrutinise how the two translators translated GCSIs from *AFTA*. To do this, I created separate Microsoft Word documents for each chapter in *AFTA* that included GCSIs. Each document consists of three core elements: the ST excerpts containing GCSIs from *AFTA*, their Arabic translations in TT1 and TT2, and my detailed analysis. In constructing these documents, I used the alignment of excerpts from *AFTA*, TT1, and TT2, which I had performed earlier and which served as a vital preparatory stage for data analysis. The alignment of the excerpts from the *AFTA* ST and their corresponding translations in TT1 and TT2 streamlined the process of examining the varied TLSs used by the translators in their translations of GCSIs and how these TLSs may have shaped the overall interpretation of GCSIs in each TT. As discussed earlier, the principal

unit of alignment is the ST excerpt that contains GCSIs rather than the individual GCSIs themselves. This decision recognised that the in-text context in which a GCSI appears can influence its translation, affecting the depiction of the ST GCSIs in the TT. To analyse the ST excerpts from *AFTA* and their respective translations, I take three key steps.

1. Initially, I examine the ST excerpts and their corresponding Arabic translations, chapter by chapter. I observe these excerpts to understand their context, their relevance to the themes and characters, and the narrative in *AFTA* as a whole. I also categorise the GCSIs into specific semantic types based on the categorisation I developed from studies on GCSIs in literary translation by Oster and Molés-Cases (2016) and Marco (2019). This establishes a clear understanding of the given GCSIs in the ST excerpts and their in-text context.
2. Next, I back-translate the Arabic translations, as identified in the works of TS scholars such as Hatim and Munday (2019) and Elimam (2023). This step allows for a more accurate comparison of the Arabic translations with the ST excerpts and makes my findings more accessible to English-speaking readers.
3. Finally, I adopt Almanna's (2016) annotation method to provide in-depth commentary on each TLS chosen by the translators in their translations of the GCSIs from *AFTA*. This includes a critique of these choices and a discussion of their broader implications. I also examine any creative liberties taken by the translators, deviations from the ST GCSI meanings, or potential over-explanation of the GCSIs.

Once these steps are complete, I synthesise my findings to offer a thorough understanding of the TLSs used for GCSIs in TT1 and TT2. I discuss in detail each TLS used, look for patterns, and make connections to the broader body of research cited in Chapters One and Two of my thesis, as well as the overview of GCSIs in *AFTA* discussed in Chapter Four. This helps me seamlessly integrate my findings into existing research while providing an in-depth contextual understanding of GCSIs in *AFTA*.

In presenting my findings, I incorporate a strategic use of colour. To ensure clarity and fully appreciate the details in the graphs and tables, I advise readers of my thesis to engage with the digital version of this thesis document. If a printed version is necessary, it should be produced using a colour printer.

## **Thesis outline**

In terms of structure, my thesis divides into six chapters and three major parts:

1. Literature review (Chapters One and Two).
2. Methodology (Chapter Three).
3. Data analysis and discussion (Chapters Four to Six).

Chapter One explores the current academic literature on CSIs in TS, with a special emphasis on their translations within literary texts. It begins by discussing the various definitions and categorisations of CSIs posited by TS scholars before contracting its focus to examine the existing research on the translation of CSIs. The chapter concludes by spotlighting the challenges that CSIs present in literary translation and provides a critical analysis of their translations as observed in the existing research. Chapter Two reviews the current academic literature on GCSIs in TS. It opens by exploring the complex roles GCSIs play in diverse translation contexts and scrutinising their translations as observed in the existing research. The chapter then integrates findings from existing research that is specifically focused on the translation strategies for GCSIs in literary contexts. The chapter concludes by discussing my refined taxonomy of TLSs, predicated on an incisive examination of the current academic literature on both CSIs and GCSIs. This refined taxonomy serves as my analytical framework for the imminent analysis of the translation strategies used to translate GCSIs from *AFTA* in its Arabic translations (TT1 and TT2). Chapter Three delineates the methodological approach I have adopted for my research. It starts by acknowledging the gaps identified in the current academic literature examined in chapters One and Two. The chapter then

recapitulates the research aims and objectives, elucidating the rationale for the selection of *AFTA* as the data source. It also explains the methodologies employed for data collection and processing and concludes by clarifying how translation annotation, the designated analytical method, will be instrumental in addressing the research aims and objectives.

Chapter Four constitutes the output of the initial stage of data analysis, rendering an overview of *AFTA* and its translations, TT1 and TT2. It discusses the roles and distribution of GCSIs within *AFTA*, contemplating their contributions to the narrative intricacies, thematic elements, and symbolic overtones. The chapter ends with an overview of TT1 and TT2, detailing their structure and content and laying the ground for an examination of the TLSs used to translate GCSIs from *AFTA*. Chapter Five examines the TLSs used by the translators in TT1 and TT2. It commences with an overview of the observed TLSs and TGSs, providing comparisons and highlighting disparities between the two TTs. In this overview, I also divide the diverse TLSs into three groups: source-orientating, target-orientating, and neutralising. The chapter then focuses on source-orientating and target-orientating TLSs to elucidate the distinct utilisations of these TLSs. The discussion is enriched by focusing on the implications of a source-orientation TGS, which leads to maintaining the cultural specificity of GCSIs compared to the target-orientation TGS, which aims to adapt GCSIs to fit the TC. The chapter thereby sets the stage for a comprehensive exploration of neutralising TLSs in the subsequent chapter. Chapter Six then examines the neutralising TLSs, which avoid a pronounced inclination towards either source-orientation or target-orientation. The chapter is enriched by examples drawn from *AFTA* to elucidate the utilisations and implications of these TLSs. Each TLS is examined both individually and in a wider context, furnishing a comprehensive understanding of how GCSIs are translated from *AFTA* in TT1 and TT2. The thesis concludes with a section that synthesises my research findings, addressing the research aims and objectives and underscoring the principal contributions of my research. This conclusion suggests potential directions for future academic research and discusses the learning, takeaways, and benefits for the TS field. Furthermore, it discusses the limitations of my research and the potential areas for extension.

## CHAPTER ONE

### **Culture-specific items and Translation Studies: An overview of the research**

In the TS field, a significant body of research has been devoted to the study of objects or concepts deeply rooted in the traditions, beliefs, and practices of a particular society. Based on my review of the extant TS scholarship, the studies in this area span various translation contexts, including tourism-related, audiovisual, and literary translation. To refer to these objects or concepts in my thesis, I use the term *culture-specific items*, a term first introduced by Aixelá in 1996. I have chosen this term for two main reasons. Firstly, it precisely defines the objects or concepts that are intrinsically linked to a society's cultural traditions, beliefs, and practices, as identified by several TS scholars, including Badić (2017) and Turzynski-Azimi (2020). Secondly, it is recognised for its wide use in the TS scholarship, as observed by Tiwiyanti and Retnomurti (2017), who stress that “the most widely accepted term is culture-specific” (2017, p. 1). The proliferation of studies on CSIs in TS underscores the complexity and significance of these items in conveying cultural meanings. Notably, researchers have extensively explored the intricacies involved in translating CSIs, which often embody deep cultural connotations and pose unique challenges to translators. The abundance of scholarly material in this area is indicative of the recognition of its importance by TS scholars, as suggested by Badić (2017) and Amenador and Wang (2023). For instance, a review of recent publications in TS reveals a remarkable increase in the realm of literary translation, in particular, focused on CSIs, demonstrating the heightened scholarly attention they have received. Zahrawi (2018) posits that literary translation can be particularly fraught with challenges, often due to the frequent incorporation of CSIs. Thornbury (2017) further elaborates that literary texts typically feature an array of CSIs, ranging from geographical names to the names of real or fictional entities and elements of local cuisine.

In light of the scholarly attention directed towards CSIs, in general, and especially within literary translation, this chapter explores and synthesises the academic literature I examined to provide a comprehensive understanding of the challenges and strategies involved in translating

CSIs. I have divided this chapter into two main sections, with the initial section providing a general overview of CSIs in TS. I start by offering a discussion of the terms, definitions and categorisations of CSIs most commonly explored by TS scholars. Then, I discuss the translation strategies put forward by TS scholars to overcome the challenges that CSIs present for translators. The second section focuses on how scholars have approached CSIs in literary translation, encompassing sub-genres such as children's literature, short stories, and novels. Building on this framework and engaging with CSI scholarship, particularly in literary translation, is essential for the purpose of this thesis. Understanding how CSIs are translated across languages and how scholars have approached CSIs in literary translation is important for investigating the translation of gastronomic CSIs (GCSIs) within literary works that are rich in cultural elements, such as Hemingway's (1929) *AFTA*. This profound understanding aligns with the broader aims and objectives of my research, which seeks to uncover the TLSs used to translate the GCSIs from *AFTA* into Arabic. Additionally, as will be discussed in this chapter, translating GCSIs requires diverse TLSs, unlike the translation of other CSI categories, for instance, proper nouns, due to their cultural significance and recurring presence in literary texts. This focus on CSIs in this chapter serves as a precursor to understanding the complex nature of CSIs and paves the way for exploring the extant literature on GCSI translation in the next chapter. Thus, this chapter is not just a review of existing literature; it is a foundational piece that contextualises the research within the larger academic conversation on CSIs in TS and sets the course for the detailed analyses of GCSI translation that follow.

## **Culture-specific items in Translation Studies**

In the extant TS scholarship, there is considerable variation among scholars regarding the terminology, definitions and categorisations used to describe objects or concepts uniquely characteristic of a specific society's traditions, beliefs, and practices. According to Aixelá (1996), TS scholars have commonly diverged in the terms they cite when referring to these objects or concepts. As the table below evidences, there are at least 11 synonyms in the extant TS scholarship that describe these objects or concepts:



	<b>Synonym for objects/concepts uniquely characteristic of a specific society's traditions, beliefs, and practices</b>	<b>Reference</b>
1	Culture-specific items	Aixelá, 1996; Davies, 2003; Valdeón, 2008 & 2009; Marco, 2019
2	Cultural references	Mailhac, 1996; Olk, 2001; <u>Dukmak, 2012</u>
3	Realia	Vlakhov and Florin, 1970; Florin, 1993; Leppihalme, 2001 & 2011
4	Culture-specific concepts	Baker, 2011
5	Culture-bound items	Hejwowski, 2004; Díaz-Cintas and Remael, 2007
6	Cultural foreign words	Nida, 1945
7	Culture-bound elements	Nedergaard-Larsen, 1993; Hagfors, 2003
8	Cultural words/terms	Newmark, 1988 & 1991
9	Culture-bound phenomena	Robinson, 1997
10	Culturemes	Reiss and Vermeer, 1984/1996; Nord, 1997; Katan, 2009
11	Extralinguistic cultural references	Pedersen, 2005, 2007 & 2011

Table 2: Synonyms in TS for an object or concept that is uniquely characteristic of the traditions, beliefs, and practices of a particular society.

The diverse range of terms used to describe objects or concepts that are uniquely characteristic of a specific society's traditions, beliefs, and practices in the academic literature highlights the complex nature of this research area. Different scholars use different terms. However, these terms commonly acknowledge that these objects or concepts are elements, words, items, etc., specific within a cultural context or within a given set of societal traditions, beliefs, and practices. One exception from this observation is *realia*, a term introduced by Vlakhov and Florin (1970) and later adopted by Florin (1993) and Leppihalme (2001, 2011). Unlike other terms which broadly encapsulate various cultural elements, *realia* has a more specific connotation. It refers to real-life, tangible objects from everyday

life that are used to convey cultural contexts. This specificity makes realia distinct from more general terms such as CS/s. The choice of realia by Vlachov and Florin reflects a focus on tangible, concrete aspects of culture, as opposed to abstract or conceptual elements. This focus is likely why realia has not been widely adopted in the academic literature on CSIs, as it applies more narrowly to objects that can be physically presented or represented rather than the full spectrum of cultural manifestations such as traditions, beliefs, or practices. Thus, while realia is relevant in discussions about concrete aspects of culture, its scope is limited compared to the broader, more inclusive term CSIs which I have selected for my thesis.

The proliferation of studies and perspectives on CSIs in translation has also led to a variety of definitions and categorisation approaches for CSIs. As the table below evidences, there are at least eight definitions in the extant TS scholarship that have been constantly referenced to define CSIs. Despite their subtle differences, these definitions largely share common ground in their perspectives on CSIs.

	<b>Definition of CSIs</b>	<b>Reference</b>
1	Words and combinations of words denoting objects and concepts characteristic of the way of life, the culture, the social and historical development of one nation and alien to another. Since they express local and/or historical color they have no exact equivalents in other languages. They cannot be translated in a conventional way, and they require a special approach.	<u>Florin, (1993, p. 123)</u>
2	Those textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the nonexistence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.	<u>Aixelá, (1996, p. 58)</u>
3	Any reference to a cultural entity which, due to its distance from the target culture, is characterized by a sufficient degree of opacity for the target reader to constitute a problem.	<u>Mailhac, (1996, p. 134)</u>
4	Those lexical items in a source text which, at a given point in time, refer to objects or concepts which do not exist in a specific target culture, or which deviate in their	<u>Olk, (2001, p. 30).</u>

	textual function significantly in denotation or connotation from lexical equivalents available in the target culture.	
5	A convenient term covering many different types of phenomena whose common denominator is the fact that because of their culture specificity (i.e., being characteristic of only one culture or better known in the source culture) they usually pose serious translation problems.	<u>Hejwowski, (2004, p. 128).</u>
6	Reference that is attempted by means of any culture-bound linguistic expression, which refers to an extralinguistic entity or process, and which is assumed to have a discourse referent that is identifiable to a relevant audience as this referent is within the encyclopedic knowledge of this audience.	<u>Pedersen, (2005, p. 2).</u>
7	Extralinguistic references to items that are tied up with a country's culture, history or geography, and tend therefore to pose a serious translation challenge. They are also referred to as cultural references, realia and more recently ECRs or extralinguistic cultural-bound references.	<u>Díaz-Cintas and Rymael, (2007, p. 200).</u>
8	Source language words [that] express concepts totally unknown in the target culture.	<u>Baker, (2011, p. 21)</u>

Table 3: Definitions constantly referenced to define CSIs in TS, based on my review of the extant TS scholarship.

What is striking across the definitions of CSIs in TS scholarship is a shared notion of three features that characterise the cultural specificity of items among diverse languages and cultures. These encompass the nonexistence of certain items in target cultures, differences in intertextual references across languages, and the dynamic interrelationships among languages and cultures. This understanding of CSIs is emphasised in the definitions introduced by Florin (1993), Aixelá (1996) and Qlk (2001), among others. Central to this understanding is the idea that an item may be considered a CSI if it lacks a direct counterpart in the cultural lexicon of the target audience, as suggested in Florin's (1993), Aixelá's (1996) and others' definitions of CSIs. Aixelá (1996) exemplifies this with the translation of 'lamb' from Hebrew into languages where this item is nonexistent, posing a unique translation challenge. However, the absence of a direct lexical match does not always translate to unfamiliarity due to global influences, as observed in the Arabic context with the concept of 'porridge'. While Arabic lacks a precise lexical item that captures the cultural specifics of the English porridge (a hot oatmeal dish often consumed for breakfast), many Arabic

speakers can nonetheless be familiar with this item due to globalisation, media exposure, travel, or the influence of British culture. Expanding on Aixelá's definition, Olk (2001) emphasises the relative nature of CSIs, proposing that their identification hinges on comparing specific languages and their cultural contexts.

Within his definition of CSIs, Olk (2001) focuses on the *denotation* and *connotation* of items, which can differ significantly across languages and cultures. As suggested by Dickins, Sándor and Higgins (2017) and Elimam (2023), denotation refers to the dictionary meanings of items, while connotation refers to their associated meanings. Olk (2001) illustrates this through examples including the differing denotative meanings between German 'Wurst' and English 'sausage'. While 'Wurst' is commonly translated as 'sausage', they are not direct counterparts because German 'Wurst' includes many varieties that can significantly differ in taste and ingredients from what is typically considered an English sausage. Olk also explains the differing connotations of 'April' in English and German. While this month is associated with spring and flowers in English, it represents negative connotations in German because it is associated with unpredictable and often unpleasant weather. Furthermore, Olk (2001) and Aixelá (1996) touch upon the dynamic nature of CSIs, noting how their cultural specificity can diminish over time as languages and cultures intermingle. This evolution is seen in how items initially unfamiliar to a culture, such as 'golf' in Spanish, can become assimilated, shedding their unfamiliar status. Leppihalme (2011) reinforces this view by highlighting how items, including 'hijab', transition from being culture-specific to widely understood in different languages and cultures. Once absorbed into a target language or culture, these items no longer meet the criterion of unfamiliarity, though they remain characteristic of the source culture. In conclusion, the understanding of CSIs in translation is multifaceted, informed by the nonexistence of direct counterparts, the variance in connotative meanings, and the temporal evolution of items across languages and cultures. This comprehensive perspective, drawing from the contributions of Aixelá, Olk, and Leppihalme, underscores the need for translations that are not only linguistically accurate but also culturally sensitive and contextually nuanced. Based on the above discussion, the three features reflecting CSIs can be summarised in the figure below.

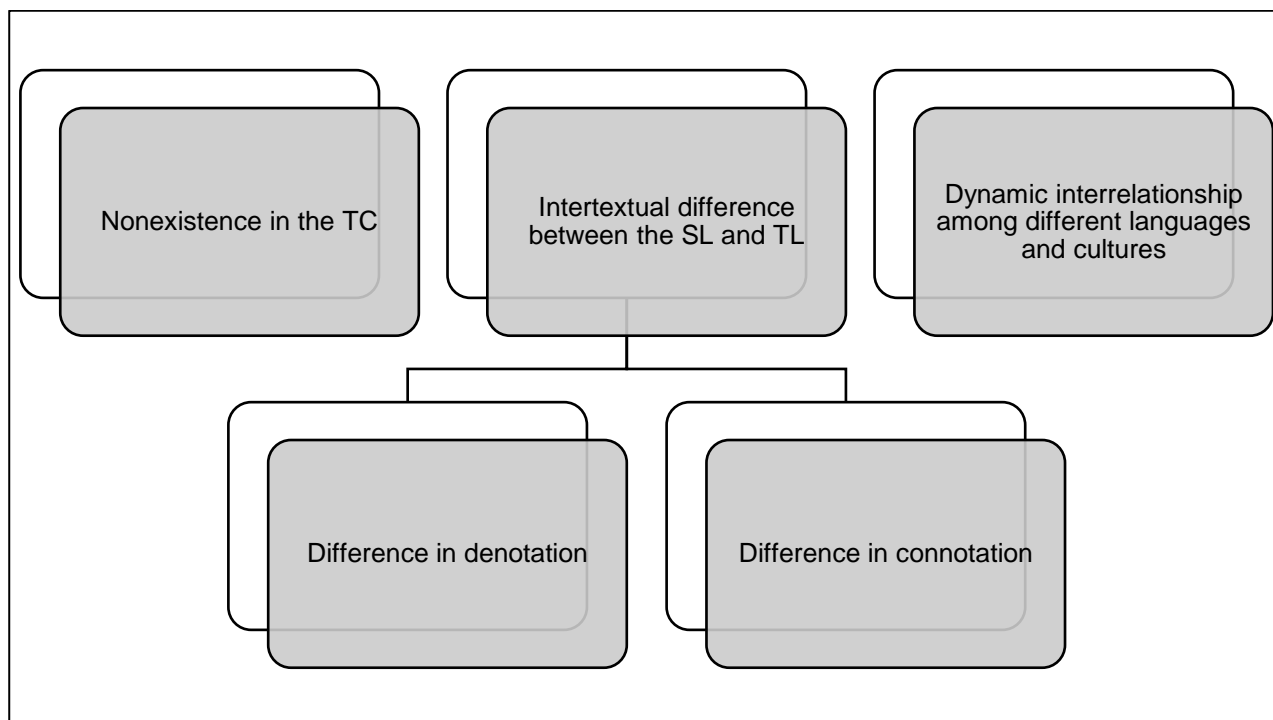


Figure 3: Features determining the cultural specificity characteristic underlying CSIs, based on definitions by Aixelá (1996), Oik (2001) and Leppihalme (2011).

First, if the item does not exist in the TC, it qualifies as a CSI. Second, an item can be a CSI even if it exists in the TC, but its meaning or cultural significance differs from what it signifies in the SC. Oik (2001) underscores this feature by distinguishing between denotative and connotative meanings in both SL and TL. Third, the dynamic interrelationship of CSIs across languages and cultures is another deciding feature. Scholars such as Aixelá (1996), Oik (2001), and Leppihalme (2011) point out that the cultural specificity of certain items can evolve over time. For instance, an item may become more familiar in the TC, possibly due to the incorporation of loan words into the TL. CSIs are, therefore, not static; their relative significance can shift in relation to both the SC and TC, posing considerable challenges for translators. The recognition of the cultural specificity characteristic that underlies CSIs is essential for the purpose of this thesis. As will be elaborated later in the Methodology Chapter, I use the above three features as a criterion for the selection of GCSIs in my study. These features help determine whether a gastronomic lexical item from Hemingway's *AFTA* is considered a CSI, specifically in relation to English to Arabic.

The challenge of defining CSIs is accentuated by the multitude of categorisation approaches for CSIs present in the TS field. These approaches encompass those developed by various TS scholars, such as Newmark (1988) and Florin (1993), among others. The table below shows a list of categorisation approaches for CSIs introduced by various TS scholars based on my examination of the extant TS scholarship.

	<b>Categorisation approach</b>	<b>Reference</b>
1	Ecology, material culture, social culture, religious culture, and linguistic culture.	<u>Nida, 1945</u>
2	a) Ecology: Flora, fauna, winds, plains, and hills. b) Material culture (artefacts): Food, clothes, houses, and towns and transport. c) Social culture: Work and leisure. d) Organisations and customs: Political, administrative, religious, and artistic concepts. e) Gestures and habits.	<u>Newmark, 1988</u>
3	Geographic realia, ethnographic realia, political realia, and religious realia.	<u>Florin, 1993</u>
4	a) Extralinguistic CSIs: Geography, history, society, and culture. b) Intralinguistic CSIs: Idioms, metaphors, dialects, and grammatical categories.	<u>Nedergaard-Larsen, 1993</u>
5	Geographical references, ethnographic references and socio-political references.	<u>Díaz-Cintas _____ and Remael, 2007</u>
6	a) Real-world CSIs: SC CSIs, intercultural CSIs, third culture CSIs, and TC CSIs. b) Intertextual CSIs: Overt intertextual allusions, covert intertextual allusions, and intertextual macro allusions.	<u>Ranzato, 2016</u>

Table 4: Categorisation approaches for CSIs, inferred from the extant TS scholarship.

As shown above, the TS scholars' categorisation approaches for CSIs overlap with each other, and each approach builds clearly, though with slight differences, on its precedents. In the current discussion, I focus on three distinct approaches to CSI categorisation, specifically those developed by Newmark (1988), Nedergaard-Larsen (1993), and Ranzato (2016). This deliberate selection spans nearly three decades, reflecting the significant developments in CSI categorisation over this period. I believe that the varied categorisation approaches of Newmark, Nedergaard-Larsen, and

Ranzato effectively showcase the complex and evolving nature of CSIs. Each approach, a reflection of its respective time, enriches our understanding of the historical perspectives and categorisations applied to CSIs. My investigation into these approaches is motivated by the goal of grasping the subtle and changing dynamics of CSI categorisation recognising the inherent complexities in this research area. This investigation also aims at understanding how GCSIs, the focus of this research, fit within the diverse CSI categorisations. As shown in the previous table, there is considerable variation in how TS scholars approach the categorisation of CSIs. Newmark, an eminent scholar in the field, posits a lexical-based approach adopted from Nida's (1945) influential work *Linguistics and ethnology in translation-problems*. Newmark's approach introduced five principal categories: *ecology, material culture (artefacts), social culture, organisations, and customs*, as well as *gestures and habits*. For instance, items such as particular foods or types of clothing that are unique to certain cultures would fall under Newmark's *material culture* category. Although Newmark's approach provides a foundational framework for categorising CSIs, it is not without its limitations. One common critique, particularly from scholars such as Mailhac (1996) and Kwieciński (2001), is that some of his categories are overly broad and lack the specificity needed for understanding CSIs. This breadth creates room for ambiguity and diverse interpretations, which could result in inconsistencies in how CSIs are understood across different languages and cultures.

In contrast to Newmark's categorisation approach, which leans heavily on the lexical aspects of CSIs, scholars such as Nedergaard-Larsen (1993) and Ranzato (2016), who specialise in audiovisual translation offer approaches that are more intricate, dissecting CSIs that operate either inside or outside a particular language. Nedergaard-Larsen distinguishes between *extralinguistic* and *intralinguistic* CSIs. She further divides the *extralinguistic* category into four subcategories: *geography, history, society, and culture*. As Pedersen (2007) suggests, *extralinguistic* CSIs are "expressions referring to entities outside language, such as names, places, food, customs, etc." (2007, p. 30), which may be alien to someone proficient in the language but not in its culture. *Intralinguistic* CSIs, conversely, consist of idioms, metaphors, and dialects that are closely tied to the use of the language but do not necessarily mirror broader societal norms. By capturing both *extralinguistic* and *intralinguistic* CSIs, Nedergaard-Larsen illuminates the complex task of

translating not just language but also the culture in which it is deeply embedded. Her approach offers a categorisation that helps understand more about CSIs than the one developed by Newmark. Nonetheless, even with these detailed categories, which include variables such as *geography*, *history*, *society*, and *culture*, her categorisation approach still leaves something to be desired in terms of conceptual precision for understanding CSIs.

In a significant advancement from earlier approaches for CSIs, Ranzato (2016) shifts the perspective of CSI categorisation from a lexical focus to a conceptual one. She contends that traditional categorisations of CSIs were narrow in scope because they analysed the cultural specificity of objects and concepts from the viewpoint of just one culture. In contrast, Ranzato's approach places importance on the dynamic interrelationship of CSIs between the SC and the TC. She categorises CSIs broadly into *real-world* CSIs, which refer to actual, non-fictional entities such as people, food, currency, and events. These real-world CSIs are then examined based on their contextual relationships between the SC and TC. To offer a nuanced understanding, Ranzato divides these real-world CSIs into four specific subcategories: *SC* CSIs, *intercultural* CSIs, *third culture* CSIs, and *TC* CSIs. For instance, when translating from English into other languages, 'Pantomime', a fairy tale Christmas performance, is an SC CSI due to its strong roots in British culture. Intercultural CSIs include, for instance, 'Santa Claus', which originated in particular cultures but has now gained global acknowledgement. Third culture CSIs are those such as 'sushi' or 'Halloween' that are currently not closely tied to a particular culture but have global recognition. 'Cristiano Ronaldo' is also cited as an example of a third culture CSI, being an international celebrity. On the other hand, TC CSIs are terms specific to the target audience of the TT, which may appear unfamiliar or exotic to the audience of the ST. Examples in the context of English-to-Arabic translations include 'حج' (Hajj), which is specific to Muslim culture, and 'فيروز' (Fairuz), a well-known Lebanese singer in the Arab world but not widely recognised elsewhere. Ranzato underlines that translators should be aware of how TC CSIs affect the perception of a TT, which might differ from the impact of SC CSIs on the audience of the ST. This latter observation is highly relevant to ongoing research on CSIs, specifically to answer the broader questions of how to translate CSIs and what effects their translations may have on readers' perception of the ST.



The second major focus of Ranzato's (2016) CSI categorisation approach is on *intertextual* CSIs, which address the influential role that references to other texts play in the ST. This aspect, which builds on Leppihalme's (1997) study of *allusions*, distinguishes her approach from previous categorisation approaches for CSIs by explicitly recognising the role of intertextuality. To explore the intricacies of these *intertextual* CSIs, Ranzato identifies three subcategories: *overt allusions*, *covert allusions*, and *intertextual macro allusions*. Overt allusions are direct, explicit references to other works, such as quoting Shakespeare's line in *Hamlet* 'to be, or not to be' in a contemporary novel or incorporating unfamiliar song titles into a literary text. Covert allusions are subtler, indirect references, such as the expression 'winter is coming', where its origin from the TV series *Game of Thrones* is not explicitly stated. These *covert allusions* are especially challenging because their implicit nature can leave even the ST's audience confused. Intertextual macro allusions involve cases where an entire text or film serves as an extended reference to another work. For instance, the 2001 film *Bridget Jones's Diary* acts as a macro allusion to Jane Austen's 1813 classic *Pride and Prejudice*, even without explicit citation. Viewers of the film can recognise the allusion through similarities in dialogue, character traits, plot, and visual cues, enhancing their overall understanding. Ranzato's subcategories add complexity and depth to our understanding of CSIs, particularly in acknowledging the challenges of intertextual CSIs. She emphasises that translators need to grasp these complexities for effective translation of CSIs. Her categorisation approach thereby creates a complex and dynamic framework for comprehending CSIs, accounting for their fluidity and relational aspects across different languages and cultures.

The lively discussion surrounding the categorisation of CSIs underscores the subject's complexity and continuous evolution. A multitude of categorisation approaches for CSIs in TS offer varying opinions, leading to a significant overlap in the categories and subcategories they have introduced. This overlapping of ideas highlights the challenge, and potentially the impracticality, of establishing a one-size-fits-all categorisation approach for CSIs. This dynamic landscape suggests that a more adaptable approach may be necessary, one that can evolve with the field and respect its complexity. By avoiding rigid categorisations, we allow for a broader understanding of the nuanced realities within CSIs. Such an approach fosters innovation and deeper insight, crucial in a

field characterised by constant evolution. As Leppihalme (2011) notes, while there may be broad agreement on some elements of CSI categorisation, achieving an “exhaustive classification is not feasible” (Leppihalme, 2011, p. 127). One of the key challenges in developing a comprehensive categorisation approach arises from the evolving relationship between the SC and the TC. As cultures interact over time, the categorisation and interpretation of CSIs are affected. Nedergaard-Larsen (1993) asserts that even if current categorisation approaches do not capture every detail, they at least “give an idea of the sort of problems we are discussing” (Nedergaard-Larsen, 1993, p. 211). Given the diverse perspectives surrounding CSIs, it is evident that there is no shortage of differing interpretations in this field. This diversity of perspectives is further complicated by the significant overlap in the opinions on how to translate CSIs. Considering these complexities and the dynamic nature of CSIs, adopting an adaptable approach is highly beneficial for addressing the challenges that CSIs pose in translation. In the following sub-section, the focus will shift to exploring the range of translation strategies that have emerged in the extant TS scholarship to translate CSIs.

### **Translation strategies for CSIs**

In exploring the intricate task of translating CSIs, TS scholars have suggested multiple strategies that translators can use in various translation contexts, such as tourism-related, audiovisual, and literary translation. However, the notion of using a uniform set of strategies across these distinct contexts is debatable and requires more scrutiny. TS scholars such as Olk (2013) suggest that each translation context will require its unique, specialised strategies, indicating the unsuitability of a one-size-fits-all approach. The term *strategy* in TS is often narrowly defined, referencing Lörscher’s (1991) definition as a “potentially conscious procedure for the solution of a problem which an individual is faced with when translating a text segment from one language into another” (Lörscher, 1991, p. 76). This definition primarily focuses on the language-specific problems in translation, such as word choice and grammar, but fails to consider how these elements blend with the wider aspects, including text genre/type, cultural differences, and overall meaning in the context of the TL. Chesterman (1997) offers a more comprehensive framework, following Jääskeläinen (1993) and Séguinot (1989), that distinguishes between a *translation global strategy* (TGS) and a *translation*

*local strategy* (TLS). A TGS tackles the broader question of “how to translate this text or this kind of text” (Chesterman, 1997, p. 90), while a TLS addresses specific structures or items within a text. However, Chesterman’s framework may overly simplify the relationship between TGS and TLS. It exclusively concentrates on the genre/text type, text structure, and text content without addressing the translator’s brief, readership, norms, conventions, or expectations in the TC. Furthermore, this framework overlooks other crucial aspects, such as the cultural context and the functional purpose of the translation. Translating CSIs can be deeply influenced by broader thematic or cultural considerations, making a strict division between TGS and TLS less practical. In this research, TGS and TLS will be viewed not as isolated categories but as interrelated facets of a translation process that involves considering the ST’s cultural specificity, the reader’s cultural context, and the TT’s function. The focus will be on both overarching TGSs suitable for an entire ST and specific TLSs for individual CSIs or GCSIs. These terms will be critically assessed throughout, as opposed to their often-uncritical use in existing literature. The inclusion of TGS and TLS is vital for a holistic understanding of translation, as it encompasses translation strategies applicable to entire texts as well as those tailored to individual CSIs or GCSIs. This approach facilitates a nuanced examination of translation, combining broad text strategies with detailed attention to specific challenges, thereby offering a more complete understanding of the translations of CSIs, in general, and GCSIs, in particular.

Reflecting the need for a more nuanced and context-dependent approach in different translation contexts, TS scholars have introduced many *taxonomies*, i.e., structured hierarchies of TLSs for translators to use in their translations of CSIs. As suggested by Olk (2001, 2013) and Ramière (2006), TS scholars often arrange their introduced TLSs for translating CSIs along a source-to-target orientation spectrum. This spectrum relates the TLSs to either of two extreme TGSs that translators generally follow in their translations of challenging elements, including CSIs. These two TGSs include *source-orientation* and *target-orientation*, as identified by Chesterman (1997) and (Olk, 2001, 2013). According to Olk (2013), a *source-orientation* TGS refers to a translator’s strategic aim to retain the cultural content of the ST in the TT. For instance, translators can make a TT more source-orientated when they preserve the CSIs from the ST that are unfamiliar to the target readers.

An example of source-orientation is indicated by Narváez and Zambrana (2014), who explore the translations of CSIs in visual tourist advertisements from Spanish into English. These researchers reveal that all of the names of Spanish cities in the advertisement were preserved in the English versions with their Spanish forms intact. Narváez and Zambrana (2014) illustrate that the names of cities such as *Ávila* and *Córdoba*, among others, were retained in the English versions to introduce tourists to Spain's most attractive cities. The source-orientation TGS in this context is significant in satisfying the function of the touristic text: to promote Spain as a tourist destination. However, the use of source-orientation may also lead to lack of comprehension of the TT, as the untranslated city names may not be familiar to the target English-speaking reader, potentially necessitating additional context or explanation to enhance their understanding.

In contrast, *target-orientation* describes a TGS adopted by translators to make the TT more accessible to its target readers by changing the ST CSIs using TL terminology that is relatable to the TC. Specifically, translators make the TT more target-orientated when they attempt to substitute the ST CSI with another TL element that the target readers find more identifiable. Qlk (2013) provides the example of substituting the English word 'solicitors' with the German expression 'Notare', which he describes as specific to German culture but has similar connotations to the English word. However, the use of target-orientation results in the potential loss of some connotations inherent in the ST CSI, leading to a certain level of inaccuracy in the information relayed to the target readers. For instance, in the above example, the German profession 'Notare' closely aligns with the English term (notaries), signifying a profession different from solicitors, who typically engage in court-related tasks such as representing clients in lower courts. Thus, a TT that leans too heavily towards target-orientation may inadvertently misrepresent the ST CSI. In addition to the previous two extreme TGSs, Qlk (2001) identifies a third TGS, which he describes as *neutralisation*. With neutralisation, translators adopt a middle-ground approach that makes the TT neither very close to the ST, i.e., *source-orientated*, nor completely fit the target reader's cultural context, i.e., *target-orientated*. For example, translators may sometimes remove a CSI altogether from the TT for several reasons, such as the low importance of that CSI to the perception of a particular text. This TLS has no effect on the

TT in terms of leaning towards the SC or the TC. In the diagram below, I have demonstrated the source-to-target orientation spectrum, which, as [Olk \(2001, 2013\)](#) and [Ramière \(2006\)](#) suggest, TS scholars typically use to present their introduced TLSs for CSIs.

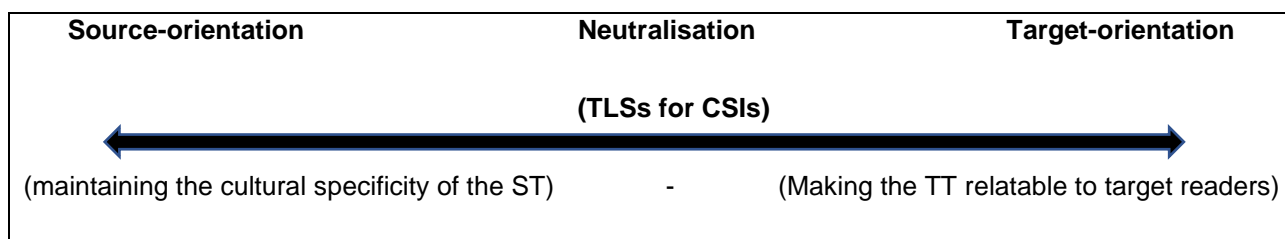


Figure 4: The source-to-target orientation spectrum utilised by TS scholars in presenting their TLS taxonomies for translating CSIs, as identified by [Olk \(2001, 2013\)](#) and [Ramière \(2006\)](#).

As shown above, TS scholars arrange their TLS taxonomies on a spectrum, starting with source-orientating to target-orientating TLSs. However, this approach has several drawbacks. Firstly, the order of TLSs from source-orientation to target-orientation is not always clearly delineated. [Ramière](#) argues that this ordering can often be “implicit yet obvious” (2006, p. 155). In taxonomies by [Lvir \(1987\)](#) and [Newmark \(1988\)](#), for example, this ordering is more suggested than explicitly stated. Secondly, rather than creating a clear framework, these taxonomies often lead to ambiguity on how TLSs are used to translate CSIs and how they affect CSI translations. [Olk \(2013\)](#) and [Ramière \(2006\)](#) both note that TLSs are arranged differently across various taxonomies, creating confusion and making them less effective in understanding the use of TLSs by translators. Thirdly, the abundance of taxonomies results in overlapping terminology, further complicating the academic literature concerning TLSs. Essentially, each scholar is creating their own lexicon, hindering collective advancement in this area of the TS field.

Considering these challenges, there is a need for a clear framework to enhance our understanding of the existing TLSs for translating CSIs. Such a framework could provide a clearer understanding of the complexities of CSI translation. Without such clarity, this research area is at risk of becoming mired in conflicting terminologies and inconsistent taxonomies, which, although rich

in intellectual diversity, may be less useful in practical terms. In light of this, my research aims to contribute to this clarity by addressing the specific TLSs used for GCSIs in two Arabic translations of Hemingway's (1929) literary work *AFTA*. By analysing these TLSs, I aim to offer insights that could inform the development of such a framework. This aligns with my objective to understand the TLSs as well as the TGSs that translators use to translate GCSIs from *AFTA* and how they address the cultural context of Arabic readers. My research, therefore, provides a practical perspective, shedding light on how these TLSs and TGSs influence the narrative structure and cultural relevance in translation, ultimately contributing to the establishment of more coherent and culturally sensitive translation practices.

Given the extensive range of TLS taxonomies for CSIs, which I have examined, it is impractical within this chapter to delve deeply into each one. Instead, I selectively discuss those taxonomies that are directly pertinent to the specific complexities of translating CSIs in literary contexts. This approach ensures a more focused and relevant exploration, directly supporting the specific objectives and challenges outlined in my upcoming discussion on literary translation. My selection criteria prioritise taxonomies that provide valuable insights about the cultural and contextual intricacies inherent in translating CSIs within literary texts. Building on the selected taxonomies, I also identify areas of overlap among them and provide specific examples to illustrate these intersections. Additionally, I shed light on taxonomies that present unique or contrasting perspectives on the translation of CSIs, offering a broader understanding of the various approaches within the extant TS scholarship. It is also important to acknowledge that a substantial number of these taxonomies have their roots in audiovisual translation. This includes TLS taxonomies specific to subtitling and dubbing, addressing the interdisciplinary nature of TS and the diverse utilisations of these taxonomies beyond audiovisual translation.

### **Audiovisual translation: TLS taxonomies for translating CSIs**

As highlighted earlier, creating a universally accepted taxonomy for translating CSIs is complex and even shown as impractical. The existing frameworks are not fully comprehensive, often missing the

context-dependent nature of CSI translation, which is particularly evident in audiovisual translation scholarship. In audiovisual translation, much work has been devoted to examining CSI translation, which deserves exploration in this section of the chapter. Various scholars, including Nedergaard-Larsen (1993), Pedersen (2005, 2007, 2011), and Díaz-Cintas and Remael (2007), have developed taxonomies of TLSs for translating CSIs in several modes of audiovisual translation, such as subtitling and dubbing. While their taxonomies share some common terms to denote TLSs, each one also has distinct elements. Additionally, the taxonomies are arranged differently in relation to the source-to-target orientation spectrum, which I have explained earlier. In the figure below, I have compared the taxonomies from these scholars to highlight their terminology and the arrangements of the TLSs, ranging from those described as source-orientating at one end to those that are target-orientating at the other.

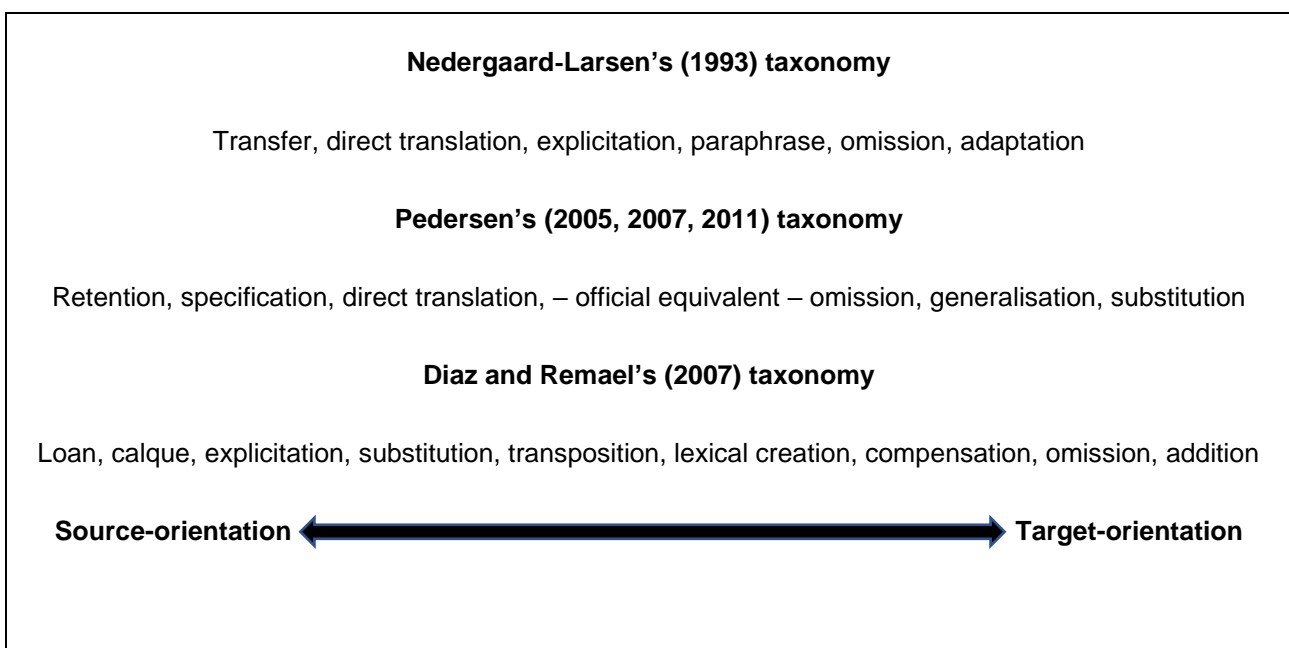


Figure 5: A comparison between Nedergaard-Larsen's (1993), Pedersen's (2005, 2007, 2011) and Díaz-Cintas and Remael's (2007) taxonomies of TLSs for CSIs in audiovisual translation.

A key contribution to the existing TLS taxonomies for CSIs in audiovisual translations was made by Nedergaard-Larsen (1993), who explored the translations of CSIs in the Danish subtitles of four French films. She introduced a taxonomy that includes six TLSs: *transfer*, *direct translation*,

*explicitation, paraphrase, omission, and adaptation*. Nedergaard-Larsen arranges these TLSs on a spectrum from those that lean towards the source-orientation TGS to those favouring target-orientation, starting with *transfer* and ending with *adaptation*. She defines *transfer* as a TLS where the CSI remains largely unchanged in the TT. This TLS is further broken down into two categories: *exoticism* and *imitation*. *Exoticism* entails preserving the CSI exactly as it is, for instance, references to the place name 'Paris' or 'Moulin Rouge', while *imitation* maintains a form very close to the ST CSI by modifying the CSI to make it linguistically appropriate for the target readers, such as translating 'secrétaire d'État' (secretary of state) to its Danish counterpart 'statssekretær'. Nedergaard-Larsen observes that the *transfer* TLS is commonly used for place names and institutions. Interestingly, she notes that less familiar names may be retained if the film's context provides enough clarity for the target audience. For instance, the name 'Cours Simon' was not familiar to Danish viewers, but it was retained in the subtitles since the film's context clarified it as a significant drama school. However, she admits that some details, including the school's historical significance, can be lost this way. On the other end of the spectrum, Nedergaard-Larsen describes *adaptation* as the most target-orientating TLS. This involves replacing the ST CSI with something more culturally familiar to the target audience. For example, the French street 'Rue Saint-Denis' was translated into 'Halmtorvet Soho' in Danish, a known locale, making it more relatable for the Danish target audience. However, this can also lead to the loss of specific connotations tied to the street name, altering the intended meaning and potentially reducing the impact of the ST CSI.

Within her taxonomy, Nedergaard-Larsen (1993) introduced two significant TLSs, *explicitation* and *paraphrase*. Translators commonly use *explicitation* to clarify the meaning of a CSI for the audience. One example she provides is translating the acronym 'HEC' into Danish as 'handelshojskole' (Business School) to make its meaning clearer. Nedergaard-Larsen contends that this TLS is crucial for illuminating the associated meanings of CSIs. She illustrates this with a scene from the 1985 French film *L'homme de pouvoir*, suggesting that using explicitation to describe 'Mon Oncle d'Amerique' as a working-class Parisian neighbourhood could help Danish audiences understand the protagonist's social background. Similarly, Nedergaard-Larsen's *paraphrase* aims to clarify CSIs but does so by rewording the CSI's meaning. An instance she cites is translating the



French phrase 'l'oral de l'ENA', a key oral exam for the prestigious graduate school École Nationale d'Administration, into Danish as 'eksamen i statskundskab' (exam in political science). Although both explicitation and paraphrase aim to clarify the meaning of CSIs, they tend to overlap. Paraphrase often serves as an explanatory form, given the fact that it involves rephrasing the CSI's meaning. Aside from this overlap, Nedergaard-Larsen's taxonomy has been criticised, notably by Ranzato (2016), for lacking a consistent guiding principle, particularly when positioning her introduced TLSs on the source-to-target orientation spectrum. For example, Nedergaard-Larsen admits that explicitation is not "always closer to the source language than a paraphrase" (1993, p. 220). However, she also suggests that using explicitation could produce a translation that is more source-orientated compared to the TLS of imitation, which maintains a form very close to the ST CSI. This inconsistency muddles our understanding of which TLSs in her taxonomy lean more towards source-orientation or target-orientation.

Another notable contribution to the study of CSIs in audiovisual translation is introduced by Pedersen (2005, 2007, 2011), who prefers to use the term *extralinguistic cultural references (ECRs)* as a synonym for CSIs. His research focuses on the TLSs for CSIs in 100 English films and TV programmes that have been subtitled into Swedish and Danish. He outlines a taxonomy of seven TLSs, which includes *retention*, *direct translation*, *specification*, *official equivalent*, *omission*, *generalisation*, and *substitution*. Though initially developed for subtitling, Pedersen's taxonomy has broader relevance. It builds on foundational work by Nedergaard-Larsen (1993) in audiovisual translation and Leppihalme (1997) in literary translation. Pedersen categorises his TLSs into two main groups: those that lean more towards source-orientation and those that orient more towards target-orientation. The only exception is the TLS of *official equivalent*, which is not linguistically based but rather administrative. This TLS applies when an authoritative body has made a decision about a CSI. For example, many Arab countries today adopt the metric system, so measurements in feet are usually converted to meters. In Pedersen's source-orientating group, he includes *retention*, *specification*, and *direct translation*. *Retention* maintains the CSI unchanged in the TT, perhaps with minor adjustments, such as spelling modifications. Pedersen's *specification* adds context to the ST CSI to make it more accessible to the target audience. He provides the example of the famous

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cricketer's name 'Ian Botham', which was preceded by 'Cricketspelaren' (the cricket player) in Swedish subtitles. *Direct translation* is a straightforward translation of the CSI using the TL words without additional context, which can sometimes be confusing for the target audience. An example Pedersen (2005) provides is translating 'captain of police' into Danish as 'politi-kaptajn' (police captain), a term less familiar to Danes who usually use 'kommissær' (commissioner).

Pedersen's (2005) target-orientating group of TLSs comprises those that he identifies as aiming at better adaptation of the ST CSIs for target audiences, including *omission*, *generalisation*, and *substitution*. *Omission* essentially removes any problematic CSIs from the TT. According to Pedersen, this could be the most target-orientating TLS because it prevents the unfamiliar element from entering the TT at all. However, the target-orientation aspect of omission is controversial because it is also considered by several scholars, including Pedersen himself, as a '*do-nothing*' TLS, which requires minimal effort compared to other TLSs. It entails a passive approach, where the translator chooses not to act upon or translate certain challenging elements, including CSIs. Omission contrasts with more proactive TLSs, such as substitution, which require active decision-making and creative adaptation to make the TT relatable to the target audience. That said, the use of *omission* may not necessarily be a target-orientating TLS, but it does entail evaluating the context of the narrative. For example, Pedersen (2011) cites a scene from the 1990s comedy film *Sleepless in Seattle* where the 'Sears Tower', a landmark skyscraper in Chicago, is referenced but does not significantly impact the narrative, making it a candidate for *omission*. Nedergaard-Larsen (1993) discusses using omission to condense content, particularly due to space and time constraints, suggesting that it is more about meeting translation context needs than tailoring to a specific audience. Pedersen's *generalisation*, which was not a part of earlier taxonomies such as Nedergaard Larsen's, involves replacing a specific CSI with a more general term. For instance, in the Swedish subtitles, the place name 'Corinth Coffee Shop' was changed to 'ett kafé', making it universally understood as a café. Finally, Pedersen's TLS of *substitution* comes in two forms: *substitution by a transcultural* or a *TC CSI*. Substitution by a *transcultural CSI* replaces a lesser-known CSI with something more universally known but is still tied to a specific culture. An example of this is in Danish subtitles, where the 1930s film *The Three Stooges*, a relatively unknown comedy in Scandinavia,

was replaced with the widely known American comedy film *Laurel and Hardy*. Substitution by a TC CSI, on the other hand, replaces the ST CSI with something more relatable to the target audience in the TC. For example, 'French toast' was translated into Swedish as 'fattiga riddare', a similar Swedish dish. According to Pedersen, this cultural substitution has been so well-received in Sweden that it has found its way into bilingual dictionaries, and many Swedes might not even realise it is a stand-in for 'French toast'.

A further contribution to the taxonomies of TLSs for CSIs in audiovisual translation is conducted by Díaz-Cintas and Remael (2007). They introduced a taxonomy of nine TLSs, ranging from *loan*, the TLS, which in their view leans towards source-orientation, to *addition*, which they describe as favouring target-orientation. Although Díaz-Cintas and Remael (2007) use the distinct term *loan* to describe Nedergaard-Larsen's (1993) *transfer* and Pedersen's (2005) *retention*, their views overlap with these scholars. They explain that a translator uses this TLS when "the source text word or phrase is incorporated into the target language and text because no translation is possible and both languages use the exact same word" (2007, p. 202). This suggests that *loan* as a TLS can be used in instances where a CSI is familiar or shared between cultures. Examples they provide include food-related words, such as 'muffins', and place names, including 'San Francisco'. On the other end of the taxonomy is the TLS *addition*, which Díaz-Cintas and Remael (2007) describe as a form of *explicitation*, making the TT more accessible to the target readers by adding essential information necessary for understanding the CSI. An example they offer from their study of English-Spanish film subtitling is the translation of the sentence 'you can send him to the chair' into Spanish as 'Podéis mandarle a la silla eléctrica' (you can send him to the electric chair). In this case, the subtitlers added the word 'eléctrica' (electric) to provide Spanish viewers with a precise understanding of what is meant by 'the chair' in the film.

Overall, the three taxonomies by Nedergaard-Larsen (1993), Pedersen (2005, 2007, 2011) and Díaz-Cintas and Remael (2007) demonstrate similarities in describing TLSs, yet differ in presenting them on the source-to-target orientation spectrum. Similarities among these taxonomies are evident in the use of synonyms to describe the same TLS. For example, as indicated earlier,

what Nedergaard-Larsen labels as *transfer*, Pedersen terms *retention*, and Díaz-Cintas and Remael call *loan*. All these three terms refer to the same TLS. Additionally, the TLS *substitution* in Pedersen's taxonomy and in Díaz-Cintas and Remael's taxonomy is what Nedergaard-Larsen names *adaptation*. Despite these similarities, the arrangement of these TLSs in relation to the source-to-target orientation spectrum varies between the three taxonomies. While Nedergaard-Larsen's taxonomy commences with the source-orientating TLS *transfer* and concludes with the target-orientating TLS *adaptation*, Pedersen categorises most of his seven TLSs into two main groups: source-orientating and target-orientating TLSs, apart from *official equivalent*, which he does not neatly fit into either group. In contrast, Díaz-Cintas and Remael argue that *addition* represents the most target-orientating TLS. These disparities underscore the challenge, if not the impossibility, of formulating a universally accepted taxonomy of TLSs. This lack of standardisation raises questions about the inherent problems in existing TLSs for CSIs. [Ramière \(2006\)](#) points out two such problems, which I have demonstrated in the figure below.

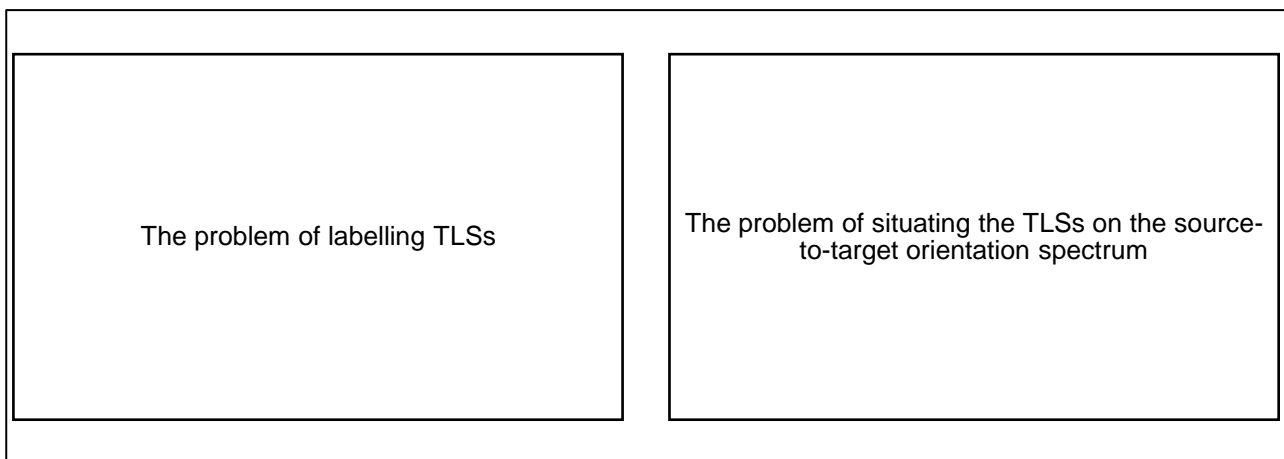


Figure 6: Problems with the existing taxonomies of TLSs for CSIs, as identified by Ramière (2006).

[Ramière's \(2006\)](#) study sheds light on two key problems complicating the TLS taxonomies for CSIs in audiovisual translation. The first problem, defined as the "problem of labelling" (Ramière, 2006, p. 158), arises from the difficulty in using specific terms to denote TLSs. For instance, the term *explicitation* refers to when a translator clearly explains a CSI in the TT, while *omission* is used when

a CSI is entirely left out. The lines blur when a translator omits a CSI but replaces it with a clear definition, calling into question whether the TLS used should be termed *explicitation*, *omission*, or something else. This highlights the subjective nature of denoting TLSs. The other problem, situating the TLSs on the source-to-target orientation spectrum, involves identifying and understanding the implications of a TLS, whether it leads to source-orientation or target-orientation. Multiple variables affect this, including the nature of the CSI, its context, the combination of TLSs used, and the target audience's interpretation. For example, it is unclear if omission is more source-orientating or target-orientating, as it entirely removes a CSI, making its impact on the TT culturally neutral. Understanding the TLS of omission in terms of source or target orientation is dependent on the target audience's interpretation. Ramière's interviews with professional translators reveal that translators typically do not have a pre-determined TGS when choosing to use a particular TLS for a given CSI. Instead, they "may aim for a translation which is immediately comprehensible by the target viewers, therefore omitting or neutralising, if necessary, [CSIs] which would otherwise be difficult for the target audience to understand" (Ramière, 2006, p. 161). Situating the TLSs on the source-to-target orientation spectrum is also affected by the fact that TLSs are often combined. For instance, *explicitation*, which aims to make unfamiliar concepts familiar to the target audience, can remain close to the ST, especially when used alongside other source-orientating TLSs. In Ramière's example of the French film *Le pacte des loups*, 'le pays du Gévaudan' becomes 'the Gévaudan region', combining *direct translation* with *explicitation*, hence making it difficult to identify whether explicitation is source or target orientating. Taken together, the problems complicating the TLS taxonomies for CSIs in audiovisual translation emphasise the complexity of developing a universally accepted taxonomy for translating CSIs. Existing frameworks offer guidance but are not exhaustive, often failing to capture the context-dependent and often subjective nature of translating CSIs. Despite progress in understanding these complexities, developing a more precise and practical taxonomy of TLSs to translate CSIs in each unique translation context also continues to be a challenging task. Having considered TLSs for translating CSIs in the audiovisual translation scholarship, I will now address TLSs for CSIs in literary translation.

## Literary translation: Taxonomies for translating CSIs

Many scholars, such as Daghoughi and Hashemian (2016), Thornbury (2017), Zahrawi (2018) and Mureşanu (2021), among others, who investigate the translations of CSIs in literary contexts, emphasise that literary texts are often considered the most challenging for translators due to their frequent inclusion of various CSIs. Mureşanu (2021) states that “[t]he abundance of culture-specific items, aesthetic features, specific values, makes literary texts more challenging to translate than other types of texts” (2021, p. 42). This viewpoint is echoed by Thornbury (2017), who notes that authors of literary texts often integrate numerous CSIs in their narratives. She describes CSIs in literary texts as encompassing “all manner of place names and place-related phrasing to the names of real or fictional people, businesses, and institutions; elements of cuisine; household objects; and features of everyday life” (2017, p. 133). Against the backdrop of the prevalent use of CSIs in literary texts, which has caused a great challenge for translators, the current section of this chapter prioritises a discussion on the development of TLS taxonomies for translating CSIs in literary contexts. It explores the research approaches towards CSI translation across different genres, such as children’s literature and short stories, setting the stage for a focused examination of translating CSIs featured in novels. The objective is to build a comprehensive understanding of the diverse TLS taxonomies for translating CSIs and how these are applied differently in each genre. Beginning with an analysis of CSI translation in children’s literature and short stories, the section highlights their role in shaping TLSs, thereby laying the groundwork for an exploration of TLSs for translating CSIs in novels, where CSIs are especially significant.

Many TS scholars, such as Davies (2003), Fernandes (2006), Vid (2008), Dukmak (2012) and Al-Fouzan (2019), have examined how CSIs in children’s literature and short stories are translated across different languages and cultures. Among these scholars, Davies (2003) and Dukmak (2012) stand out for their development of TLS taxonomies for translating CSIs. Their work built upon Aixelá’s (1996) study, which explored the TLSs used for CSIs in the Spanish translation of the English detective novel *The Maltese Falcon*. Davies’s (2003) study investigated the German, French, and Chinese translations of *Harry Potter* and introduced a taxonomy consisting of seven

different TLSs for CSIs. On the other hand, Dukmak's (2012) research examined *Harry Potter* books translated into Arabic and introduced a unique taxonomy featuring eight TLSs for CSIs. In the following table, I present an analysis where I have compared the TLS taxonomies created by Aixelá (1996), Davies (2003) and Dukmak (2012). I divided the TLSs from these taxonomies into three distinct groups, determined by their inclination towards either source-orientation or target-orientation, as delineated by these scholars. To facilitate a clearer comprehension and to underscore the interconnections within the TLSs, I marked the areas of overlap between these taxonomies. This comparison is intended to shed light on the diverse approaches in taxonomies for translating CSIs in literary contexts, enhancing our understanding of different TLSs.

	<b>Aixelá's (1996) taxonomy</b>	<b>Davies's (2003) taxonomy</b>	<b>Dukmak's (2012) taxonomy</b>
<b>Source-orientation</b>	Repetition	Preservation	Preservation
	Orthographic adaptation		
	Linguistic translation		
	Extratextual gloss	Addition	Explication
	Intratextual gloss		
<b>Target-orientation</b>	Synonymy	-	Standardisation
	Limited universalisation	Globalisation	
	Absolute universalisation		
	Naturalisation	Localisation	Naturalisation
	Deletion	Omission	Deletion
	Autonomous creation	Creation	Compensation
Compensation	-		
<b>Other</b>	Dislocation	Transformation	Ideological adaptation
	Attenuation		
	-	-	Cultural transplantation

Table 5: A comparison between Aixelá's (1996), Davies's (2003), and Dukmak's (2012) taxonomies of TLSs for CSIs in literary translations.

Despite the different numbers of TLSs in each of the three taxonomies, there are significant overlaps among the TLSs introduced. For example, Davies's and Dukmak's TLS *preservation*, indicated in yellow, encompasses what Aixelá describes as three separate TLSs: *repetition*, *orthographic adaptation* and *linguistic translation*. They define *preservation* as retaining the ST CSI in the TT when there is no close matching element in the TC. Davies cites examples from the French translation of *Harry Potter*, where the terms 'pub' and 'porridge' were retained unchanged because they were familiar to French readers. This aspect of *preservation* aligns with Aixelá's TLS *repetition*, but it also overlaps with his other two TLSs. Aixelá distinguishes between these TLSs. For example, *orthographic adaptation* involves changing a CSI's spelling to fit the TL's alphabet. He uses the example of the Russian name 'Kemidov' in the English novel *The Maltese Falcon*, which was altered to 'Kenidof' in its Spanish translation. In Dukmak's (2012) study of English-to-Arabic translations, *orthographic adaptation* was the most common form of *preservation*. For example, English food terms, including 'toast' and 'jelly', were translated into Arabic as 'توست' and 'جلي', using the Arabic alphabet. Aixelá's second TLS, *linguistic translation*, aims to translate the CSI in the TT using TL words that closely match the CSI's denotative meaning. For instance, converting measurements such as 'dollars' and 'inches' to their Spanish matching elements, 'dólares' and 'pulgadas'. The combination of these three distinct TLSs into a single TLS *preservation*, as done by Davies and Dukmak, could risk oversimplification. Having separate terms to denote these TLSs, as in Aixelá's taxonomy, provides greater clarity. For instance, *repetition* retains the CSI as is, *orthographic adaptation* modifies its spelling to fit the TL, and *linguistic translation* changes the CSI into TL words that maintain the CSI's denotative meaning.

Another area where the three taxonomies overlap is in the TLS, indicated in blue, which is called *globalisation* by Davies (2003), *standardisation* by Dukmak (2012), and *limited or absolute universalisation* by Aixelá (1996). Davies defines *globalisation* as "replacing [CSIs] with ones that are more neutral or general, in the sense that they are accessible to audiences from a wider range of cultural backgrounds" (2003, p. 83). For instance, in the French translation of *Harry Potter*, specific British food items such as 'mint humbugs' are replaced by 'bonbons à la menthe' (mint sweets).



Aixelá, however, divides this TLS into two subcategories: *limited universalisation* and *absolute universalisation*. With *limited universalisation*, a specific term is replaced by a less specific but more widely understood term in the TL, such as translating ‘five grand’ to ‘cinco mil dólares’ (five thousand dollars) in Spanish. *Absolute universalisation* occurs when “translators do not find a better-known CSI or prefer to delete any foreign connotations and choose a neutral reference for their readers” (Aixelá, 1996, p. 63). A classic example is translating ‘chesterfield’ into the neutral Spanish term ‘sofá’ (sofa). Dukmak’s (2012) coined term *standardisation* encompasses both of Aixelá’s subcategories of *universalisation*, as well as another strategy he denotes as *synonymy*, or rephrasing a CSI to avoid using it. For example, in Arabic *Harry Potter* translations, terms such as ‘cereal’ and ‘doughnuts’ are replaced with the general term ‘طعام’ (food), while ‘pork’ and ‘bacon’ are replaced with ‘لحم’ (meat). This latter example also aligns with another of Dukmak’s TLSs, namely, *ideological adaptation*, which acknowledges the cultural and religious norms in the Arab world, where eating pig meat is strictly prohibited. Despite variations in terminology, Aixelá and Davies both highlight a possible drawback to these TLSs: the potential loss of the specific meaning intended by the ST’s author. This is a crucial point for translators to consider, as it could affect how the target reader interprets the ST. These overlaps in terminology applied to denote TLSs across the three taxonomies highlight the complexity and potential for misunderstanding the TLSs for CSIs introduced by different scholars.

Other overlaps among the three taxonomies are evident in the TLS, indicated in grey, termed *naturalisation* by Aixelá and Dukmak and *localisation* by Davies, and in the TLS, indicated in green, which is called *creation* by Davies and *compensation* by Dukmak, both of which match Aixelá’s TLS *autonomous creation*. Aixelá describes *naturalisation* as a form of *cultural substitution* where translators replace a CSI with something more familiar to the target audience. Davies’ TLS *localisation* closely aligns with this. She argues that translators “may try to anchor a [CSI] firmly in the culture of the target audience” (2003, p. 84). For example, she notes that ‘inches’ might be converted to ‘centimètres’ for French readers, making the TT easier to understand. Opting to preserve ‘nine inches’ using French words such as ‘neuf pouces’, on the other hand, might not be

as readily comprehensible. Both Davies' *creation* and Dukmak's *compensation* TLSs align with Aixelá's *autonomous creation*. Davies defines *creation* as instances "where translators [create] CSIs not present in the [ST]" (2003, p. 88). She illustrates this with an example from the Italian translation of *Harry Potter*, where the cat's name, 'Mrs Norris', is changed to 'Mrs. Purr'. This new name not only introduces a more explicit feline reference for Italian readers but also creatively blends English and Italian cultural elements by retaining the English title 'Mrs.' and adding the Italian-sounding 'Purr'. The consistent overlaps among these taxonomies highlight the inherent subjectivity in denoting TLSs. The three scholars each provide a set of TLSs that, despite their overlaps and different terminologies, aim to capture the intricate considerations translators must make in their translations of CSIs. This demonstrates a collective effort to comprehend the complexities involved in CSI translation and the challenges in having a standardised approach.

Davies (2003) argues that the translation of *Harry Potter* books into various languages often leads to inconsistent translation of CSIs, with no single, universal set of TLSs for translating these items. This inconsistency is highlighted by the varied TLSs that translators use. For instance, CSIs might be fully explained in the Chinese versions, omitted in the French, or substituted with alternative terms in the German translations. Such variations underscore the challenge translators face in maintaining the ST's British context while also making the TT relatable to young international readers. Building on Davies' foundational work, a 2016 study by Mansoor, Khan and Zuhra on the Urdu translation of *Harry Potter and the Chamber of Secrets* found that the translator used various TLSs depending on the category of CSI. This included retaining place names and magical terms while substituting others to better fit the TC, reinforcing the idea that no single TLS or set of TLSs can be applied uniformly across all categories of CSIs. Furthermore, Dukmak (2012) investigated Arabic translations of three *Harry Potter* books, noting similar inconsistencies in TLSs for CSIs. This lack of uniformity among translators, as observed by Dukmak, supports Davies's findings, indicating a broader challenge within literary translations: the absence of a consensus on how to approach the translation of CSIs, even when potential TLSs are known. Dukmak highlights that translators' selection of TLSs is subject to various factors, including the context and category of CSIs. For

example, Dukmak found that proper nouns, including names of people, animals, and places, were retained as close as possible to their ST form. On the other hand, the translations of gastronomic culture-specific items (GCSIs) were more varied, involving not only *retention* but also other TLSs such as *generalisation* and *omission*. To illustrate this point, I present a table below that showcases the range of TLSs used by translators for two different categories of CSIs, including GCSIs and proper nouns, based on Dukmak's study on the Arabic translation of *Harry Potter and the Philosopher's Stone*. This serves to underline that translators use a variety of TLSs depending on several contextual factors, confirming the lack of a one-size-fits-all set of TLSs.

CSI Categories	TLSs used by translators for each CSI category	Example from <u>Dukmak's (2012)</u> study
Proper nouns	Retention	'Jim McGuffin' → 'جيم ماكوفين' (The Arabic translation depicts the phonetic form of the person's name 'Jim McGuffin' using the Arabic alphabet)
	Retention + addition	'The Prewetts' → 'أسرة بروتس' (The Arabic translation depicts the phonetic form of the English family name 'The Prewetts' in Arabic and adds the Arabic word 'أسرة' (family)).
GCSIs	Generalisation	'Cereal' → 'طعام' (food)
	Omission	'Porridge' → (This item was completely removed from the TT)
	Retention	'Toast' → 'توست' (The Arabic translation depicts the phonetic form of the word 'toast' in Arabic)
	Ideological adaptation	'Bacon' → 'لحم' (meat)
	Cultural substitution	'Treacle tart' → 'مهلبية' ([mehalabiya]: a popular Arabic dish that is more similar to blancmange than a tart)

Table 6: Diversity in translators' choice of TLSs for two distinct categories of CSIs, based on Dukmak's (2012) study on Arabic translations of *Harry Potter*.

For proper nouns, Dukmak (2012) found that translators usually retain them as they are in the English ST. However, for GCSIs, such as references to food items, translators use various TLSs, including *generalisation*, *cultural substitution* and even *omission*. Dukmak indicates that there is a strong tendency among translators to retain proper nouns, such as the English family name 'the Prewetts', which is adapted to Arabic as 'بروتس' using the Arabic alphabet, even if this may make the Arabic translations less accessible to target readers. Aziz (1983), who focuses on translations of proper nouns from English into Arabic, argues that retention using the Arabic alphabet is the predominant TLS for this category of CSIs. He notes that translating proper nouns by adapting their English forms to the Arabic language aligns with the *Arabisation* movement in the Arab world, which started in the 1950s. This movement, particularly in countries such as Iraq, advocated for the use of Arabic as the language of expression across all learning disciplines. However, the use of *retention* as a TLS to translate CSIs has been criticised by other scholars, such as Habtoor and Al-Qahtani (2018), especially when it comes to translating English children's literature, for example, *The Chronicles of Narnia* series into Arabic. They note that many CSIs are retained intact in the Arabic translations without sufficient explanation, which can make the translations confusing or less engaging for Arabic-speaking children. Both studies by Dukmak (2012) and Habtoor and Al-Qahtani (2018) suggest an approach that takes into account both the SC and TC when translating CSIs in children's literature. This mirrors the perspective of Davies (2003), who advocates for a balanced approach to translating CSIs, particularly in translations from *Harry Potter* into French, German and Chinese. It also aligns with findings from Gharyan, Jelveh and Taghipour's (2013) study on translating CSIs from *Harry Potter* into Persian. They revealed that pinpointing a preference for either source-orientation or target-orientation is challenging because translators usually used TLSs, such as retention and cultural substitution, at similar rates.

Overall, scholars focusing on translated children's literature, such as Davies (2003), Dukmak (2012) and Gharyan, Jelveh and Taghipour (2013), suggest a more nuanced approach to translating CSIs in children's literature. They highlight that translators should preserve the ST CSIs to introduce young readers to the SC while simultaneously offering sufficient contextual clues or explanations to make these items understandable. The goal is dual: to broaden the cultural horizon of young readers

and to heighten their engagement with the TT. Nevertheless, a shortfall in current research is the lack of a detailed understanding of CSI translations within other contexts of literary translation, for instance, translating novels intended for an adult readership. Although these scholars advocate for a balanced approach to translating CSIs in children's literature where translators attempt to maintain cultural specificity while adapting to young readers, the current research lacks specific clarity on CSI translations in other literary genres. This gap represents a promising avenue for future scholarly inquiry, especially given the complexities that CSIs present in the broader scope of literary translation beyond just children's literature. In the following section, I focus on existing studies that examine TLSs for translating CSIs featured in novels, with an eye toward understanding the complexities and challenges these TLSs present.

## **Translating CSIs in novels**

As indicated earlier, TS scholars focusing on translated children's literature advocate for a balanced approach to translating CSIs, which maintains the cultural specificity of the ST while adapting it to suit young target readers. However, a specific understanding of such an approach and how it can function or be applied to translate CSIs within various literary genres is currently missing. Addressing this gap, a number of scholars, such as Zare-Behtash and Firoozkoobi (2009), Daniel (2016), and Öztemel and Kurt (2017) have delved into the TLSs used for CSIs in novels. What emerges from their research is a dynamic approach: translators seem to vacillate between source-orientation by maintaining the ST's cultural specificity and target-orientation by adapting to the cultural context of the target readers as they translate each CSI. On the one hand, various studies analysing the translations of CSIs within novels indicate that translators commonly use a source-orientating TGS, specifically when dealing with proper nouns. For instance, Daniel (2016) focuses on the English translation of a 1996 Polish novel entitled *Baptism of Fire*, highlighting the translator's general preference for retaining most Polish place names. Daniel delineates three primary TLSs used by the translator: *pure retention*, *adjusted retention*, and *literal translation*. The use of *pure retention* meant that the Polish place names were carried over directly into the English version without modification.

*Adjusted retention*, on the other hand, allowed for the conversion of Polish place names into an English-adapted spelling. Finally, *literal translation* was a straightforward, almost word-for-word TLS with no additional explanations provided. In the table below, I have assembled examples from Daniel's (2016) study to illustrate the utilisation of these three TLSs.

TLS used to translate proper nouns based on Daniel's (2016) study	Example taken from Daniel's (2016) study
Pure retention	Polish: 'Aglais' → English: 'Aglais'
Adjusted retention	Polish: 'Zefharów' → English: 'Zefhars'
Literal translation	Polish: 'Łuk pochodził z dalekiej Północy' → English: 'The bow came from the Far North'

Table 7: TLSs used to translate proper nouns, based on Daniel's (2016) study of CSIs in the English translation of a Polish novel entitled *Baptism of Fire*.

The TLSs of pure *retention*, *adjusted retention*, and *literal translation* typically produce translations that favour source-orientation, aiming to maintain the cultural specificity of the ST place names, in this case, Polish names. Even when modifications are made, as with *adjusted retention*, the unfamiliar element remains intact. Take, for example, the adaptation of the Polish name 'Zefharów'. Though it was modified to fit English spelling conventions, resulting in 'Zefhars', the adjusted name can still come across as culture-specific or even unfamiliar to an English-speaking audience. Source-orientation has also been evident in Al Salmi's (2018) and Alshammari's (2016) studies on CSI translation between English and Arabic. Al Salmi's analysis of the English translation of Tayeb Salih's 1966 novel *Season of Migration to the North* highlights a preference for literal translation with technical, medical terms, and proper nouns to remain close to the ST, as demonstrated in translating 'وزارة الزراعة' and 'ختان' to 'Ministry of Agriculture' and 'circumcision'. This TLS aimed to maintain the ST's style, culture, and meaning, even combined with the TLS of retention by adapting the CSIs to the Arabic alphabet, such as translating 'المأمور المتقاعد' to 'the retired Mamur'. However, remaining too

close to the ST sometimes led to confusion, especially when cultural differences were pronounced, exemplified by the translation of a circumcision celebration, which neglected its social and religious significance in Muslim culture. Alshammari's study on the Arabic translations of English similes from Hemingway's *The Old Man and the Sea* demonstrates a preference for literal translation, particularly when the similes' meanings are widely understood. For instance, consider the simile: 'Lions... they played like young cats', and the description of a grip as 'tight as the gripped claws of an eagle'. However, when literal translations could lead to misunderstandings, such as the literal translation of 'sand fleas' in Hemingway's analogy with shrimps, which may confuse Arabic readers unfamiliar with such comparisons, translators deviate from this TLS. In instances of complex similes, to avoid confusion, translators choose to explain the ST, aiming for interpretations that are easier to grasp. For example, the simile about the pain of a fighting cock's spur is simplified to a more general comparison of pain, ensuring it is understood and relatable. In summary, using TLS, such as retention and literal translation, showcases the source-orientating TGS in practice, aiming to maintain the ST's cultural specificity intact. While these TLSs reflect a dedication to maintaining the cultural specificity of the ST, they can occasionally result in misunderstandings and confusion.

In contrast to the source-orientating TGS observed in Daniel's, Alshammari's and Al Salmi's studies, research from other TS scholars demonstrates a greater inclination toward target-orientation when translating CSIs that feature in novels. For instance, Zare-Behtash and Firoozkoobi's (2009) examination of CSIs in Hemingway's novels translated into Persian highlights a preference for target-orientation, especially for translating GCSIs, clothing, transportation, dialects, and idioms, despite maintaining source-orientation for proper nouns. However, they do not delve into the specific TLSs used or how these TLSs impacted the translation of each CSI category in Hemingway's works, marking a gap for further research. Öztemel and Kurt's (2017) analysis of the English translation of *Dear Shameless Death* showcases TLSs, such as generalisation and cultural substitution, to enhance understandability for English readers. For example, 'hacıyağı', a culturally significant rose-based perfume, was generalised to 'heavy essence', losing its cultural significance. Similarly, 'sac', a unique Turkish cooking utensil, was substituted with 'brazier', a somewhat related but culturally distinct item, failing to convey the ST's cultural significance. Petrulionė's (2012) study on Lithuanian

translations of Joanne Harris's novels *Chocolat* and *The Lollipop Shoes* highlights a target-orientating TGS with a strong preference for cultural substitution to make CSIs more relatable to the target readers. This contrasts with Öztemel and Kurt, who found generalisation more prevalent. An example Petrulionė discusses is the translation of 'boutique' to 'krautuvėlė' (small shop) in Lithuanian, which may lack the ST CSI's connotations of exclusivity and style. This choice underlines the challenges of translating CSIs, emphasising the need for thoughtful consideration when using TLSs that deviate from the ST, including cultural substitution and generalisation. Petrulionė's research also presents a contrasting approach to understanding CSI translation compared to the trends observed in Öztemel and Kurt's study. Unlike the general trend noted in this study towards target-orientation for most CSIs, Petrulionė found a tendency towards retaining ST CSIs, especially proper nouns, in their ST form or phonetically adapting them to Lithuanian norms. This TLS of retention includes examples such as maintaining the perfume name 'Angel' unchanged and adapting 'Galeries Lafayette' to 'Lafayette galerijų' to fit the Lithuanian language spelling rules. These findings highlight the nuanced choices translators face and the necessity for flexible, category-specific TLSs, diverging from a one-size-fits-all approach.

The body of research featuring contributions from scholars such as Petrulionė (2012), Daniel (2016), Öztemel and Kurt (2017), among others, illuminates the complex landscape translators navigate when translating CSIs that feature in novels. The central takeaway is the necessity for flexible utilisation of TLSs that account for the cultural and linguistic specifics of both the ST and the TT. The studies collectively advocate for a way of translating CSIs that upholds the cultural richness of the ST while also making it relatable and comprehensible to the reader of the TT. This dual mandate often leads to a range of TLSs that are as varied as the cultures and languages from which and to which these CSIs are translated. The specific choice of TLS often depends on the category of CSI in question, further complicating the translator's task. Studies, including those by Zare-Behtash and Firoozkoobi (2009) and Petrulionė (2012), substantiate this point, revealing how translators calibrate their chosen TLSs based on the category of CSI they are translating. For example, TLSs used to translate GCSIs diverge from those used for proper nouns. The variability in TLS choices underscores the complexity involved in translating CSIs across different cultures and



languages. It also emphasises the necessity for in-depth, category-specific research to understand translators' approaches in crafting works that are consistent with the ST and relevant to target readers. This scholarly consensus indicates a rich area for further research to understand CSI translations across different languages and cultures.

Overall, addressing the challenges of translating CSIs in literary works elicits a range of scholarly viewpoints. The absence of a consensus on the most effective TLSs adds complexity to the translation of CSIs. In the realm of children's literature, scholars such as Davies (2003) and Dukmak (2012) revealed the preference for a TGS that melds both source-orientation and target-orientation. By retaining the ST CSIs and supplementing them with explanatory context, they argue that young readers gain both cultural insight and enhanced engagement with the translated literary text. However, when it comes to other genres, such as novels, the TLSs that can be used are not as straightforward. Research by Zare-Behtash and Firoozkoobi (2009), Petrulionė (2012), and others highlights the variability in how CSIs in novels are translated into different languages and cultures. Such choices are significantly influenced by a variety of factors, including the languages involved, the cultural backdrops, and the specific categories of CSIs, be they GCSIs, customs, similes, or proper nouns. In light of this, Davies (2003) posits that a nuanced understanding could emerge from a more focused examination of specific CSI categories, as each may require tailored TLSs. Building upon this suggestion, I propose an in-depth exploration of GCSIs as a singular category within the broader landscape of CSIs in literary translation.

In this chapter, I have examined the varied definitions and categorisations of CSIs and the multiple taxonomies that have been introduced for translating CSIs within the extant TS scholarship. Drawing from an extensive array of definitions and categorisations provided by distinguished TS scholars, CSIs are distinct elements intrinsically tied to the culture of the ST, which pose challenges due to their unfamiliarity to the target readers of the TT. Despite the numerous taxonomies advanced by scholars and aimed at providing a clear understanding of CSI translations, a singular, unified taxonomy that could be universally applied to all categories of CSIs, particularly those encountered in literary texts, is not deemed practical. Within the particular context of literary translation, which encompasses the translation of novels, among other genres, I have demonstrated that translators

commonly use disparate TLSs in their translations of distinct CSI categories, including proper nouns, as opposed to GCSIs. For example, in cases where proper nouns appear, they are often retained in their ST form in the TT. When it comes to GCSIs, on the other hand, translators use a variety of TLSs, including but not limited to *literal translation*, *generalisation*, and *cultural substitution*. This differential approach between the translations of CSIs, such as proper nouns and GCSIs, serves to highlight the significant challenge posed by GCSIs in literary translation. By providing this comprehensive examination, this chapter serves as an essential preparation for an in-depth overview of GCSIs in the extant TS scholarship, with a particular focus on their roles and complexities in literary translation, which I will set out in the next chapter. This groundwork is crucial for understanding the wider context and significance of GCSIs within the TS field, aligning seamlessly with the broader objectives of my thesis to explore the TLSs used in translating these items.

## CHAPTER TWO

### **Gastronomic culture-specific items and Translation Studies: An overview of the research**

In the previous chapter, I examined CSIs, exploring their varied definitions, categorisations, and the numerous TLS taxonomies for CSIs that have been introduced in TS scholarship. This examination focused on the unique nature of CSIs, particularly their intrinsic ties to the language and culture in the ST, and the challenges they pose due to unfamiliarity to the target readers of the TT. Drawing from a wide array of definitions and categorisations provided by renowned TS scholars, I aimed to underscore the distinct characteristics of CSIs and the inherent difficulties encountered in their translation. A key conclusion from the previous chapter was the impracticality of a singular, unified taxonomy that could be universally applied to all categories of CSIs, especially in literary texts. This conclusion is significant given the specific context of literary translation, which encompasses novels and other genres. In my examination of CSI translation, I demonstrated that translators commonly use varied TLSs for different CSI categories, such as proper nouns and GCSIs. For instance, while proper nouns are often retained in their ST form in the TT, GCSIs are approached with a wide range of TLSs. This differential approach between translating proper nouns and GCSIs serves to highlight the considerable challenge posed by GCSIs in the realm of literary translation. By providing this extensive examination, I laid essential groundwork for a detailed exploration of GCSIs in TS scholarship, with a particular focus on their role in literary translation. This foundational work is crucial for understanding the wider context and significance of GCSIs in TS, aligning seamlessly with the overarching objectives of my thesis to explore the complexities and the TLSs used in translating these culturally specific items.

The current chapter builds on the insights from the previous chapter, focusing on GCSIs in TS, in general, and within the realm of literary translation, in particular. I have organised this chapter into three sections, each serving a distinct purpose in the exploration of GCSIs. The first section provides an in-depth overview of the varied roles GCSIs play in different translation contexts,

discussing the distinctive translations of GCSIs in general. Here, I discuss the complexities involved in translating GCSIs across various translation contexts, highlighting the diverse TLSs used by translators. This discussion aims to deepen our understanding of GCSI translations, considering the myriad ways they can be interpreted and adapted across diverse languages and cultures. The second section of the chapter synthesises the findings of previous research that has focused on GCSIs in literary translation. In this section, I critically examine existing studies, aiming to draw connections and highlight gaps in the current academic literature. This synthesis provides a nuanced understanding of the challenges and TLSs involved in the translation of GCSIs featuring in literary texts, considering factors such as linguistic, cultural, and contextual elements. The final section introduces my own refined taxonomy of TLSs, which I have formulated based on a thorough examination of current literature concerning the TLSs for CSIs, in general, and GCSIs, in particular. This taxonomy is significant to this thesis, acting as the analytical framework for my investigation of the TLSs used for GCSIs in the Arabic translations of Ernest Hemingway's (1929) seminal work, *AFTA*. By focusing on GCSIs, this chapter aims to enhance our understanding of how GCSIs are conveyed across languages and cultures in literary translation. This chapter is instrumental to the aims and objectives of my thesis, including exploring the complexities and scrutinising the TLSs used to translate GCSIs from *AFTA* in its Arabic translations (TT1 and TT2).

## **GCSIs in Translation Studies, in general**

Translation of GCSIs or gastronomic translation is a growing area of interest within TS that reflects the complex interrelation of *gastronomy*, culture, language, and translation. Gastronomy has been framed by the United Nations World Tourism Organisation (UNWTO) (no date) not only as the art or practice of food preparation but also as a portal to diverse cultures, heritages, traditions, and communal identities across the globe. This broader perspective on gastronomy is echoed by scholars such as Garzone (2017), Woodcock (2018), and Zhu et al. (2021), who shed light on how food transcends its basic role as sustenance to embody deep-seated symbolic values reflective of a culture's traditions, beliefs, and identity. Garzone (2017) highlights the communicative role of food

in expressing cultural values, for example, the significance of sharing meals as a gesture of trust and companionship and the reflection of personal and communal beliefs through dietary choices, including vegetarianism or veganism. Woodcock's (2018) exploration of 'budaе jjigae', a dish that originated during the Korean War from the necessity of using surplus food from U.S. military bases, serves as a poignant example of food's capacity to convey complex narratives of cultural identity, resilience, and the intermingling of cultures. Given the intricate relationship between gastronomy and culture, the translation of GCSIs presents a challenge, extending beyond simple word-for-word translation. It involves transferring cultural narratives from one context to another. TS scholars such as Stoyanova (2013), Fuentes-Luque (2017), and Ciribuco (2020, 2021) emphasise the necessity of adopting diverse TLSs. These TLSs range from retaining the ST GCSI in the TT to substituting it with a culturally matching item in the TC. These decisions hinge on factors such as the intended impact on the reader and the context of the translation. This nuanced approach to translating GCSIs is further complicated by their intersection with multiple categories of CSIs. As outlined by Marco (2019), GCSIs do not fit neatly into a single category; instead, they straddle the boundaries of Newmark's (1988) established categories, which, as outlined in the previous chapter, include *ecology, material culture, social culture, organisations and customs*, as well as *gestures and habits*. This cross-category nature of GCSIs highlights their role not merely as items of culinary interest but as significant cultural markers that encapsulate a community's way of life, traditions, and social interactions. To illustrate how GCSIs intersect with these broader categories, I present the figure below, which visually depicts the complex and overlapping nature of these items based on Marco's framework.

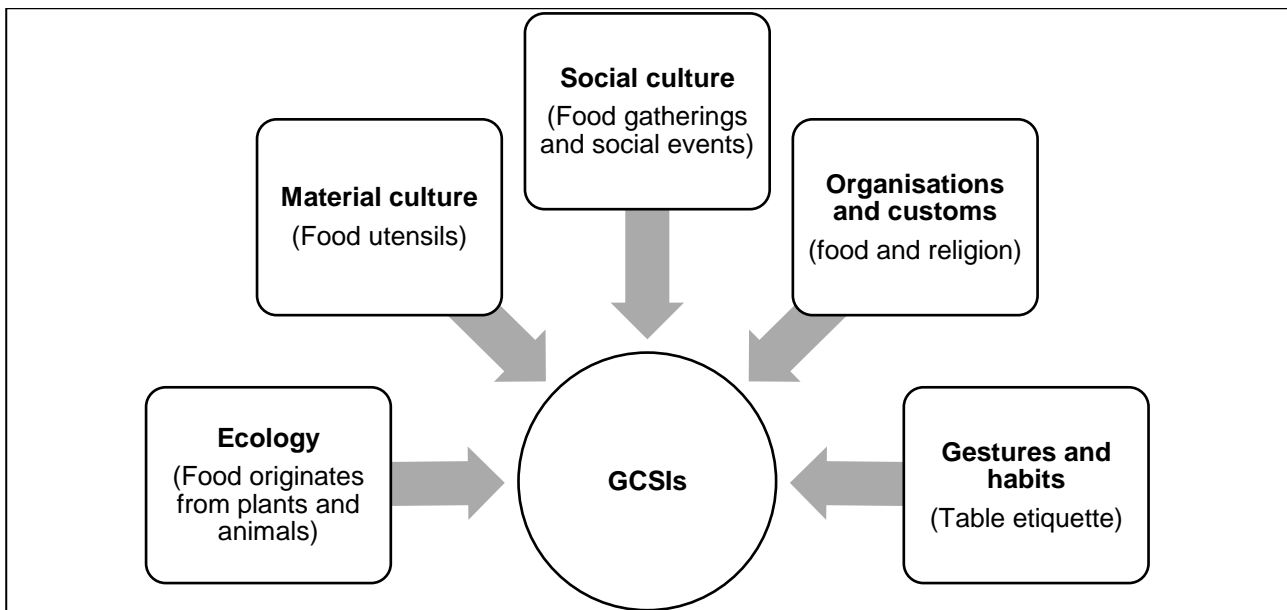


Figure 7: The intricate relationship between GCSIs and Newmark's (1988) five categories of CSIs, as suggested by Marco (2019).

This intersectionality underscores the challenges translators face in conveying the rich tapestry of cultural meanings embedded within GCSIs. For instance, the ingredients used to prepare food typically originate from plants and animals, which aligns them with Newmark's suggested category of *ecology*. Furthermore, food is deeply embedded in *material culture*, not only through the various cooking utensils but also through the components that make up the serving process. The social aspects of culture are also intricately linked to gastronomy, given that meals frequently serve as the focal points of social events and interactions. Beyond that, food plays a critical role within *organisations and customs*, particularly those of a political or religious nature. Finally, the act of consuming food is often paired with unique cultural *gestures and habits*, such as specific table etiquette. Marco's (2019) work in weaving GCSIs into each of these areas not only enriches our understanding of GCSIs but also emphasises their central role in the larger framework of CSIs and TS.

Despite the rich, interdisciplinary potential of food studies within the TS field, it remains underexplored. Desjardins, Cooke and Charron (2015) and Hastürkoğlu (2020) highlight the limited engagement with gastronomic themes in TS, pointing to a significant missed opportunity for deeper

exploration. Farkhan, Naimah and Suriadi (2020) note the expanding market for food-related texts but affirm that the connections between gastronomy, culture, and translation are not sufficiently pursued within the field. This oversight underscores the need for more research to bridge the gaps between food studies and translation research. Li, Li and Hope (2022) further emphasise this deficiency through their analysis of publication trends on China National Knowledge Infrastructure (CNKI) (no date), which they describe as the largest academic platform in China. They reveal that most of the research on Jane Austen is focused on conventional themes such as marriage and feminism, with limited integration of translation perspectives or gastronomic themes. Additionally, their forthcoming survey reviews TS research across major databases, finding that less than one percent of translation-based research tackles food-related topics. This significant gap has prompted calls for a systematic interdisciplinary approach, suggesting that integrating gastronomic themes could enhance the relevance of TS by connecting more meaningfully with contemporary audiences through the lens of gastronomic culture. Chiaro and Rossato's (2015) work further emphasises the importance of GCSIs in various translation contexts, including tourism, literature, and audiovisual translation. As global cultures intermingle, the integration of new culinary terms into languages becomes crucial, necessitating the use of diverse translation strategies. Chiaro and Rossato compare translators to chefs, who must carefully select their ingredients or words to achieve a final product that resonates with their audience, potentially involving substitutions, omissions, or explanations. This metaphor highlights the translator's role in crafting translations that are both culturally sensitive and accessible. Overall, the insights from these scholars illustrate the growing recognition of GCSIs in TS and underscore the need for focused research in this area to capture and convey the rich tapestry of gastronomic culture. Recognising the need for such research, TS scholars have examined the translations of GCSIs in different contexts, including tourism materials, advertisements, menus, films, TV series, and literature. The goal is to better understand how translators closely yet accessibly translate these items.

In tourism translations, scholars such as De Marco (2015) and Graziano (2017), among others, explore GCSIs in translated touristic texts. De Marco (2015) underscores the function of

translated touristic texts, including travel magazines, websites, and guidebooks, as both culinary and cultural intermediaries. She introduces the term *gastro-tour* to describe how these texts guide readers through global culinary traditions, extending beyond mere information to deepen culinary engagement. Her research focused on the translation of Māori food traditions in New Zealand travel guides into Italian, revealing a predominant use of a source-orientating TGS to retain Māori terms, thus promoting tourism by showcasing New Zealand's gastronomic offerings. Other research by [Graziano and Mocini \(2015\)](#) and [Graziano \(2017\)](#) examined how Italian dish names serve as communicative tools, providing information about ingredients and culinary content, which are essential in tourism and pose challenges when translated into English. [Graziano's \(2017\)](#) research emphasised the importance of maintaining culinary content in English translations to attract an international audience. Her analysis of bilingual menus in Italy's Lazio region demonstrated how translated menus can enhance the dining experience as informational and promotional tools. [Ajtony \(2016\)](#) studied a language training program for Romanian hotel staff, noting that traditional Romanian dish names were often retained while translations were provided in English or Hungarian to assist guests, enhancing understanding. For example, the Romanian dish 'Mititei', known in Hungary as 'Miccs', was presented in both languages to make the text more accessible to Hungarian-speaking readers. More recently, [Amenador and Wang \(2023\)](#) explored the TLSs used to translate GCSIs in Chinese-English food menus, assessing how these TLSs impact tourists' perceptions of China as a destination. Their findings indicate that TLSs vary depending on the intended purpose and the audience's familiarity with the gastronomic culture. While there is a general tendency toward retaining GCSIs in translated touristic texts, scholars such as [De Marco \(2015\)](#) and [Ajtony \(2016\)](#) highlight that translators sometimes use TLSs, such as *generalisation*, to make those texts accessible. For instance, De Marco highlighted the replacement of the specific New Zealand dessert 'ice-cream rolled-to order' with the more general Italian term 'gelati' due to the absence of a comparable preparation method in Italian culinary tradition, illustrating the complex challenges translators face in maintaining detail and specificity.



In advertising and menu translations, the use of a source-orientating TGS, as observed in studies by Al Agha (2006) and Al-Rushaidi and Ali (2017), among others, differs significantly in its effectiveness from how it works in tourism translations. Al Agha's (2006) examined the translation of American fast-food advertisements into Arabic for the Saudi market, where retained items, for instance, 'hamburger' as 'هامبرغر' inadvertently suggested non-halal ingredients due to the preservation of the 'ham' element, leading to consumer confusion and discouragement. Similarly, retaining 'BBQ sauce' as 'صوص بالبريكو' was problematic because 'صوص' can also mean 'chicken' in Arabic, leading to misunderstandings about the sauce's ingredients. These instances highlight the challenges of remaining close to the ST in culturally sensitive markets, where retaining ST items can mislead and provoke negative responses. Studies by Al-Rushaidi and Ali (2017) and Fuentes-Luque (2017) explore further complexities. Al-Rushaidi and Ali discussed the English-to-Arabic translations of menus in Oman, examining linguistic elements that describe food, including nouns and adjectives and evaluating TLSs such as *generalisation* and *addition*. They highlighted the limitations of generalisation as a TLS, particularly when translating 'muffin' and 'scone' to 'كعك' (cake), which, while broadly conveying the ST GCSIs' meaning, lacked specificity. Additionally, their analysis of addition pointed out unnecessary embellishments, for example, 'خاص' (special) and 'طازج' (fresh), which, though intended to enhance appeal, resulted in unnecessary elaborations. Fuentes-Luque, focusing on Spanish-English menu translations, underscored the importance of understanding cultural contexts, ingredients, and presentation styles. The study evaluated various TLSs to maintain translation quality and appeal. A notable example from the study included a mistranslation on a bilingual Spanish-English menu at a restaurant, where 'Rape a la marinera' (monkfish in marinère sauce) was translated as 'Rape sailor's style'. This translation showcased issues with literalness and lack of cultural suitability, resulting in a misleading and potentially offensive menu entry. These studies demonstrate that a source-orientating TGS is less effective in advertising and menu translations, where clarity, immediate understanding, and cultural suitability are crucial. This highlights the importance of a context-sensitive approach to translating GCSIs considering the ST genre and the cultural context of the target audience, and ensuring translations are close to the ST while accessible to the readers.

In audiovisual translations, GCSIs have also attracted substantial scholarly attention. González-Vera (2015) outlined four primary functions that GCSIs serve in audiovisual content such as films and TV series: narrative, humorous, stereotyping, and contextualising functions. Below, I have illustrated the four functions that GCSIs serve in audiovisual content, as detailed by González-Vera, revealing the depth and utility of these items.

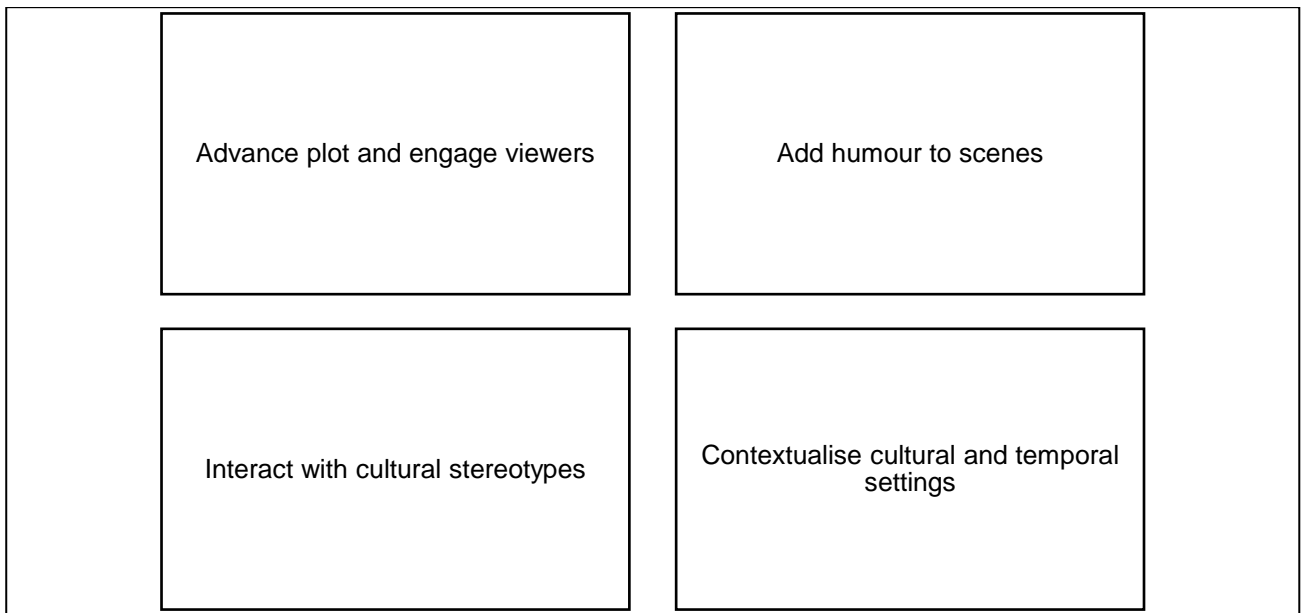


Figure 8: Functions of GCSIs in audiovisual content according to González-Vera (2015).

First, from a storytelling perspective, food elements can act as crucial plot points or cues that engage the viewers. For example, a family dinner could set the stage for important conversations that move the plot forward. Second, GCSIs can add humour. In these instances, the culinary references become the crux of the comedic moment, for instance, a character humorously mispronouncing an exotic dish's name. Third, GCSIs can either perpetuate or critique cultural stereotypes, often through the representation of ethnic cuisine. Animated films may use food to create characters that conform to or challenge these stereotypes, impacting society's perception of a particular culture. Fourth, GCSIs help to set a cultural and temporal context for scenes. A 'Thanksgiving dinner' featuring iconic American dishes, for example, anchors a story within a very specific cultural and time setting. In summary, GCSIs are multi-purpose narrative tools in audiovisual content, serving to advance the

plot, entertain, stereotype, and contextualise. Each function adds a layer of richness and complexity to the audience's experience.

Due to their complex nature in audiovisual contexts, the translation of GCSIs shows considerable variability, which is more pronounced than in tourism-related or advertising contexts. Research by González-Vera (2015) and Rossato (2015) focuses on the TLSs required for translating these items. González-Vera's (2015) analysis of the dubbing of English-language films into Spanish noted a tendency towards retaining ST GCSIs, for instance, 'beignet' and 'gumbo'. This retention TLS reflects the growing familiarity of Spanish audiences with international cuisine, facilitated by the widespread presence of global restaurants in Spain. She argues for the importance of aligning TLSs with the evolving cultural awareness of the target audience. Rossato's (2015) work investigated the translations of Jamie Oliver's Italian cookery TV programmes, initially translated from Italian to English and then back to Italian. The study highlighted compromises made in the translations, such as the exclusion of UK-specific vegetables, including 'small cabbage' and 'sorrel' from the Italian subtitles, which were considered unfamiliar within traditional Italian culinary contexts. Similarly, Afzali and Hadi (2023) examined the dubbing of Jamie Oliver's programmes for a Persian-speaking audience. They observed a dominant use of a source-orientating TGS, which they argue serves a colonising objective within the programmes to modify Persian eating and cooking habits and align them more with those presented in the programmes. Farkhan, Naimah and Suriadi (2020) explored the Indonesian subtitles of the Netflix cookery programme *The Final Table*, specifically episodes from the UK and USA. They identified diverse TLSs used to translate GCSIs, underlining the prominent use of retention to preserve most of the ST GCSIs in the subtitles. Their findings advocate for translators to act as cultural mediators who can provide additional context or opt for more familiar terms to facilitate understanding of the ST GCSIs to the Indonesian audience. These studies collectively highlight the complex interplay between considering cultural sensitivities and remaining close to the ST in audiovisual translations. They emphasise the need for cultural and linguistic adaptations to ensure that global media content not only remains close to the ST but also resonates with diverse audiences, thus enhancing their viewing experience across different cultural contexts.

Overall, the observations in this section highlight that the translation of GCSIs is highly context-dependent. In tourism translations, a source-orientating TGS is often favoured, while advertising and menu translations might need a target-orientating TGS. In audiovisual translations, translators vary in their translations of GCSIs based on the cultural context of the target audience. The next section will delve into the roles, challenges, and translations of GCSIs in literary texts.

## GCSIs in literary translation, in particular

In this section, I explore the functions, challenges, and categorisations of GCSIs in literary texts. I also focus on how GCSIs are translated within literary contexts through the lens of the existing literature I have examined. To explore GCSI's functions in literary texts, I draw on the works of several scholars, such as Davies (2003), Inngs (2003), and Klepuszewski (2018), among others, who provide critical insights into the impact and roles of GCSIs in literature. These scholars indicate that GCSIs, including items of food and drink, are not merely depicted as everyday necessities in literature but also serve as significant symbolic and thematic elements. They provide valuable insights into the diverse functions of GCSIs in enhancing narrative immersion, expressing culture, and accentuating societal distinctions. Understanding these functions, which I have visually depicted in the figure below, is vital for both authors and translators dealing with GCSIs.

Enhance narrative immersion and lend realism (Davies, 2003).	Symbolise community and shared culture (Inngs, 2003).	Convey cultural messages and themes (Klepuszewski, 2018).
Critique societal norms and cultural contexts (Masi, 2017).	Challenge authority with playful subversion (Demir, 2019).	Highlight social distinctions and personal qualities (Li, Li, and Hope, 2022).

Figure 9: Functions of GCSIs in literary texts, based on Davies (2003) and Inngs (2003) among other scholars.

Davies (2003) highlights how GCSIs introduce cultural and geographical specificity to narratives, which deepens reader immersion and significantly boosts fascination, especially among young readers. By weaving familiar culinary elements into the fabric of the story, authors enhance the realism of the narrative, allowing even imaginary elements to feel grounded and plausible. This element of realism is crucial for bridging the gap between the extraordinary and the everyday, making stories more relatable and believable. Inggis (2003) focuses on the symbolic power of GCSIs, noting their ability to represent community and shared cultural experiences. An example she provides is J.K. Rowling's use of festive meals in *Harry Potter and the Philosopher's Stone*, where the detailed depiction of food during Halloween and Christmas enriches the narrative and fosters a sense of communal identity and shared joy among readers. Klepuzzewski (2018) provides a comparative perspective by examining how alcohol is represented in British and American literature. This analysis reveals significant cultural differences: while British texts often depict alcohol as a symbol of conviviality and social bonding, American texts frequently portray it as indicative of societal problems. Such depictions reflect the broader cultural attitudes and social issues prevalent in each context, demonstrating the complex roles that GCSIs play in highlighting cultural differences and underlying societal themes. Masi (2017) delves into the Italian novel *Pinocchio*, where food-related terms and descriptions critique societal norms. The novel uses food not merely as a backdrop but as a reflective medium to comment on the social hierarchy within Italian society, with simple foods representing the lower social classes and more sophisticated fare indicating higher social standing. This portrayal of food in literature offers a deeper insight into the cultural and social fabric of the time. Demir (2019) explores how food serves as a subversive tool against adult authority in the *Captain Underpants* series. Through the playful use of food, the narrative empowers young readers, challenging traditional adult-child power dynamics and using food as an instrument of rebellion and humour. This perspective highlights the potential of GCSIs to add layers of thematic depth and character development. Li, Li and Hope (2022) analyse Jane Austen's sophisticated use of GCSIs to subtly underscore social distinctions and personal qualities. They indicate that, in Austen's novels,

elaborate meals and food preferences reveal much about characters' economic statuses and social ambitions, subtly woven into interactions that drive the narrative forward. This meticulous attention to gastronomic detail enriches the narrative, offering insights into the characters' social actions and personal aspirations. Overall, the strategic use of GCSIs in literature is not merely decorative but serves various functions: deepening narrative engagement, conveying cultural expressions, and highlighting social differences. These functions underline the significance of GCSIs in literature, demonstrating their potential to enrich narratives and engage readers on multiple levels.

The varied functions that GCSIs serve in literature have gained attention in the TS field, underscoring the complexity involved in translating these across different languages and cultures. TS scholars such as Oster and Molés-Cases (2016), Marco (2019), and Sauner and Parlak (2023) have noted the significant challenges faced by literary translators when translating GCSIs. These challenges arise from several factors: the recurring presence of GCSIs in literary texts, linguistic and cultural differences between the source and target languages, the inherent cultural specificity and significance of these items, and additional historical and contextual complexities. These factors demand careful consideration by translators as they translate these items. In the figure below, I illustrate the different factors contributing to these translation challenges based on insights from Oster and Molés-Cases (2016), Marco (2019), and others.

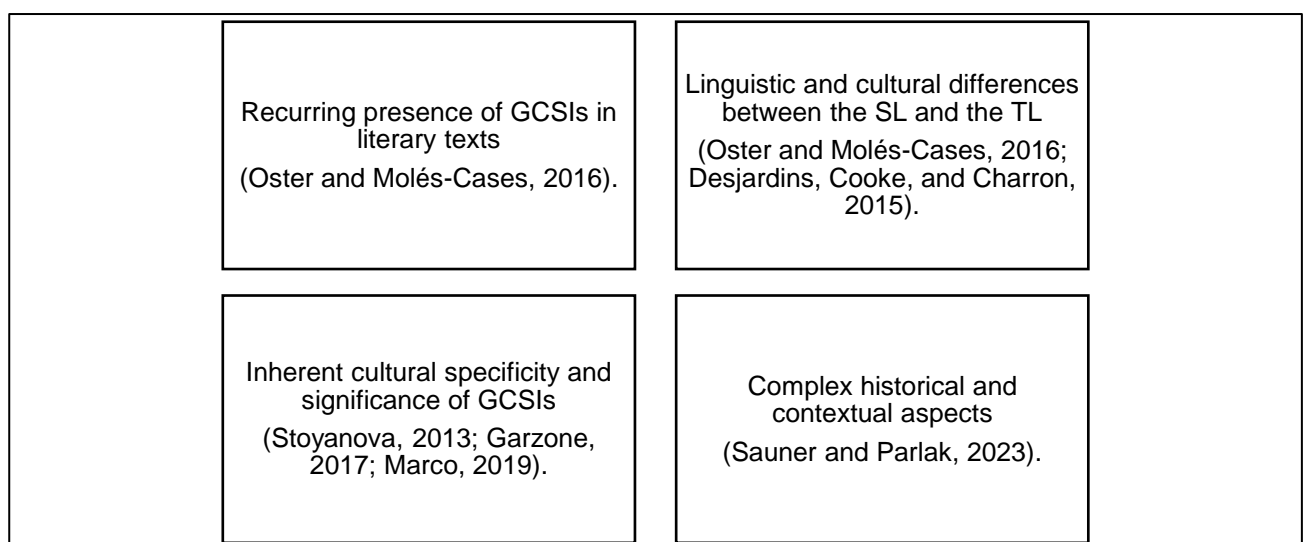


Figure 10: Factors contributing to the challenges presented by GCSIs in literary translation, based on Oster and Molés-Cases (2016) and Marco (2019), among other scholars.

These factors underscore the challenges that literary translators face when translating GCSIs. First, GCSIs are characterised by their recurring presence in literary texts, and this demands that translators continually address how these items are represented to new readers of the literary text. The recurring presence of GCSIs in literary texts, as noted by Oster and Molés-Cases (2016), stems from the significant functions they serve in enriching the narrative. Any minor changes to these items can affect the representation of the entire text. Second, GCSIs are characterised by linguistic and cultural differences between the SL and the TL. These differences can affect how well the target reader perceives these items. Oster and Molés-Cases (2016) stress that understanding these differences is crucial for translators who must bridge linguistic and cultural gaps. Desjardins, Cooke and Charron (2015) further this point by illustrating how, in a bilingual and bicultural context such as Canada, the translation process must reflect the cultural and linguistic interplay that characterises food perception. Third, GCSIs are characterised by their specificity and significance. Scholars such as Stoyanova (2013), Garzone (2017), and Marco (2019) highlight the difficulties arising from the cultural significance and cultural specificity of these items. Stoyanova (2013) focuses on culinary terms that convey the cultural and social significance of food, such as the Greek dish ‘moussaka’. The study illustrates that in cases where there is no direct counterpart available in the TL, translators must use TLSs such as *explanation* to ensure that the cultural significance of the dish is communicated effectively. Garzone (2017) discusses the role of GCSIs as not merely linguistic elements but as a system of communication that conveys specific cultural meaning and identity. An example this scholar provides is the term ‘terroir’ unique to the French language and which encapsulates a set of environmental elements such as soil, climate, and sunlight that are crucial characteristics of wine. Such terms pose significant translation challenges because of their cultural specificity and the lack of matching terms in other languages. Finally, GCSIs are characterised by their historical and contextual complexity which present a further challenge in translation. Sauner and Parlak (2023) discuss the need to adapt the historical and contextual aspects of GCSIs, particularly in the English and Turkish translations of the French *La Comédie Humaine* novels by the

19-century author called Balzac. The study reveals that translations of food items required understanding the cultural and historical contexts that give those items their significance. Overall, the translation of GCSIs is a creative and culturally informed endeavour that demands a deep understanding of both the SC and TC. This task is particularly challenging in translating literary texts where GCSIs are characterised by their recurring presence, cultural significance and diverse functions.

Sauner and Parlak (2023) note that while gastronomic themes serve significant functions in literary texts, research on GCSIs in literary translations is sparse, particularly outside of children's literature. This underscores the ongoing need for more studies in this area. To address this need, scholars such as Oster and Molés-Cases (2016) and Marco (2019) have ventured into dividing GCSIs into distinct semantic types to better understand them and investigate how they can be translated. Marco (2019), for example, studied the translation of English literary works into Catalan and identified six primary types of GCSIs. The most prevalent among these was *foodstuff proper*, which includes specific food items such as 'spaghetti' and 'mayonnaise', as well as drinks, including 'wine', 'beer', and 'champagne'. Other types include *ways of cooking* and *names of meals*, such as 'scramble' and 'supper'. Oster and Molés-Cases (2016), in their study of German-to-Catalan and Spanish translations, presented a more comprehensive categorisation approach. Although their suggested GCSI types are broader, their categorisation approach for GCSIs overlaps significantly with Marco's categorisation. For instance, both studies identified food items as a significant GCSI type, although they were labelled differently. To synthesise these categorisation approaches, I have provided below a comparative summary table of the GCSI types identified in both studies, including examples for each type. This table shows various types of GCSIs, offering a clear framework for understanding their diverse aspects in literary texts. Some rows in the table are coloured to highlight overlaps between the two categorisations.



<b>Marco's (2019) categorisation of GCSIs</b>	<b>Oster and Molés-Cases's (2016) categorisation of GCSIs</b>	<b>Example</b>
Foodstuff proper	Types of food	Sausage
	Types of drinks	Wine
Ways of cooking	Ways of preparing food	To stir
Names of meals	Types of meals	Supper
Eating & drinking utensils	Objects	Plate
Eating places	Places	Pantry
Adjectives describing tastes/textures	States of persons	Tipsy
	Properties of food	Rancid
	Food-based descriptive adjectives	Egg-shaped
-	Ways of eating and drinking	To swallow
-	Metaphorical GCSIs	Bitter
-	Parts or portions of foodstuff	Sip
-	People serving food/drinks	Innkeeper
-	Sensations	Nauseating

Table 8: Categorisations of GCSIs in literary texts, as identified in studies by Oster and Molés-Cases (2016) and Marco (2019).

For instance, as indicated in blue, while Oster and Molés-Cases (2016) distinguish between food and drink as separate types of GCSIs, Marco (2019) consolidates them into a single type, which he describes as *foodstuff proper*. Additionally, Marco's GCSI type of *adjectives describing tastes and textures*, as indicated in yellow, is broken down into three sub-types by Oster and Molés-Cases: *states of persons*, *properties of food*, and *food-based descriptive adjectives*. Other overlaps include Marco's *ways of cooking* and *eating utensils*, which Oster and Molés-Cases describe as *ways of preparing food* and *objects*, respectively. Oster and Molés-Cases's categorisation of GCSIs is more detailed. It includes additional types not covered by Marco, such as *ways of eating and drinking*, *sensations tied to food consumption* and *metaphorical GCSIs*. An example they provide for a metaphorical use of GCSIs is the German word 'sauer', commonly used to describe food with an acrid taste, which can function metaphorically to signify extreme anger, as in the expression 'stocksauer'. This dual usage exemplifies the complexity and multifunctionality of GCSIs in a literary context, thereby amplifying the challenges that translators face when attempting to translate them into a different language. The preceding table summarises Oster and Molés-Cases's and Marco's categorisation approaches for GCSIs, providing an overview of GCSI types and establishing an organised framework for understanding their various aspects in literary texts. This comparative summary not only maps the landscape of GCSI categorisation but also highlights the challenges translators face in translating these items.

Building upon the categorisations of GCSIs as depicted in the preceding table, Oster and Molés-Cases (2016) and Marco (2019) have examined how these items are translated in the context of the multilingual Valencian parallel corpus of translated literary texts ('COVALT -- Grup d'investigació', no date). This corpus includes various literary works written in English, German, and French and translated into Catalan and Spanish. Oster and Molés-Cases's (2016) study extends the theoretical framework of GCSI types presented in the table to a practical analysis of GCSI translations in the German-to-Catalan sub-corpus of the COVALT corpus. They focus on three GCSI types: *foodstuff proper*, *metaphorical GCSIs*, and *ways of eating and drinking*. Their findings reveal that translators most commonly use a TGS of neutralisation. According to Oster and Molés-Cases, this TGS does not strictly adhere to either maintaining the ST GCSIs intact or fully adapting them to

fit the TC. Instead, it often involves replacing the ST GCSIs with a more general term or description in the TT, thereby adopting a middle-ground approach to the SC and the TC. The second most commonly used TGS found in their study is target-orientation, where translators replace the GCSIs with elements more familiar to the target readers, essentially adapting them to fit the TC. Marco's (2019) study also analyses the translations of three GCSI types: *foodstuff proper*, *ways of cooking* and *names of meals*. However, they focus on the English-to-Catalan sub-corpus of the COVALT corpus. To analyse GCSI translations, Marco employs his own established taxonomy of TLSs for CSIs, a taxonomy he first introduced in his 2004 earlier work and later refined in 2019. In his recent taxonomy, Marco (2019) arranges the TLSs used by translators into three groups: source-orientating, neutralising, and target-orientating. Marco's (2019) taxonomy, which I have outlined in the figure below, contributes significantly to our understanding of GCSIs in literary translations, offering valuable insights for academic inquiry in this research area.

	TLS	Examples/Definition from <u>Marco's (2019)</u> study
Source-orientating TLSs	Pure borrowing	'cheddar cheese' → 'formatge cheddar' 'Marmite' → 'Marmite'
	Naturalised borrowing	'pudding' → 'púding' 'curry' → 'curri'
	Literal translation	'fish and chips' → 'creïlles fregides i peix' (fried potatoes and fish) 'buckwheat cakes' → 'pastissets de fajol o blat negre' (little cakes of black wheat)
Neutralising TLSs	Generalisation	'corned beef' → 'carn curada' (cured meat) 'maple syrup' → 'xarop' (syrup) 'lager', 'ale', and 'stout' → 'cervesa' (beer)
	Description	'scotch egg' → 'un ou bullit amb una llonganissa' (boiled egg with sausage)
	Amplification	<u>Marco (2019)</u> defines <i>amplification</i> as a TLS which involves adding information about the ST GCSI to the TT. The study notes, however, that this TLS is not used independently but is combined with <i>borrowing</i> and provides no examples.
Target-orientating TLSs	Intracultural adaptation	'Ginger Nut' → 'Closca de Gíngebre' (Ginger Shell)
	Intercultural adaptation	'cold pie' → 'embotit' (large sausage) doughnuts' → 'bunyols' (fried pumpkin fritters)
	Omission	'quart' → (This item was completely removed from the Catalan translated texts)

Table 9: Marco's (2019) taxonomy of TLSs for GCSIs in literary translation, based on his study of English-to-Catalan translations of GCSIs within the COVALT corpus.

Marco (2019) identifies the neutralising TLSs, *generalisation*, *description*, and *amplification* as the most commonly utilised TLSs to translate GCSIs in the English-to-Catalan corpus. Generalisation involves replacing specific GCSIs with more general terms when there is no matching item in the TC, the GCSI is highly culture-specific, or there are significant differences between the SL and TL concerning the GCSI. Examples from Marco's study include translating 'corned beef' to 'carn curada' (cured meat) due to its absence in Catalan culture and 'maple syrup' to 'xarop' (syrup) for its specific

cultural association with certain English-speaking regions. Another example is the translation of beer types. While English differentiates among 'lager', 'ale', and 'stout', Catalan uses the general term 'cervesa' (beer) for all. *Description* is a TLS where the translator replaces a GCSI with a phrase that provides a detailed explanation, reducing the cultural specificity of the ST GCSI. An example from Marco's study is the translation of 'scotch egg', which is explained in Catalan as 'boiled egg with sausage', describing the dish but removing its specific British connotation. Amplification involves adding details to the TT that enhance understanding while maintaining cultural specificity. This TLS is rarely used and is often combined with *borrowing* to ensure that the cultural specificity of the ST item is maintained in the TT. Marco notes that the line between description and amplification can sometimes be unclear because they both involve adding details to the TT that are absent in the ST. In cases where these neutralising TLSs are not used, translators often turn to source-orientating TLSs, such as *borrowing* and *literal translation*, to maintain the cultural specificity of the ST GCIS. Borrowing can be either *pure* or *naturalised*; the former retains the ST spelling and form of the GCSI, such as 'cheddar' in 'formatge cheddar', while the latter adapts it to the phonetic and orthographic norms of the TL, for instance, transforming 'curry' to 'curri'. Literal translation closely translates the GCISs using words from the TL that maintain the item's cultural specificity, as seen in Marco's example of the translation of 'fish and chips' to 'creïlles fregides i peix' (fried potatoes and fish), which adapts the dish to the Catalan language while maintaining its unfamiliarity to target readers. Finally, Marco also details less commonly used target-orientating TLSs, such as *omission*, *intracultural adaptation*, and *intercultural adaptation*. Omission involves completely removing a GCSI when there is no matching element in the TC or when including it would be irrelevant or confusing. Intracultural adaptation replaces a GCSI with another item within the same SC that might be more recognisable to the target readers, for example, translating 'Ginger Nut' to 'Closca de Gíngebre' (Ginger Shell). Intercultural adaptation, on the other hand, replaces the GCSI with a completely different item that fits the cultural context of the target reader, such as substituting 'cold pie' with 'embotit' (a type of cold meat resembling large sausages). However, Marco criticises this TLS for sometimes altering the ST's meaning too significantly.

Oster and Molés-Cases's (2016) and Marco's (2019) studies both emphasise the tendency among translators to opt for neutralising TLSs in their translations of GCSIs. However, the studies diverge when it comes to secondary preferences. Translators in Oster and Molés-Cases's study veer toward target-orientating TLSs, while translators in Marco's study favour source-orientating ones. Marco attributes this divergence to the type of corpus each study relied on. Oster and Molés-Cases used a German-to-Catalan corpus focused on children's literature, suggesting the need for target-orientation to cater to young readers. In contrast, Marco's English-to-Catalan corpus primarily included adult-orientated literary works, which allow for source-orientation and a greater preservation of the ST's cultural specificity due to adult readers' broader cultural understanding. These findings highlight the critical role that target readers' knowledge plays in translating GCSIs. Adult readers might not need extensive adaptation to understand given GCSIs, while younger readers could benefit from translations that are more culturally accessible, using target-orientating TLSs such as *intracultural* and *intercultural adaptation*. As discussed in the previous chapter, Davies (2003), who examined the TLSs used for CSIs, including GCSIs, in different translations of the *Harry Potter* series, advocates for a balanced approach to translating CSIs by maintaining cultural specificity while attempting to meet the target reader's expectations. However, there is a noticeable lack of clarity about this approach and how it can be effective or applied in CSI translations, indicating an area that requires more scrutiny by future research in TS.

Davies's (2003) study also illuminates the issues of inconsistent translations of GCSIs in a French translation of *Harry Potter and the Philosopher's Stone*. This work, which extensively uses British culinary descriptions to enrich the narrative and character interactions, suffers from significant alterations or omissions in its French translation. A notable example provided is the translation of 'crumpets', which are inconsistently referred to as 'pancakes' and later as 'petits pains' (bread rolls). These translations fail to convey the unique characteristics of crumpets, leading to confusion among French readers and a loss of the ST's British cultural specificity. Similarly, Hagfors's (2003) study of the Finnish translation of the 1949 children's novel *The Wind in the Willows* reveals similar inconsistency in translating GCSIs, with no apparent unifying principle. The TLSs used range from

retention and literal translation to omission and cultural substitution. For instance, the study illustrates that the term 'ginger beer' is retained in its ST form, which was unfamiliar to Finnish readers, whereas 'potted meat' is omitted from the TT. This suggests an arbitrary rationale governing the choices made by translators. Moreover, Hagfors highlights the challenges of literal translation, especially when translating GCSIs that involve humour. One instance highlighted in the study is from a scene in the novel where the character Mole, upon emerging from underground, ironically mentions 'onion sauce' to a rabbit. This joke, referencing a traditional British dish of cooking rabbits with onion sauce, resonates with irony familiar to English readers. However, this humour is lost in the Finnish version because such a dish was unknown to post-war Finnish children, making the reference unclear. Furthermore, the overall tone of Finnish children's literature at the time, marked by somberness due to the impact of war, contrasts with the playful nature of the novel. This discrepancy underscores the challenge translators face in preserving humour when adapting texts across different cultural and linguistic contexts. The study also uncovers instances where cultural substitution and generalisation are used to bridge cultural gaps. For example, 'guava jelly' is substituted in Finnish with 'ananashyytelö' (pineapple jelly, Hagfors's (2003) translation), and 'Old Burton', a beer label, is replaced with the general term 'vanhaa hyvää laatua' (good old quality, Hagfors's (2003) translation), thus removing its cultural specificity. These varied TLSs in Hagfors's study underscore the intricate decision-making involved in translating GCSIs, complicating the translator's task and hindering the target readers' full appreciation of the ST.

The concern about the inconsistent approach to translating GCSIs extends beyond French and Finnish translations; it is also evident in Arabic translations of renowned literary series such as *Harry Potter* and *The Chronicles of Narnia*. Mussche and Willems's (2010) study of *Harry Potter* and its Arabic translations, for instance, highlights variable TLSs used for the recurring food item 'jam doughnuts'. Translators used diverse TLSs such as *cultural substitution*, replacing it with 'فطائر المربى' (jam pastry), *generalisation* ('طعام' - 'food'), and even complete *omission*. Additionally, the study points out the challenges posed by a potential single Arabic term representing multiple GCSIs, which further complicates the quest for a consistent approach to GCSIs in English-to-Arabic translations. In the following figure, I visually demonstrate an example of these inconsistencies in GCSI

translations, as detailed in Mussche and Willems's (2010) study. Arabic terms contributing to these inconsistencies are back-translated into English and shaded in different colours to ensure clear distinction.

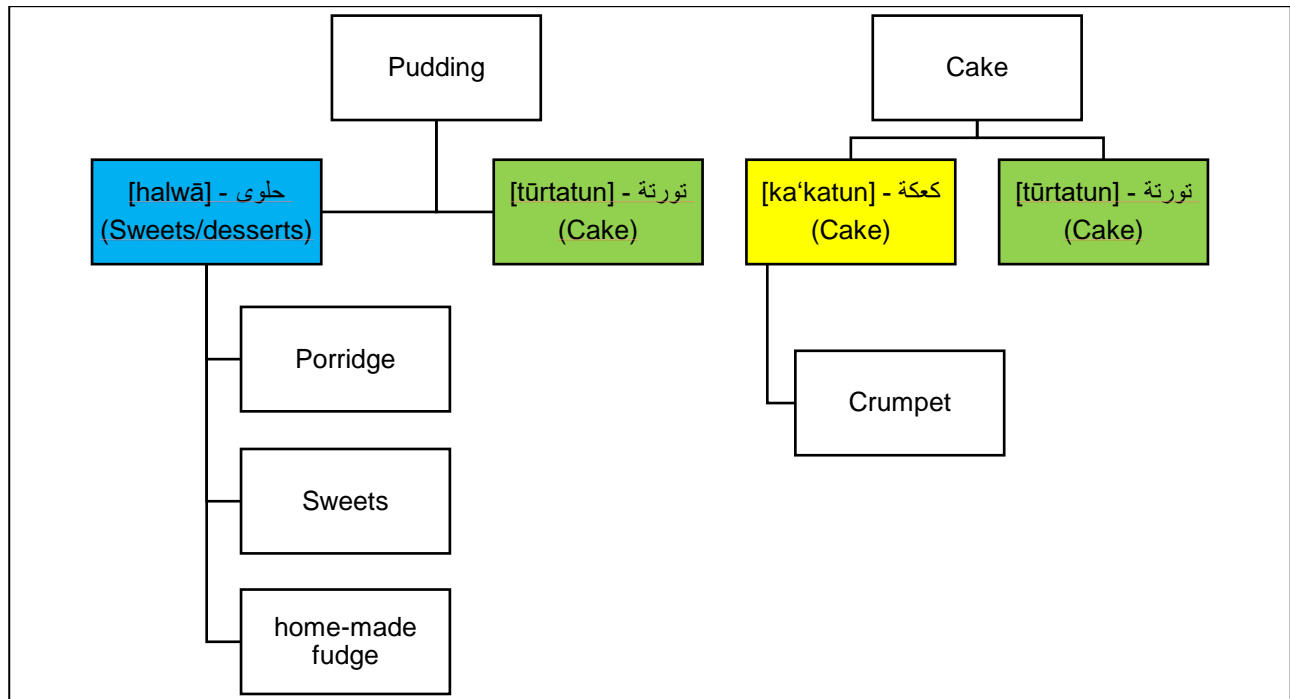


Figure 11: Example of the inconsistencies in Arabic translations of *Harry Potter* highlighting the use of single Arabic terms for multiple ST GCSIs, as identified by Mussche and Willems (2010).

Mussche and Willems's (2010) study highlights the use of the Arabic term 'تورتة' (cake), indicated in green, to translate both 'pudding' and 'cake', even though Arabic has distinct terms for each, including 'حلوى' (sweets/desserts) and 'كعكة' (cake), respectively. The term 'كعكة' (cake) is also used to translate 'crumpet'. Additionally, the same Arabic term, 'حلوى' (sweets or desserts), indicated in blue, was used to translate a variety of GCSIs: 'pudding', 'porridge', 'sweets', and 'homemade fudge'. While these translations might seem acceptable due to the synonymous meanings in Arabic, they cause confusion and inconsistency, thus affecting the clarity and precision of the TT. Another study by Habtoor and Al-Qahtani in 2018 on Arabic translations of three books from *The Chronicles of Narnia* series reveals similar inconsistencies. Interestingly, these inconsistencies occur despite all three books being translated by the same translator. For instance, 'beer' was retained as 'بيرة' (beer)



in Arabic, maintaining the British context despite its unfamiliarity to young Arab readers. Conversely, 'ham', also unfamiliar and rejected food in the Arabic culture, was substituted with the more neutral 'لحم مقعد' (dried meat), depriving the reader from knowing the ST food item and recognising its uniqueness to most Western cultures. These translation choices manifest as a mix of *retention* and *generalisation* to translate similarly unfamiliar and culturally sensitive GCSIs, reinforcing the inconsistent translations of GCSIs. Both Mussche and Willems's (2010) and Habtoor and Al-Qahtani's (2018) studies underscore the need for clearer, more detailed insights into how GCSIs are translated, particularly in the context of English-to-Arabic literary translation, an area that has attracted scant scholarly attention. Research on translating GCSIs into Arabic generally remains sparse. Most existing studies in this area explore GCSIs as part of broader CSI analyses and focus on food items in the contexts of advertising and menu translation, such as those by Al-Rushaidi and Ali (2017) and Al Agha (2006), which I have discussed earlier. However, in the realm of literary translation, only Mussche and Willems (2010) and Habtoor and Al-Qahtani (2018) have explored GCSIs, focusing solely on translation consistencies without advancing to a deeper analysis of the TLSs used and their implications on Arabic translations. The apparent inconsistencies highlighted by these studies reveal a significant research gap, calling for more rigorous academic exploration to help translators adopt more systematic and culturally sensitive translations. This urgent need for understanding GCSIs in English-to-Arabic literary translations demands further scholarly engagement and highlights the critical need for establishing a comprehensive understanding of the TLSs used.

As identified in Chapter One, the TS field has seen numerous scholars introduce taxonomies aimed at providing a clear understanding of CSI translation. Many of these taxonomies are organised on a spectrum, ranging from TLSs that remain close to the ST at one end, and which are called source-orientating TLSs, to those that adapt the ST to become culturally relevant to the target reader at the other end, and these are called target-orientating TLSs. However, scholarly disagreement over the terminologies, categorisations, and definitions of these TLSs has led to a lack of consensus, complicating the utilisation and understanding of these taxonomies. To address these gaps and ambiguities, I have developed a refined taxonomy of TLSs specifically tailored for the translation of

GCSIs. This development is driven by the need for a more precise analytical framework that aligns with my research aims to examine the TLSs used to translate GCSIs from Hemingway's *AFTA* in the Arabic translations (TT1 and TT2). By introducing a taxonomy that is specifically designed for this study, I aim to provide clearer categorisations and terminologies that resonate with the specific challenges of translating GCSIs in Hemingway's seminal work. This refined taxonomy is important to answer my research questions, which probe into the utilisations, implications, and insights of TLSs used in TT1 and TT2. It supports a deeper understanding of how ST GCSIs are either preserved or substituted in these translations, thereby offering a focused lens through which to view the intricate process of translating GCSIs within *AFTA*.

Considering the diverse array of TLS taxonomies available, I have focused on three significant works: Pedersen (2005, 2007, 2011), Dukmak (2012), and Marco (2019). Each of these works was selected due to their unique contributions and alignment with the objectives of my study. Pedersen's taxonomy, deriving from the influential works of Nedergaard-Larsen (1993) and Leppihalme (1997), offers an extensive framework for translating CSIs across a variety of contexts. The broad applicability of this framework, coupled with its roots in established scholarly theories, provides a strong foundation for delving into the complex nature of CSI translation. Pedersen's taxonomy is recognised as significant in the field, evidenced by its widespread citation and use in TS, including in recent research by Delfani (2019) and Abdelaal (2019), among others who examine CSI translation in audiovisual contents. Dukmak's taxonomy, focused on the English-Arabic language pair and coupled with its roots in established scholarly theories, provides a strong foundation for examining CSIs in literary translations and a targeted understanding of the unique translation challenges and cultural differences between these two languages. This focus is particularly relevant to my study, offering precise insights into the translation challenges of my chosen language pair. Dukmak's taxonomy is acknowledged as a significant work due to its contribution in the area of English-to-Arabic CSI translations and the integrations of critical insights from the influential works of Aixelá (1996) and Davies (2003), who offer a foundational framework for translating CSIs in literary text. Marco's taxonomy offers an innovative categorisation approach to dividing TLSs into three distinct groups: source-orientating, target-orientating, and neutralising

TLs. This categorisation approach allows for an in-depth examination of the complex decisions translators make, particularly in choosing between preserving the ST's cultural context and ensuring relatability to target readers. This approach is instrumental for analysing the translation of GCSIs, especially in literary works including those of Hemingway. Marco's taxonomy is considered significant because of its novel perspective and its impact on shaping contemporary research in GCSI translation, for instance, in recent research by Zhu et al. (2021) and Amenador and Wang (2023), who examine GCSI translations in tourism-related context. In summary, the deliberate choice of these significant works stems from their specific relevance to my research aims, offering a comprehensive, language-specific, and innovative framework for the study. However, this focused approach does acknowledge the limitations of potentially overlooking other varied perspectives in the broad and evolving TS field. To have a broad perspective in shaping my taxonomy, I incorporate insights from the works of leading scholars who explore TLs in the field, such as Mona Baker (2011), James Dickins, Hervey Sándor and Ian Higgins (2017) and Jeremy Munday (2022), among others. However, due to the broad and evolving nature of TS, this taxonomy remains open to improvement as future research can bring new insights into how TLs are used.

In the following section, I will explain the methodological choices and refinements that have shaped my taxonomy, which is designed to guide my analysis of the TLs used to translate GCSIs from *AFTA* in TT1 and TT2. The establishment of this taxonomy can also constitute a critical component in offering a contribution to the TS field. This approach's contribution to TS is multifaceted. Firstly, the taxonomy is established to ensure an organised examination of the TLs used to translate GCSIs in the English-to-Arabic literary translations of *AFTA*, leading to detailed analyses. By enabling a comparative study between TT1 and TT2, the taxonomy outlines the differing TLs and their effects on the Arabic translations. This comparison is crucial in understanding the chosen TLs and their implications on the TT. Moreover, my approach extends beyond practical utilisation; it engages with and builds upon existing theoretical frameworks in TS, testing and refining these theories through the lens of GCSI translations. This engagement with theory and practice enhances our understanding of the complexities involved in translating GCSIs, particularly in the context of English-to-Arabic literary translation. In summary, this refined taxonomy,

together with the methods discussed in the upcoming chapter and the analyses in Chapters Four to Six, is an important element in advancing our comprehension of TLSs for GCSIs. It also elevates the academic literature on GCSI translation, particularly in the area of English-to-Arabic literary translations.

### **My refined taxonomy of translation local strategies for GCSIs**

In constructing my refined taxonomy of TLSs, I began with a comprehensive examination of prior taxonomies developed by Pedersen (2005, 2007, 2011), Dukmak (2012), and Marco (2019). These taxonomies offered rich insights but also showed differences in the terminologies, categorisations, and definitions of various TLSs. For example, what Pedersen calls *retention* is described by Dukmak as *preservation*, while Marco refers to this as *borrowing*. The three scholars also differ in the way they categorise TLSs. For instance, Marco sees *generalisation* as a neutralising TLS, while Pedersen and Dukmak identify it as a target-orientating TLS. My refined taxonomy sets out to rectify these differences through a structured, three-tiered approach. During this process, I incorporated insights from a broad review of academic literature to provide clarity while structuring my refined taxonomy. This approach allowed me to construct a taxonomy that retains the strengths of previous taxonomies while also ensuring ease of understanding the various TLSs. My first step involved streamlining the existing taxonomies by discarding duplicate or redundant TLSs that were present across all three taxonomies. As an illustration, Pedersen's suggested TLS *generalisation* and Dukmak's *standardisation* TLS essentially converged on the idea of replacing a CSI with a more general term. Consequently, I merged these similar TLSs into a single category. For my second step, I opted for a specific term for each consolidated TLS, with two primary considerations guiding my choice: the term's conceptual clarity and its prevalence in the academic literature. For example, the term *generalisation* was selected not only for its clear meaning but also for its widespread use among scholars, including Pedersen (2005, 2007, 2011), Gottlieb (2009), Ranzato (2016), Dickins, Sándor and Higgins (2017) and Marco (2019). Finally, I arranged these pruned TLSs into three principal categories, largely following the categorisation approach introduced by Marco (2019). Nonetheless,

I did implement targeted adjustments to better align with the specific aims and context of my research. For instance, I have categorised the TLS of *omission* as a neutralising TLS to better suit the contextual parameters of my research. In the following table, I have delineated a comparison showing how my refined taxonomy diverges from, and yet builds upon, the taxonomies put forth by Pedersen, Dukmak, and Marco.

Terms used to denote each TLS in the three taxonomies			My refined TLS taxonomy	
Pedersen (2005, 2007, 2011)	Dukmak (2012)	<u>Marco (2019)</u>	Selected terms for each TLS	Main categories
Complete retention	Preservation by repetition	Pure borrowing	<b>Retention</b>	<b>Source-orientating TLSs</b>
TL-adjusted retention	Preservation by transliteration	Naturalised borrowing		
Direct translation	Preservation by literal translation	Literal translation	<b>Literal translation</b>	
Omission	Deletion	Omission	<b>Omission</b>	
Generalisation	Standardisation	Generalisation	<b>Generalisation</b>	<b>Neutralising TLSs</b>
Specification	-	Compression	<b>Specification</b>	
-	Synonymy	-	<b>Synonymy</b>	
Specification by explicitation	Explicitation by intertextual gloss	Description	<b>Explanation</b>	
	Explicitation by extratextual gloss			
Sense / situational paraphrase	Explanatory translation			
Addition	-	Amplification	<b>Addition</b>	
Cultural substitution by a CSI from the SC / a third culture	Naturalisation	Intracultural adaptation	<b>Cultural substitution by a transcultural CSI</b>	
	Ideological adaptation			
Cultural substitution by a CSI from the TC	Cultural transplantation	Intercultural adaptation	<b>Cultural substitution by a TC CSI</b>	<b>Target-orientating TLSs</b>

Table 10: My refined taxonomy of TLSs compared to existing taxonomies by Pedersen (2005, 2007, 2011), Dukmak (2012) and Marco (2019).

The table above, which I have organised into five columns, offers a comparison between my refined taxonomy and the three pioneering taxonomies I have selected for review. The first trio of columns enumerates the terms used by Pedersen, Dukmak, and Marco, respectively, to denote each TLS. The fourth column then reveals my chosen terms for each TLS, based on an extensive literature review of TLSs as they specifically relate to the translation of CSIs, which is the kernel of my refined taxonomy. In the final column, I have organised these chosen TLSs into three broader categories: source-orientating, neutralising, and target-orientating TLSs, providing an overarching structure to the taxonomy. For example, retention and literal translation fall under the source-orientating TLS group, while cultural substitution by a transcultural CSI and cultural substitution by a TC CSI are categorised as target-orientating TLSs. While the categorisation approach of Marco (2019) has greatly influenced the categorisation of TLSs in my refined taxonomy, I have introduced specific adjustments to better align with the objectives and context of my research. These modifications will be elaborated upon in the subsequent discussions that address each group of TLSs. In addition to this, I have gone a step further to provide explicit definitions for each TLS in my refined taxonomy. This layer of specification aims to offer a detailed understanding of how each TLS can be used in translation, thereby guiding my analysis of the TLSs used by the TT1 and TT2 translators to translate GCSIs from *AFTA*.

### **Source-orientating translation local strategies**

The first group of TLSs in my refined taxonomy falls under the umbrella of source-orientating TLSs. Within this group, I have primarily included *retention* and *literal translation*. These TLSs are characterised by their close precision to the ST, either maintaining the ST CSIs intact or depicting them in a manner that remains close to their ST forms while slightly altering these forms to fit the TL. I have adopted the term *retention* from Pedersen's (2005, 2007, 2011) works, a term that has been widely applied in recent research on GCSI translation. This includes studies by Amenador and Wang (2022, 2023), who examine GCSIs within the context of menu translations, and Farkhan, Naimah and Suriadi (2020), who explore GCSIs in the context of Netflix cookery programmes. It aptly

signifies that the translator leaves the ST CSI as it is in the TT. I have positioned *retention* in the source-orientating group of TLSs, given that it involves minimal alteration to the ST CSI. I have further nuanced the concept of *retention* by splitting it into two subcategories: *pure retention* and *adjusted retention*, as demonstrated in the figure below.

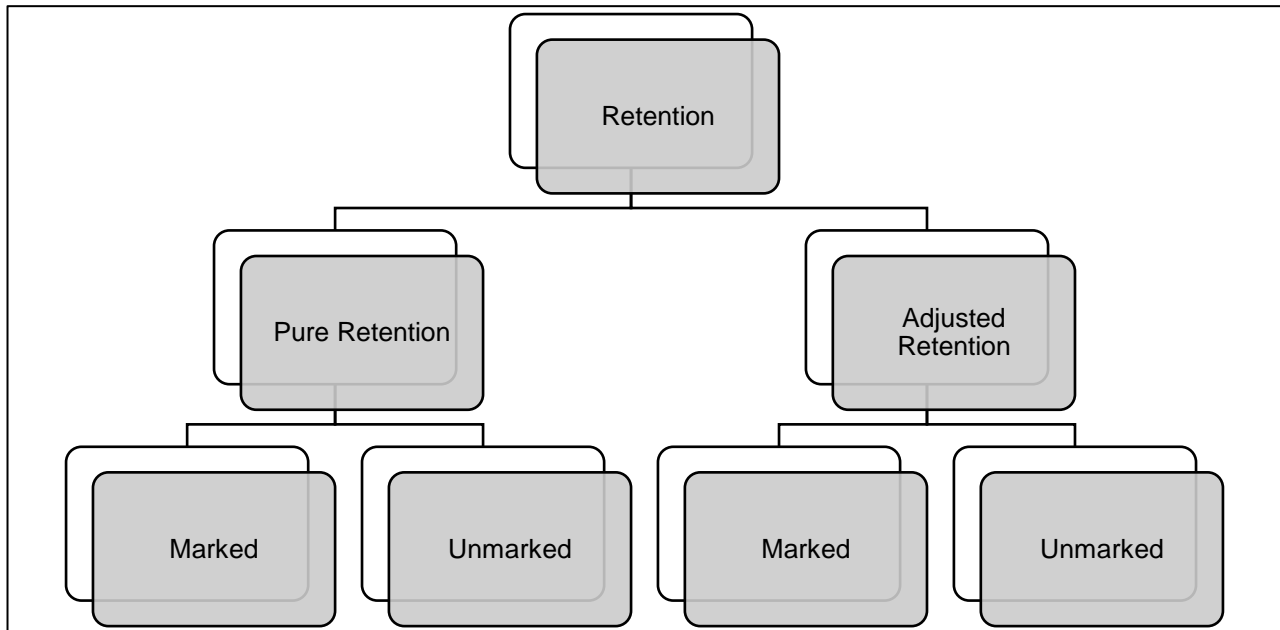


Figure 12: Subcategories of the TLS *retention* in my refined taxonomy.

As demonstrated above, retention can be divided into two main subcategories, including *pure retention* and *adjusted retention*. *Pure retention* maintains the CSI in its ST form in the TT, matching the ST CSI in spelling and syntax. This subcategory can further be divided, in line with Pedersen's (2005) distinction between two forms of retention, into marked or unmarked pure retention. In the first case, the CSI is transferred to the TT while using typographical markers such as italics or quotation marks to signal its distinctiveness. In the other case, the CSI is placed into the TT exactly as in the ST without any typographical markers to separate it from the rest of the text. *Adjusted retention*, which also can be marked or unmarked, serves as a specific subcategory of *retention* that permits minor modifications to the CSI so that it aligns with the phonetic or grammatical conventions of the TL. These alterations might involve slight spelling changes or the inclusion of an article,



depending on the TL's norms. This subcategory of *retention* correlates with Dukmak's (2012) concept of *transliteration*, particularly in Arabic translations. However, I have chosen to adopt Pedersen's term *adjusted retention* because it better encapsulates the TLS dual objective: retaining the ST CSI while introducing slight modifications for greater compatibility with the TL. Take, for example, the depiction of GCSIs such as 'sandwich' and 'hamburger' in Arabic as 'سندوتش' and 'هامبرغر'. In this instance, the translator attempts to mirror the phonetic form of the ST GCSIs using the Arabic alphabet, which differs from the English alphabet system. Nonetheless, the utilisation of *adjusted retention* is not without complexities, particularly when considering how these GCSIs will be received and pronounced by the target readers. Specifically, due to phonetic disparities between English and Arabic, certain sounds, including the 'g' in 'hamburger', lack a direct phonetic counterpart in the Arabic alphabet. As a result, translators often substitute these sounds with the closest available phonetic counterpart in Arabic, such as the Arabic letter 'غ', which represents the voiced epiglottal fricative [ʕ], as shown on the International Phonetic Alphabet (IPA) chart with Sounds (2005). Despite these complexities of *adjusted retention*, it allows for greater flexibility in adapting CSIs to the TL while still maintaining a close representation of their phonetic forms in the ST.

Another source-orientating TLS within my refined taxonomy is what I call *literal translation*, a term I have adopted from existing scholarship on CSI translations, including the studies conducted by Dukmak (2012) and Marco (2019), among others. The meaning of the term *literal translation* has undergone a complex evolution in TS. Munday (2022), in his book *Introducing Translation Studies: Theories and applications*, discusses literal translation as *word-for-word* translation, evolving from simple mirroring of the ST to a TLS that integrates linguistic subtleties. He contrasts this with *sense-for-sense* translation, emphasising the adaptability needed to preserve meaning across cultural divides. Munday explains that Arab historians such as Yuhanna Ibn al-Batrīq and Ibn Nā'ima al-Himsi initially used word-for-word translation for Greek medical texts into Arabic. Although initially preferred for its precision to the ST, word-for-word translation was later abandoned due to its failure to convey deeper meanings of the ST. In contrast, historians such as Ibn Ishāq and al-Jawahari opted for sense-for-sense translations to better capture and contextualise the ST's meanings into

Arabic. Similarly, Hatim and Munday (2019), in their work *Translation: An advanced resource book for students*, explore the historical division between literal and *free* translation, tracing its origins to classical practices. They note that literal translation was often used for educational purposes, providing Latin readers with direct access to Greek texts. Conversely, free translation, supported by scholars such as Cicero and St. Jerome, was favoured in contexts requiring a deeper understanding of the ST, such as Bible translations. Dickins, Sándor and Higgins (2017) and Elimam (2023), who focus on English-Arabic translations, further differentiate between word-for-word and literal translation. They highlight how word-for-word translation serves a distinct purpose: preserving the ST's style and explaining grammatical structures for educational purposes. They suggest that literal translation is different from word-for-word translation because it can entail producing a translation that aligns with the TL grammatical rules. This understanding of literal translation as TLS that respects the TL grammatical rule is further suggested in studies focusing on GCSI translation by Al-Rushaidi and Ali (2017) and Hastürkoğlu (2020), who discuss the role of literal translation in modern contexts. Based on these studies, literal translation involves remaining close to the ST's denotative meaning while also changing the order of the sentence or shifting words to produce a natural grammatical structure of the sentence in the TL. Al-Rushaidi and Ali (2017) argue that literal translation can be effective in specific contexts, including menu translations, where extreme closeness to the ST is not necessary due to the universal nature of the content. Overall, the discussion on literal translation in TS presents a range of interpretations, from strict word-for-word translations to more adaptive translations that respect the grammatical and structural rules of the TL.

In my taxonomy, I specifically use the term *literal translation* to refer to a TLS, which involves the use of TL words/phrases that closely mirror the CSI as presented in the ST. While the words' order may change to fit the TL, the translator ensures that the CSI's semantic precision remains untouched in the TT, meaning neither embellishment nor reduction occurs in the CSI's denotative meaning. Additionally, the translator avoids elaborating on the connotative meanings of the CSI when utilising this TLS. Literal translation, as suggested by Marco (2019), can take one of two forms: *self-explanatory* or *opaque*. In the case of *self-explanatory* literal translation, the CSI is conveyed into the TL in a manner that is readily understandable to the target reader. Take the example of

translating the English dessert 'apple pie' into Arabic as 'فطيرة التفاح' (the apple pie). The Arabic words here convey the denotative meaning of the English ones and would likely be understood by the target readers, given the familiarity of apples in their dessert culture. In contrast, *opaque* literal translation occurs when the denotative meaning of the ST CSI might leave the average target reader confused. For instance, translating 'shepherd's pie' into Arabic as 'فطيرة الراعي' (the shepherd's pie) might lead to misunderstandings. The word 'الراعي' (shepherd) in Arabic-speaking cultures is not usually associated with types of food, potentially causing readers to interpret the Arabic version as a pie owned by a shepherd rather than identifying it as a specific pie variety. Therefore, in such cases, using *literal translation* may create more confusion than clarity for the target readers.

### **Neutralising translation local strategies**

The second group of TLSs in my refined taxonomy encompasses what I have termed neutralising TLSs, namely *omission*, *addition*, *explanation*, *synonymy*, *generalisation*, and *specification*. These are TLSs that result in a TT that does not remain close to the ST CSIs or adapt them in a manner that closely relates to the TT target reader. Specifically, the TLS of *omission*, as identified by Baker (2011) and Elimam (2023), signifies that the ST item is completely removed from the TT. As observed in Dukmak's (2012) analysis of CSI translations in Arabic, this TLS can take one of two forms based on the amount of text removed from the TT. These forms of omission include omitting either small text segments or large text segments from the TT. Omitting large text segments is also called *abridgement*, according to Dukmak's (2012) study. In the figure below, I illustrate these two forms of omission, delineating their differences.

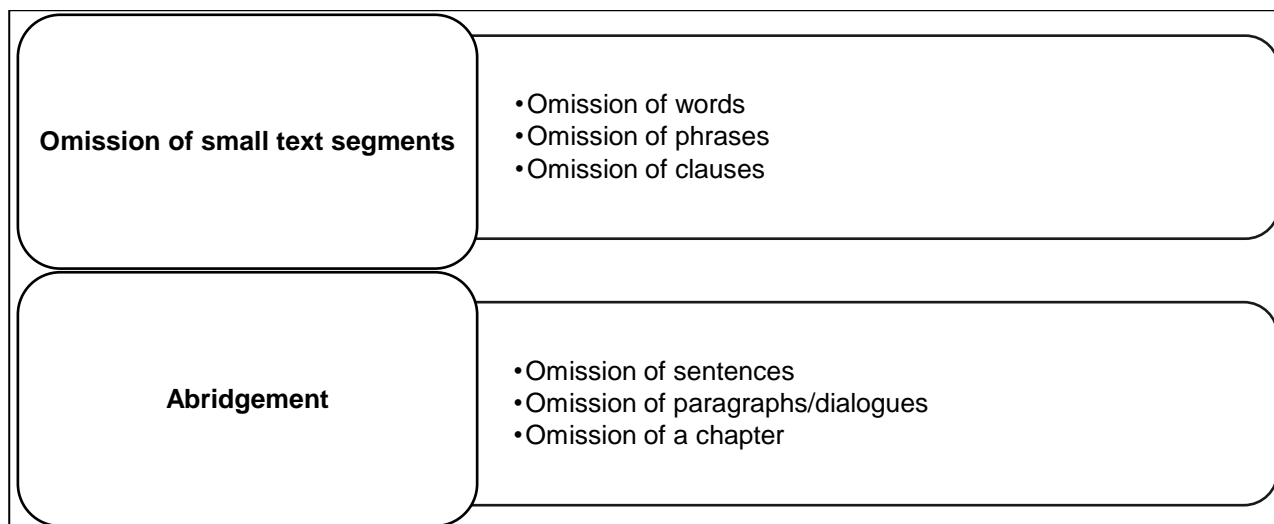


Figure 13: Forms of *omission* as a TLS used to translate CSIs, based on Dukmak's (2012) study on CSI translations in Arabic.

The omission of small text segments entails removing words or phrases from the TT, while abridgement involves removing entire paragraphs or chapters containing CSIs. Dukmak (2012) explains that publishers often mandate abridgement to create a shorter version of the ST. However, the rationale behind such abridgement is rarely disclosed, leaving readers unaware of what might be missing in the TT. Studies by Pedersen (2005) and Dukmak (2012) differentiate between justifiable and unjustifiable omissions. For example, Dukmak mentions the exclusion of 'old porridge' from Arabic translations of *Harry Potter* as justifiable, arguing that its explanation would complicate the TT unnecessarily. This viewpoint is supported by Baker (2011), who contends that omissions should only occur when the content is not necessary for the TT's development to avoid burdening the reader with extensive explanations. Baker recommends using omission sparingly, only when it significantly enhances the translation's readability over maintaining specific content. This categorisation approach for this TLS as justifiable and unjustifiable might simplify the intricate considerations that influence a translator's choices, a topic that warrants further scrutiny. Leppihalme (2011), who also addresses TLSs for translating CSIs, notes that translators' decisions are influenced by the overall function of the translation and external factors such as commercial and publishing considerations. Consequently, translators may opt for omission to remove text, or they

might use *addition* to incorporate text, depending on the specific requirements under which they are commissioned to produce the TT.

The TLS of *addition*, in my refined taxonomy, refers to a TLS, which involves incorporating extra details into the TT to clarify a CSI. I took the term from a range of TS scholarship, including [Davies \(2003\)](#) and [Dickins, Sándor and Higgins \(2017\)](#). According to these scholars, this TLS is especially useful when the translator either retains the ST CSI or uses literal translation. Additional context may be provided through adjectives, noun phrases, or short clauses that either precede or follow the CSI in the TT. [Pedersen \(2005\)](#) argues that this TLS is effective when the goal is to closely mirror the ST but also provide the needed clarity for the target audience. I categorise this TLS as *neutralising* because it does not strictly preserve or adapt the ST CSI to fit the TC. Take the previously cited example of translating 'shepherd's pie' into Arabic. Using *literal translation* could produce 'فطيرة الراعي' (the shepherd's pie), which may be confusing due to the Arabic culture's lack of association between the word 'shepherd' and food. A possible solution could involve using *addition*, appending the term with 'البريطانية التقليدية' (traditional British), resulting in 'فطيرة الراعي البريطانية التقليدية' (the traditional British shepherd's pie) to clarify that it is a traditional British dish. However, such additional context may not fully capture certain details, such as the specific ingredients of shepherd's pie in British and Irish culture, including mashed potatoes and lamb. For these more complex issues, a different TLS, which I call *explanation*, which is another TLS I discuss below, could be more appropriate to offer extended descriptions or clarifications. In summary, my refined taxonomy introduces *addition* as a TLS that allows for flexibility between remaining close to the ST and ensuring comprehension in the TT.

*Explanation* stands as a TLS, where a CSI is replaced with a paraphrase or description within the TT. Divergent from *addition*, this TLS leads to a translation that is not close to the form and content of the ST CSI. Instead, the CSI's meaning is clarified using alternative terms or phrases from the TL. [Baker \(2011\)](#) calls this TLS *paraphrase using related and unrelated words* that aim to clarify the CSI. In my taxonomy, the TLS *explanation* is divided into two main categories: *intratextual* explanation and *extratextual* explanation. This division is inspired by [Aixelá's \(1996\)](#) and [Dukmak's \(2012\)](#) distinction between *intratextual* and *extratextual* gloss.

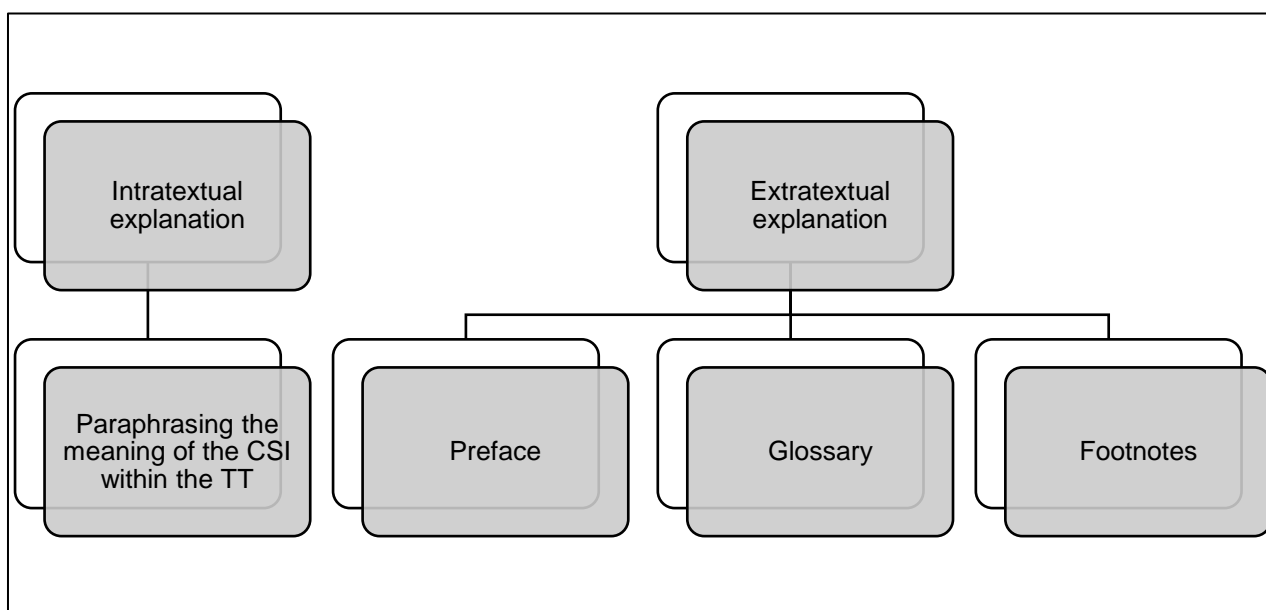


Figure 14: Subdivisions of the *explanation* TLS into further subcategories.

*Intratextual explanation* involves replacing the CSI with a description or paraphrase within the TT itself. This also aligns with Pedersen's (2005, 2007, 2011) term *paraphrase* and Marco's (2019) *description*, both of which refer to elucidating the CSI's meaning by incorporating a clarification of its meaning directly into the TT. This serves to clarify the CSI to the target reader without the need for footnotes or glossaries. In contrast, *extratextual explanation* involves separating the clarification for the CSI from the main body of the TT. For instance, the clarification could appear in footnotes, glossaries, prefaces, or other supplementary material. Extratextual explanation is particularly useful when closeness to the ST needs to be maintained, but the translator acknowledges that the target reader may require extra context to grasp the CSI's full meaning. Consider the previous example of 'shepherd's pie'. An *intratextual explanation* might replace the GCSI with an extended description such as 'a savoury casserole made with ground meat and topped with mashed potatoes', providing immediate clarity within the TT. Conversely, an *extratextual explanation* could retain the reference to 'shepherd's pie' in the TT but include a footnote that details what the dish is, thereby offering context without altering the text itself. By introducing these specific subcategories of *explanation*, my taxonomy aims to provide a detailed understanding of how this TLS can be applied to translate CSIs.

Whether the translator chooses to integrate the clarification directly into the TT, or includes it as a supplementary material, this TLS focuses on making the TT understandable for the target reader, while still maintaining the narrative structure of the ST.

*Generalisation* signifies a neutralising TLS for translating CSIs. Consistent with the definitions put forth by Marco (2019) and Pedersen (2005, 2007, 2011), *generalisation* involves replacing a CSI with a more generalised or broadly comprehensible term. To offer a nuanced understanding, I have further divided this TLS into *limited* generalisation and *absolute* generalisation, borrowing from Aixelá's (1996) distinction between *limited* and *absolute* universalisation, explained in my previous chapter. The former replaces a CSI from the ST with a general term that maintains some of its cultural specificity but is more universally understood, such as replacing the British CSI 'quid' with the Arabic 'باوند' (pound). The latter, *absolute* generalisation, removes all cultural specificity by substituting the CSI with a general term that is culturally neutral, for instance, replacing a reference to 'Starbucks' with the Arabic term 'مقهى' (café). Given that *generalisation* serves to replace a CSI with a culturally neutral or less culture-specific general term, I categorise it as a neutralising TLS in my taxonomy. This TLS can offer advantages in translating CSIs, specifically in ensuring readability and comprehension for the target audience. However, it can present challenges, particularly by distorting the cultural specificity of the ST.

An opposing TLS to *generalisation*, in my refined taxonomy, is the TLS of *specification*, which leads to replacing a CSI from the ST with a more precise term in the TT that has a specific denotative meaning in the TL. While this TLS aligns with Pedersen's (2005, 2007, 2011) and Ranzato's (2016) ideas about *specification*, it has a unique role in my taxonomy as a TLS that narrows down the ST CSI's meaning while enriching the TT with specific meanings. Pedersen categorises *specification* into what he describes as *completion* and *addition*, both of which aim to clarify the CSI but can create confusion in our understanding of this TLS. For instance, *completion* might elaborate a proper noun, such as 'Brown' to 'Brown University', while *addition* would provide new context, such as appending 'the cricket player' to 'Ian Botham' in Swedish subtitles. Although these theoretical subdivisions aim for clarity, they can be confusing in practice and might be better combined under the umbrella term

*addition* in my refined taxonomy. My understanding of *specification* aligns more with Ranzato's *concretisation by hyponym*, where a CSI is replaced with a term in the TT that has a specific denotative meaning in the TL, for instance, changing 'British' to 'Inglese' (English) in Italian subtitles for the TV programme *Friends*. Although this TLS, as presented by experts in audiovisual translation, is typically used for proper nouns or titles of films and TV programmes, it could add depth to the complex task of translating GCSIs in literary texts. It can give translators the flexibility to use more specific terms to enhance GCSIs, both clarifying and enriching their meaning. In summary, *specification* in my taxonomy aims to eliminate ambiguities while enhancing the semantic richness of CSIs. It complements yet diverges from Pedersen's categories and contributes to a more nuanced understanding of this TLS. Unlike the TLS of *addition*, which is mainly intended to clarify CSI meanings, *specification* emphasises the creative nature of translating CSIs, especially in literary translation.

Another neutralising TLS that I include in my taxonomy is synonymy, where a CSI is replaced by a synonymous TL term in the TT. While many taxonomies, particularly those centred on audiovisual translation, overlook the role of *synonymy*, its significance is acknowledged in literary translation, as seen in the works of [Aixelá \(1996\)](#) and [Dukmak \(2012\)](#). These scholars argue that *synonymy* is especially useful for retaining textual cohesion and reader engagement by sidestepping redundant repetition of CSIs. [Aixelá](#) elevates this TLS for its stylistic value. He underscores this TLS with examples from the Spanish translation of *The Maltese Falcon*, where the character name 'Spade' is occasionally substituted with alternate identifiers, such as 'Samuel', or a descriptor such as 'the Mephistophelian blond'. This achieves both variety and textual richness. Similarly, the 19<sup>th</sup>-century brand name 'Bacardi' of alcoholic drinks undergoes transformations to maintain stylistic vibrancy. Its second occurrence is translated as 'Acababa de tomar su tercera libación del sabroso aguardiente de caña', which means (he had just had his third libation of the delicious liquor of sugar cane), and the third occurrence simplifies it to 'ron', the Spanish word for rum. Hence, synonymy as a TLS not only retains the ST's cultural context but also aesthetically enriches the translation by offering varied expressions.



## Target-orientating translation local strategies

The last group of TLSs in my refined taxonomy focuses on what I have termed target-orientating TLSs. These TLSs make a significant departure from the ST by adapting CSIs to better align with the target readers' knowledge and cultural context. A pivotal TLS in this group is what I call *cultural substitution*, a term I have borrowed from [Pedersen \(2005, 2007, 2011\)](#). This involves replacing a CSI with one that is more culturally familiar to the target reader. I have further divided *cultural substitution* into two subcategories: *cultural substitution by transcultural CSIs* and *cultural substitution by TC CSIs*. The first subcategory involves using a CSI either from the SC or from a third culture that is different from the ST CSI. For example, 'shepherd's pie' might be conveyed as 'فطيرة لحم' (meat pie) to make it accessible for Arabic-speaking readers while still remaining within the realm of British culture. 'Meat pie' is similar in some respects to 'shepherd's pie', as both refer to a traditional British dish involving meat. However, with its more accessible meaning, it might serve as a more familiar reference for an Arabic-speaking reader. The other subcategory, *cultural substitution by TC CSIs*, involves replacing the ST CSI with one that is deeply rooted in the TC and more identifiable to target readers. This TLS, which aligns with the TLS of *naturalisation* as discussed by [Aixelá \(1996\)](#) and [Dukmak \(2012\)](#), leans heavily toward the TC and can diverge significantly from the SC. For instance, in Arabic translations of the *Harry Potter* series, Dukmak presents the example of 'treacle tart' substituted with 'مهلبية' [mehalabiya], a popular Arabic dessert. Both desserts serve the same function as sweet treats enjoyed after meals and can be garnished with additional elements, but they differ greatly in terms of texture, ingredients, and cultural origins. 'مهلبية' [mehalabiya] is a smooth, milk-based dessert from the Middle East, while 'treacle tart' is a British pastry filled with syrupy filling. In this instance of *cultural substitution by a TC CSI*, though the Arabic dessert resonates with the target readers' cultural context, the cultural specificity of the ST GCSI is lost because the GCSI is substituted with a completely different item.

Overall, my objective in the current section has been to elucidate the methodology behind the development of a refined taxonomy for TLS pertaining to CSIs in general and GCSIs in particular. I began by synthesising three seminal taxonomies from [Pedersen \(2005, 2007, 2011\)](#), [Dukmak](#)

(2012), and Marco (2019), aiming to eliminate redundancies and consolidate shared TLSs under unified terms. The subsequent grouping of these TLSs followed Marco's (2019) overarching categories, namely source-orientating, neutralising, and target-orientating TLSs, with some minor modifications to better serve the scope and intent of my research. This refined taxonomy serves as an analytical framework that offers guidance for my analysis of the TLSs used to translate GCSIs from *AFTA* in the Arabic translations (TT1 and TT2).

In this chapter, I have examined the current academic literature on the translation of GCSIs across various contexts, with a special focus on literary translation. Additionally, I have introduced my own taxonomy of TLSs, grounded in the academic literature concerning both CSI translation at large and GCSIs in particular. The imperative of exploring the translation of GCSI, given their cultural significance and recurring presence in literary texts, is a point that merits emphasis. Existing research, especially within the realm of literary translation, suggests that a neutralising TGS is commonly used to translate GCSIs. This specific TGS involves utilising a range of TLSs that neither fully maintain the cultural specificity of the GCSIs nor overtly adapt them for the target reader. Prior studies that focus on GCSIs in literary translations from English to Arabic are rare, as evidenced by the very few studies, including Mussche and Willems (2010) and Habtoor and Al-Qahtani (2018), who explore GCSIs within the wide scope of CSI translation. These studies are particularly focused on exploring the issue of inconsistencies in translating GCSIs, indicating a marked inconsistency in the translations of GCSIs and a lack of transparent rationale behind translators' choices. They reveal that variations often occur in the translations of a single GCSI within the same text, accentuating the need for a more comprehensive understanding of GCSIs in English-to-Arabic literary translations. Further complexity is added to the discussion by the inconsistent terminological choices across studies; terms such as *globalisation*, *standardisation*, and *universalisation* are interchangeably used to describe the *generalisation* TLS, while *repetition*, *borrowing*, and *preservation* denote the TLS which involves retaining the ST GCSI in the TT. Such inconsistencies, particularly evident in studies exploring GCSIs in Arabic-translated literature, stress the requirement for a clearer understanding and more focused examination. With the aim of filling these scholarly gaps, this thesis seeks to scrutinise the TLSs used for GCSIs in literary works translated from English into Arabic, utilising the

refined taxonomy of TLSs that I have developed. The next chapter will delve into the research methodology, beginning with a review of the research aims and objectives. It will then outline the methods I have used for data collection, processing, and analysis.

## CHAPTER THREE

### Methodology

In the first two chapters, I examined the current academic literature on CSIs and GCSIs in TS, with a focus on literary translations. My examination of the literature led me to conclude that a single, unified approach for translating all categories of CSIs, particularly in literary translation, is unfeasible. This is especially apparent in literary translation, where translators frequently grapple with the decision of either maintaining the cultural specificity of the ST CSIs or adapting them for the TT audience. For instance, while proper nouns are generally retained in their ST form in the TT, GCSIs demand the use of various TLSs, including literal translation, cultural substitution, and generalisation. This disparate approach between translating CSIs, such as proper nouns and GCSIs, underscores the significant challenge posed by GCSIs in literary translation. Furthermore, the absence of a unified approach in translating GCSIs, particularly in translations from English to Arabic, emerged as a prominent finding. Esteemed scholars such as Aixelá (1996), Ölk (2001), and Leppihalme (2011) have explored different aspects characterising CSIs, yet a comprehensive set of TLSs for these items is deemed impractical. Current taxonomies advocating TGSs, such as source-orientation, target-orientation, or neutralisation, confront challenges, including terminological variation and varied definitions. The previous chapter, built upon these insights, delved into existing research on the translation of GCSIs across various contexts, with a special focus on literary translations. Here, I introduced my taxonomy of TLSs, grounded in the academic literature around both CSI translation in general and GCSIs in particular. A key revelation from this chapter is the imperative need to have more focused research on the translation of GCSIs due to their significance in literary texts.

My review of existing research, particularly within the realm of literary translation, revealed that a neutralising TGS is often used for translating GCSIs. This specific TGS involves using a range of TLSs that neither fully maintain the cultural specificity of GCSIs nor completely adapt them for the TT reader. My scrutiny of prior studies focusing on translations from English to Arabic revealed a notable gap in research. Specifically, studies by Mussche and Willems (2010), Dukmak (2012), and

Habtoor and Al-Qahtani (2018) have focused on inconsistencies and the lack of a clear rationale in the translation of GCSIs. Such inconsistencies illuminated through these studies are evident in the variable translations of the same GCSI within a single literary text, highlighting the need for a more focused examination of the TLSs used. Mussche and Willems (2010) demonstrate how Arabic translations of *Harry Potter* have varied in terms of using TLSs, such as cultural substitution, generalisation and omission to translate GCSIs. Habtoor and Al-Qahtani's 2018 study on Arabic translations of three books from *The Chronicles of Narnia* series shows similar inconsistencies. Despite cultural unsuitability to target readers, certain GCSIs were retained, maintaining the British cultural context in the TT, while others were translated more generally, even with the same translator translating all three books. To address these gaps, my research aims to examine the TLSs used for GCSIs in literary works translated from English into Arabic, employing the refined taxonomy I have developed. This approach seeks to fill the existing gaps in scholarship and establish a more consistent and coherent approach for translating GCSIs. The current chapter outlines the research methodology employed in my study, starting with a review of my research aims and objectives to set a clear investigative path. I detail the methods used for data collection, processing, and analysis, and illustrate the importance of this methodology in exploring GCSIs in literary translation. By establishing a rigorous methodology, I aim to ensure that my findings are empirically grounded and contribute significantly to the TS field.

## **Research aims and objectives**

Given the complexities previously discussed concerning the translation strategies used for GCSIs in literary texts, especially from English to Arabic, this thesis aims to examine how GCSIs are translated in Arabic translations of Ernest Hemingway's (1929) renowned novel, *A Farewell to Arms (AFTA)*. I focus on two recent Arabic translations of *AFTA*, which I refer to as TT1 and TT2. There are three main reasons for choosing *AFTA* for this research. First, the novel is rich in GCSIs, including a wide range of references to food, drink, and dining that are crucial to both the narrative, theme, and character development. Second, the novel presents a challenging task for translators due to its complex inclusion of GCSIs, which span English, Italian, German, and French culinary traditions.

Third, *AFTA* has received significant attention from translators and publishers of Arabic-translated literature, as identified by Bani Abdo's (2015) study on stylistic features in its Arabic translations. This study indicates that *AFTA* has been translated into Arabic by several translators and that at least five translations have been published since 1959. From a contemporary analytical perspective, I have specifically selected recent translations, including Rehab Akawi's translation (TT1), published by Dar Al-Harf Al-Arabi Press in Lebanon in 2007, and Jalal Asmar's translation (TT2), released by Al-Ahlia Press in Jordan in 2016. While other older translations exist, such as Baalbaki's translation, published by Dar Al-Elm Lilmalayeen Press in Lebanon in 1959, and Naseem's translation, released by Dar Al-Qalam in Lebanon in 1972, my research focuses exclusively on TT1 and TT2. Notably, these translations are publications of the 21st century and continue to be available to today's readers. This selection is strategic, intentionally sidelining a diachronic study of all Arabic translations of *AFTA* to focus primarily on TLSs that are recently used to translate GCSIs for Arabic-speaking readers rather than providing a historical evolution of these TLSs. By concentrating on TT1 and TT2, I aim to shed light on current trends in translating GCSIs, deliberately setting aside comparisons with lesser-circulated, 20th-century translations. This approach ensures my research is focused on in-depth insights into the TLSs used to translate GCSIs in TT1 and TT2, highlighting insights from contemporary Arabic translations. My choice to focus on TT1 and TT2 not only narrows the study's scope, keeping it aligned with my primary objectives but also amplifies its relevance, considering the predominant interaction of today's readers with these modern translations. It enables me to thoroughly investigate the TLSs used to translate GCSIs in current Arabic translations, particularly when translating literary texts abundant in GCSIs, such as *AFTA*. My investigation is guided by the following research questions:

1. What TLSs have the translators used to translate GCSIs in TT1 and TT2?
2. What are the implications and consequences of these TLSs in TT1 and TT2?
3. What insights can be gained from the overall translations of GCSIs in *AFTA* as translated in TT1 and TT2?

The first research question in this thesis seeks to identify the TLSs used to translate GCSIs from *AFTA* in TT1 and TT2. The focus is not just on listing these TLSs but also on understanding the specific factors that influenced their utilisation, such as the genre, the target audience's cultural background, and the overall context of both the ST and translated GCSIs. The second question delves into the broader implications of these TLSs on TT1 and TT2. Specifically, it aims to discern whether the translators favoured maintaining the cultural specificity of *AFTA* GCSIs or substituted them with TL elements that are more accessible and relevant to target readers. Three primary TGSs might be observed: *source-orientation*, which maintains the GCSIs as close as possible to the ST; *target-orientation*, which adjusts them to fit the target audience's cultural context; and *neutralisation*, which avoids a pronounced inclination towards either source-orientation or target-orientation. The third question synthesises the findings from the first two questions to offer a comprehensive view of how GCSIs are translated in TT1 and TT2. This involves looking at how different TLSs interact with one another and what that implies for the coherence of the translated narratives. For instance, it examines how omitting or explaining a GCSI impacts the TT. This extends to exploring areas such as the translators' creativity and any potential deviations or exaggerations introduced through the chosen TLSs. Overall, this research aims to contribute to the development of a broader understanding of the translation strategies used for GCSI in English-to-Arabic literary translations. This also identifies areas for future innovation and improvement to the ongoing research on GCSIs in TS.

To address the above research objectives, the first critical step in my research involved defining the primary objects of study, also known as the target population. Generally, the primary objects of study are described as "the set of elements one desires to apply [to] the findings of the study" (Daniel, 2012, p. 9). In his book on sampling principles, Daniel (2012) elucidates that defining the primary objects of a study entails setting the boundaries of the research, i.e., deciding which texts to include and which to exclude from the research data. To align with the objective of my research, which is to investigate the TLSs used to translate GCSIs from *AFTA* in TT1 and TT2, the research data in my thesis consists of three primary objects of study: all excerpts

(paragraphs/dialogues) containing GCSIs from *AFTA*, their corresponding translations in TT1 and their corresponding translations in TT2. In the figure below, I offer a visual representation of my primary objects of study.

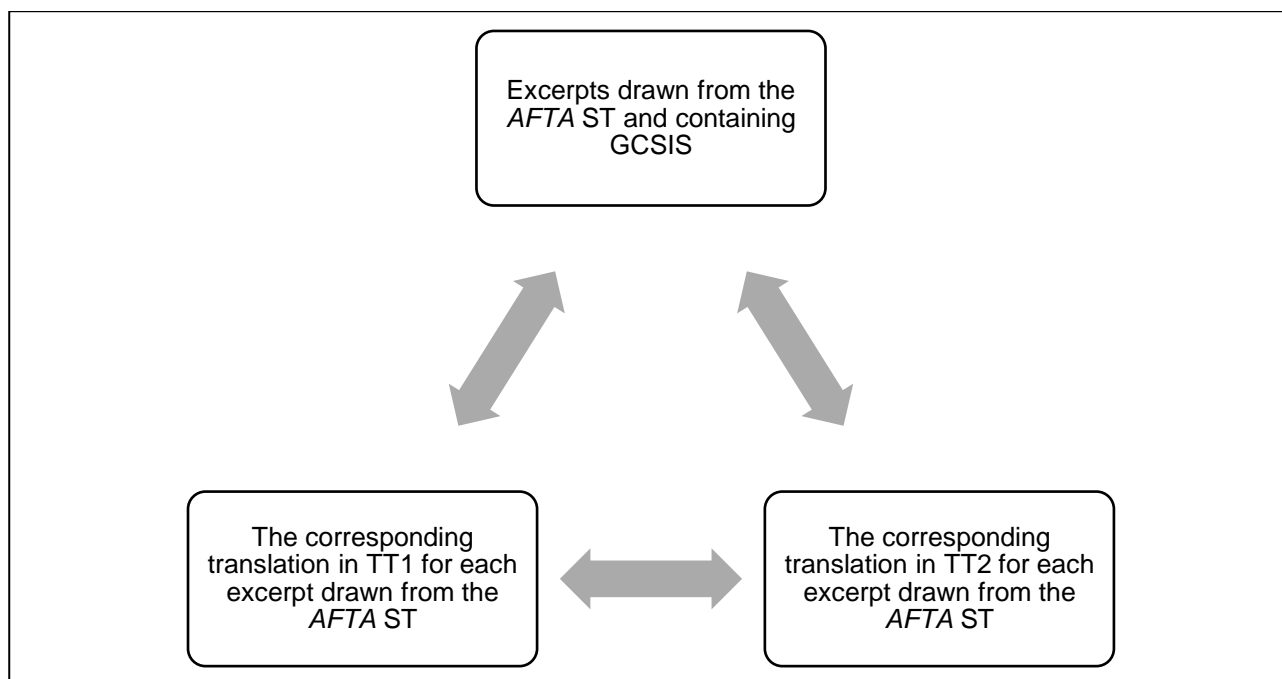


Figure 15: My primary objects of study.

As illustrated above, the research data in my thesis comprises three primary objects of study. The first object is the ST excerpts containing GCSIs in *AFTA*. The other two objects are the corresponding translations of those GCSIs in each of the Arabic translations of *AFTA*, namely TT1 and TT2. In order to assemble the previously outlined objects of study, I have taken two essential steps. These entailed identifying GCSIs in *AFTA* and aligning the ST excerpts containing GCSIs from *AFTA* with their corresponding translations in TT1 and TT2, as illustrated within the following discussion.

Since my primary objects of study consist of all ST excerpts containing GCSIs from *AFTA* and their corresponding translations in TT1 and TT2, it is critical to first outline how I have identified the GCSIs in *AFTA*. I started by locating all gastronomic lexical items in *AFTA*. To locate all the gastronomic lexical items in *AFTA*, I used a categorisation approach for GCSIs that I have derived from two prominent studies in the area of GCSIs in literary translation conducted by Oster and Molés-



Cases (2016) and Marco (2019). As outlined in the previous chapter, these scholars have identified the semantic types of GCSIs in a wide literary parallel corpus, specifically the multilingual Valencian parallel corpus of translated literary texts (COVALT – Grup d’investigació, no date), which includes English, German, and French literary texts and their translations in Catalan and Spanish. In their examination of the GCSI translations in the COVALT corpus, Oster and Molés-Cases (2016) drew from the German-to-Catalan and Spanish sub-corpus, while Marco (2019) used the English-to-Catalan sub-corpus of the COVALT corpus. As discussed in the previous chapter, Oster and Molés-Cases (2016) and Marco (2019) have divided GCSIs into various semantic types. Given that their studies addressed the translations of GCSIs across a wide corpus of literary texts, they investigated only a subset of the semantic types of GCSIs they have identified, excluding others. For example, Oster and Molés-Cases (2016) focused on foodstuff proper, ways of eating and drinking, and metaphorical GCSIs. Similarly, Marco (2019) concentrated on three types: foodstuff proper, ways of cooking, and names of meals. Both studies left out other types of GCSIs, such as food portions, eating and drinking utensils, eating places, food properties, and people serving food. In contrast to these studies, and to gain a more profound understanding of how translators translated GCSIs in TT1 and TT2, I have included in my research data all GCSI types that occur in *AFTA*.

Additionally, Oster and Molés-Cases (2016) and Marco (2019) primarily aimed for quantitative analysis of the TLSs translators used to translate GCSIs in their examined corpora. They solely focus on a numerical breakdown of the utilisation rates of each TLS, along with a detailed statistical comparison among these TLSs, neglecting the implications those TLSs had on the narrative structure and cultural specificity of the literary texts they examined. However, in my research, I focus more on the ‘what’ and the ‘how’ concerning the TLSs used for GCSIs. Specifically, I aim to elucidate what these TLSs are, how they have been used, and what their implications have been on the translated texts. In the table below, I present the semantic types of GCSIs that I have deduced from the categorisations introduced by the previously cited scholars.

	Semantic types of GCSIs	Reference	Description	Examples
1	Foodstuff proper	(Marco, 2019)	Types of food and types of drink	Spaghetti, wine
2	Names of meals		Terminology associated with meals	Breakfast, lunch, supper
3	Eating places		Locations related to food consumption	A café, a bar
4	Food/drink properties		Adjectives describing tastes or properties of foods/drinks	Rancid, icy cold
5	Eating and drinking utensils		Tools people use to eat/drink	A fork, a spoon
6	Food/drink portions	(Oster and Molés-Cases, 2016)	Units of measurement related to food consumption	A sip, a slice
7	Ways of preparing food		Actions that describe how food is cooked	To fry, to roast
8	Ways of eating and drinking		Actions that describe eating & drinking	To eat very quickly and seriously
9	Sensations		Sensory experiences associated with food consumption	Hollow, hungry
10	People serving food		People involved in food service	A barman, a waiter
11	Metaphorical GCSIs		Metaphorical expressions which include a food-related lexical item in their composition	He gave them a bitter look.

Table 11: The GCSI categorisation I developed and utilised to identify gastronomic lexical items in *AFTA*, based on insights from Oster and Molés-Cases's (2016) and Marco's (2019) studies.

As illustrated above, I divided GCSIs into 11 separate semantic types based on the categorisations introduced by Marco (2019) and Oster and Molés-Cases (2016). The first five GCSI types stem from Marco's (2019) categorisation. These include food and drink items (foodstuff proper), terminology associated with meals (names of meals), locations related to food consumption (eating places), inherent qualities of food and drinks (food/drink properties), and utensils used in the process of consumption (eating and drinking utensils). The other six GCSI types are derived from Oster and

Molés-Cases's (2016) categorisation. These include units of measurement related to food consumption (food portions), various methods of food preparation (ways of preparing food), different modes of food and drink intake (ways of eating and drinking), sensory experiences associated with food consumption (sensations), people involved in food service (people serving food), and metaphorical uses of GCSIs (metaphorical GCSIs). I used this combined categorisation approach as a guiding structure to identify and categorise all gastronomic lexical items encountered during my analysis of *AFTA*. With this comprehensive categorisation approach, I aimed to provide a thorough and detailed understanding of GCSIs.

I recognise that not all gastronomic lexical items identified in *AFTA* automatically qualify as CSIs. To ascertain which items do, I applied a selection criterion that I refer to as the *cultural specificity criterion*. This criterion is based on my understanding of the definitions of CSIs, as examined in Chapter One, incorporating insights from Aixelá (1996), Oik (2001) and Leppihalme (2011). According to these scholars, the cultural specificity criterion entails three features that determine the status of a CSI. As explained in Chapter One and further illustrated below, I have categorised these features as the nonexistence in the TC, intertextual difference in the TL and dynamic interrelationship in the TL.

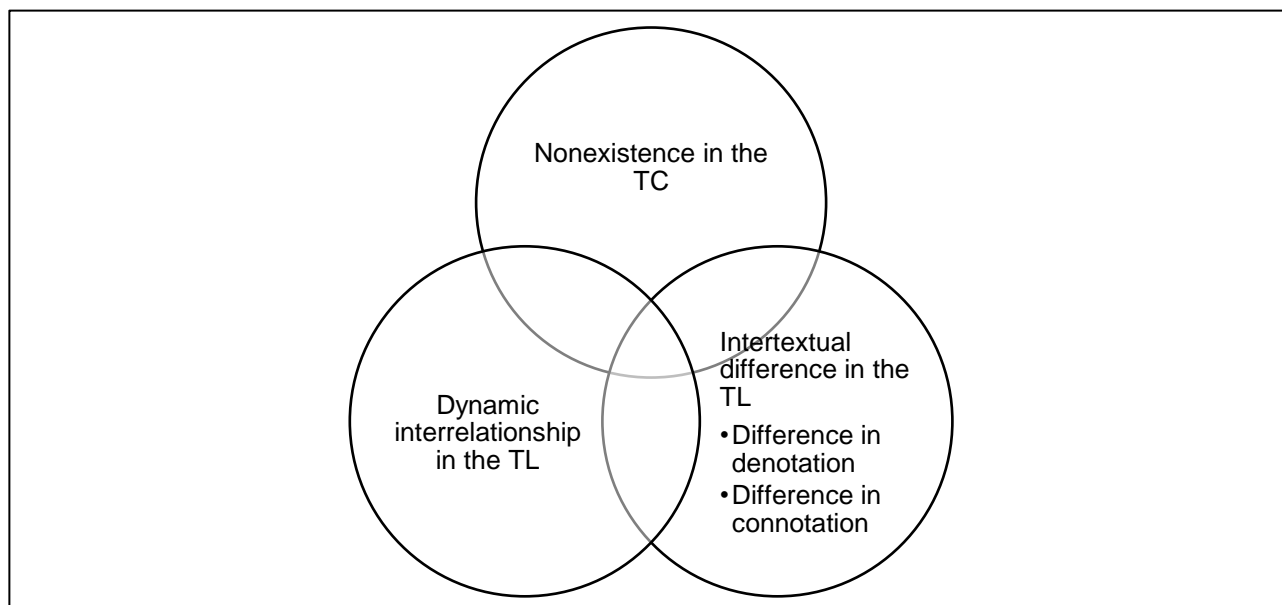


Figure 16: The cultural specificity criterion I have applied to refine the identified list of gastronomic lexical items in *AFTA*.

The first feature points out that an item is considered culture-specific if it does not exist in the TC. As per Aixelá's (1996) definition, the lack of a conceptual element in the TC marks an item as a CSI. Aixelá's example of 'lamb' in the Eskimo language demonstrates this. The second feature centres on intertextual differences in the TL. As suggested by Aixelá (1996) and Olk (2001), an item might be present in the TC but hold a different value in the TL, showing either denotative or connotative differences. As per Olk's example, the English language differentiates between 'street' and 'road', while German uses a single term, 'Straße'. The cultural connotations of words may also differ; 'April' in English is associated with spring and flowers, while in German and Spanish, these connotations are associated with 'May'. The third feature, as indicated by Aixelá (1996) and Olk (2001), acknowledges the dynamic nature of cultural relationships over time. They criticise previous definitions of CSIs for their static approach and emphasise that items familiar to a particular language-speaking community can be understood differently over time. Similarly, Leppihalme (2011) states that an item's status as culture-specific depends on its unfamiliarity to target readers with another culture. If it becomes familiar, it ceases to be culture-specific, potentially through the adoption of loan words.

Olk (2001) further elucidated that the “determination of cultur[al] specificity in the lexicon needs to be based on the comparison of two specific languages and their respective cultures” (2001, p. 24). With this perspective in mind, applying the cultural specificity criterion in my research meant that the final list of the selected GCSIs is based on comparing the languages and cultures involved. I specifically used the features determining the status of a CSI to narrow down the preliminary data produced from the initial step by distinguishing which gastronomic lexical items carry culture-specific content, particularly considering English and Arabic. After identifying GCSIs in *AFTA* via the previously outlined two-step procedure, I moved on to align the ST excerpts containing GCSIs and their respective translations in TT1 and TT2 through a process known as alignment, which is detailed below. Saldanha (2014) underscores the importance of the alignment process as a means of making research data more user-friendly and beneficial. She explains the alignment process as the task of “associating source text units with the corresponding target text units” (2014, p. 79). In other words, it is the process of matching text segments from the ST and TTs for the purpose of comparative analysis. Adding to this, Zanettin (2014) elaborates on the alignment process, defining it as “the parallel segmentation of text pairs into smaller logical units (paragraphs, sentences, phrases)” (2014, p. 155). The primary aim of this process, as suggested by Zanettin, is to streamline the data analysis by partitioning text segments from both ST and TTs into smaller, easier-to-handle objects. Furthermore, the alignment process enhances data analysis by supplying a “bi-textual map of anchor points” (Zanettin, 2014, p. 155), specifying exact locations in both the ST and TTs that mirror each other.

The process of aligning research data is contingent on a variety of factors. Several scholars, such as Ghadessy, Henry and Roseberry (2001), Zanettin (2014) and Alotaibi (2017), who have discussed the alignment process within the scope of TS, underscore that three factors should be taken into account when undertaking text alignment. These factors encompass the size of the research data, the languages engaged within the data, and the nature of the texts involved. In the table below, I illustrated these three factors to consider during the alignment of research data, as highlighted by the previously cited scholars.

	<b>Factor</b>	<b>Description</b>
1	<b>Size of the research data.</b> (Ghadessy, Henry and Roseberry, 2001)	The amount of data that needs to be aligned can affect the alignment process (Millions/thousands/hundreds of words).
2	<b>Languages engaged in the research data.</b> (Zanettin, 2014; Alotaibi, 2017)	The languages involved in the research data can impact the alignment process. (Related languages, e.g., English, Spanish and French, vs. distant languages, e.g., English, Arabic and Chinese)
3	<b>Nature of the texts involved.</b> (Zanettin, 2014; Alotaibi, 2017)	The type and genre of texts being aligned can influence the alignment process (Technical/legal texts vs. literary texts)

Table 12: Factors to consider during the alignment of research data in translation research, based on Ghadessy, Henry and Roseberry (2001), Zanettin (2014) and Alotaibi (2017).

As shown above, the first factor to consider during the alignment process is the size of the research data. Ghadessy, Henry and Roseberry (2001) indicate that “texts are aligned with respect to each other, using a variety of simple aligners, or by hand” (2001, p. xii) if the research data is very small. This signifies that either digital automatic aligners or manual methods can be applied to align texts. Large data sets often call for digital automatic aligners, while smaller data sets may be aligned manually. The second factor to consider is the languages featured in the research data. Zanettin (2014) notes that using digital aligners can pose problems when dealing with “distant language pairs such as Chinese, Arabic and European languages” (2014, p. 160). Similarly, Alotaibi (2017), who studied the alignment process in handling Arabic-English data, points out that digital automatic aligners may not support all languages. She states that,

[m]any of these tools cannot support languages (such as Arabic) that are not based on the Roman alphabet, and fail to produce accurate results in particular when the source and target language have different structures and text directions, like Arabic and English (2017, p. 331).

From these observations, it is clear that researchers who work with English and Arabic translations must manually verify the accuracy of aligned texts. Alotaibi (2017) explains that digital automatic aligners often struggle with texts in these languages because of their contrasting alphabets, structures, and text directions. For instance, English uses the Roman alphabet, whereas Arabic uses the Arabic alphabet. Additionally, Arabic is written from right to left, unlike English. The third factor considered in the alignment process is the nature of the texts to be aligned. According to Zanettin (2014), manual alignment is generally more suitable when aligning segments of literary texts. This is because a translator of a novel, for instance, might include extra paragraphs or exclude certain parts of the ST. Alotaibi (2017) also underscores this point, remarking that “translators do not necessarily translate texts in a predictable or linear manner” (2017, p. 330). Translators might not offer a direct, one-to-one translation for an ST lexical item, instead opting to explain the ST item in several sentences, omit ST items, or possibly include items not present in the ST.

Based on the factors discussed above that must be considered when dealing with research data in TS, I opted for a manual alignment process for my research. Several reasons underpin this choice. Firstly, the size of the data included in my research is relatively small compared to large corpora that contain hundreds of texts, such as the COVALT corpus described earlier. As such, there was no need for digital automatic aligners; instead, I manually matched the ST excerpts (paragraphs/dialogues) containing GCSIs from *AFTA* with their corresponding translations in TT1 and TT2. This ensured the accurate linking of these primary objects of study. Secondly, the data in my research falls under the genre of literary texts, which are often more appropriately aligned manually. Finally, the languages involved in my research data, namely English and Arabic, are significantly different, making digital aligners less effective. The major differences between English and Arabic, including the use of different alphabets, structures and text directions, make digital aligners unsuitable.

Zanettin (2014) also points out that the genre of text can impact the level at which ST segments and their TT correspondences are aligned in translation research, whether it be at the

word, sentence, or paragraph level. In the figure below, I illustrated how alignment levels can differ depending on the genre of texts included in the research data, based on Zanettin (2014).

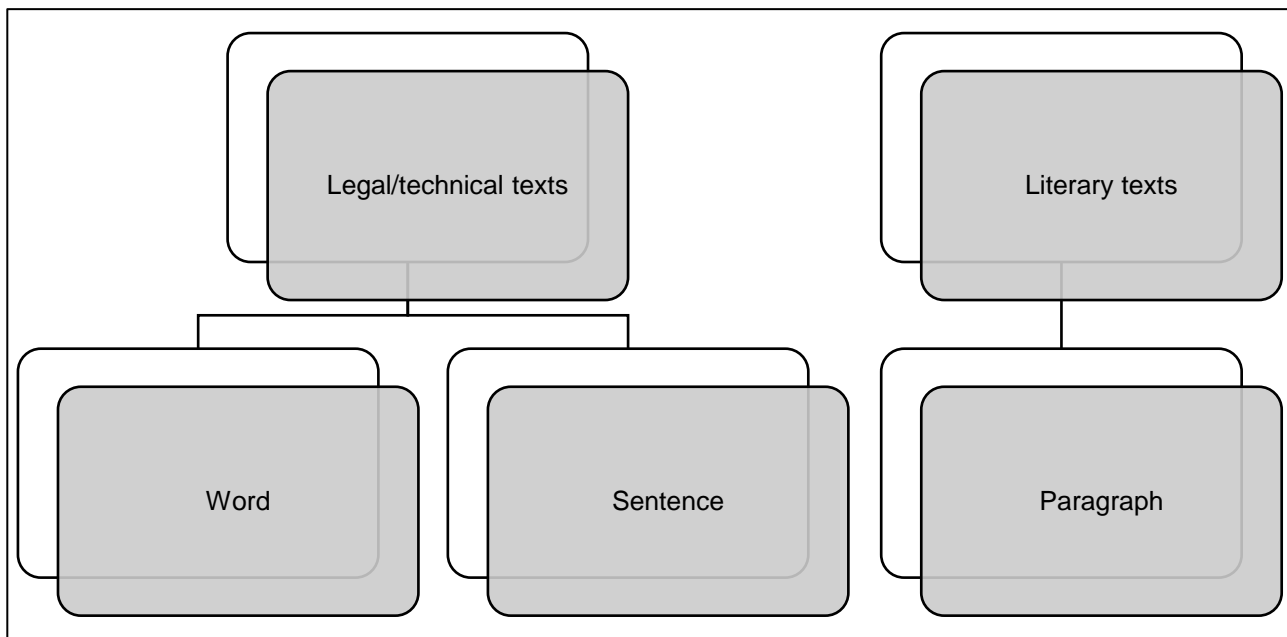


Figure 17: The levels at which text segments can be aligned in accordance with the text genre, based on Zanettin (2014).

As demonstrated above, Zanettin (2014) categorises alignment levels based on the genre of text incorporated in the research data. He indicates that the alignment of many technical and legal texts typically happens at the word or sentence level. This is due to these texts having the same number of paragraphs and sentences, as well as standardised punctuation. On the other hand, he argues that segments from literary texts tend to be more effectively aligned at the paragraph level due to the unpredictable structure of such texts. Zanettin suggests that a “translated novel may also contain additional paragraphs in the form of translator’s notes” (2014, p. 155). As such, aligning literary texts at a word or sentence level often presents challenges.

In accordance with Zanettin’s (2014) discussion on the levels of alignment and to ensure the inclusion of the complete corresponding translations of each identified GCSI from *AFTA* in TT1 and TT2, I conducted the alignment process at the paragraph/dialogue level. In the table below, I



illustrated how I implemented the alignment process in this thesis to match ST excerpts containing GCSIs from *AFTA* with their corresponding translations in TT1 and TT2.

ST excerpt containing GCSIs from <i>AFTA</i>	Corresponding translation in TT1 - Akawi's (2007) translation of <i>AFTA</i>	Corresponding translation in TT2 - Asmar's (2016) translation of <i>AFTA</i>
<p>Later, below in the town, I watched the snow falling, looking out of the window of the bawdy house, the house for officers, where I sat with a friend and <b>two glasses drinking a bottle of Asti</b> [...] That night in the mess after <b>the spaghetti course, which everyone ate very quickly and seriously, lifting the spaghetti on the fork until the loose strands hung clear then lowering it into the mouth, or else using a continuous lift and sucking into the mouth</b>, helping ourselves to wine from the grass-covered gallon flask; [...] and the wine, clear red, tannic and lovely, poured out into the glass held with the same hand; after this course, the captain commenced picking on the priest (Hemingway, 1929, p. 6).</p>	<p>والأيام تمضي ونحن لا نزال بالمدينة، وفي مرة كانت الثلوج تتساقط وأنا أرقبها من نافذة ماخور الضباط، حيث كنت أجلس مع أحد الرفاق، وأمامنا قدهان وزجاجة من الخمر. وعندما أطلنا من النافذة رأينا الثلوج تتساقط بطيئة ثقيلة، فأدركنا أن نهايتها قد دنت في ذلك العام؛ ولم تكن قد استولينا بعد على الجبال الواقعة في أعالي النهر؛ ولا على أية جبال أخرى خلفه؛ فأرجأنا ذلك كله إلى العام الاتي ... في تلك الأمسية؛ جلسنا في غرفة الطعام حيث جرت بيننا مباراة في أكل المكرونة التي التهمناها على عجل وفي نهم؛ فكان نفر منا يرفعها فوق الشوكة حتى تتدلى أطرافها في وضوح؛ ثم يدنيها من فمه ويلقي بها فيه؛ والنفر الآخر يرفعها بسرعة ودون انقطاع ثم يمتصها؛ وشربنا الخمر من زجاجة مغطاة بالعشب تتأرجح في مهد معدني؛ تنتزع غطاءها بسبابتك؛ وتم تملأ الكأس باليد نفسها؛ فإذا الخمر في الأقداح فان شههي. وبعد أن فرغنا من هذه المباراة، بدأ الكابتن يسخر من القسيس (Akawi, 2007, p. 40).</p>	<p>شاهدت تتساقط الثلوج مرة أخرى، في غير هذا المكان، في قلب المدينة، كنت أجلس مع ضابط من أصدقائي، أطل من نافذة بيت الدعارة، وفجأة حيث كنت أجلس مع أحد الرفاق، وفجأة غمر الثلج كل شيء وأدركت أنا وصديقي الضابط أن كل شيء قد انتهى بالنسبة للسنة الحالية، وأن الحرب ستهدأ قليلاً ... وفي المساء ذاته، بعد تناول وجبة "المكرونة" المعتادة، التي كان كل منا يلتهمها بشهية، شرع القائد في دعابته الساخرة، مصوباً سهام لسانه إلى القس الطيب القلب (Asmar, 2016, p. 13).</p>

Table 13: Example of the alignment process I implemented to arrange the ST excerpts containing GCSIs from *AFTA* with their corresponding translations in TT1 and TT2.

The table presents an example of an ST excerpt containing GCSIs, which I have extracted based on paragraph divisions in *AFTA*, aligned with its corresponding translations in TT1 and TT2. In agreement with Zanettin's (2014) suggestion that the alignment process should serve as a textual map to facilitate data analysis, references to the precise location of these segments in the ST and

TTs are included, in this case, the page number from which the ST excerpts were sourced. I have also highlighted the GCSIs and their specific translations found in TT1 and TT2 in bold.

Following the procedure illustrated in the preceding example and considering the various perspectives on the alignment process, I have matched ST excerpts from *AFTA* containing identified GCSIs with their corresponding translations in TT1 and TT2. I compiled these pairings into a single Microsoft Word Table to facilitate a comparative analysis of how TT1 and TT2 depict GCSIs relative to their presentations in *AFTA*. The alignment process necessitated a meticulous reading of *AFTA*, identifying every excerpt containing GCSIs, and a parallel reading of TT1 and TT2 to locate their corresponding translations. Given the complexity and potential for bias inherent in this task, I made efforts to reduce bias by thoroughly and objectively identifying the corresponding translations in TT1 and TT2. This was to ensure accurate correspondence with their *AFTA* counterparts. I verified the precision of the alignment by repeatedly cross-checking between *AFTA* and the two TTs, affirming that the paired excerpts corresponded accurately to each other. It is also worth highlighting that the principal unit of alignment was the ST excerpt that contains GCSIs rather than the individual GCSIs themselves. This decision recognised that the in-text context in which a GCSI appears in the ST can influence its translation, affecting the depiction of the GCSIs in the TT. Ultimately, the alignment of excerpts from *AFTA*, TT1, and TT2 served as a vital preparatory stage for data analysis. It streamlined the process of examining the varied TLSs used by the translators in their translations of GCSIs and how these TLSs have shaped the overall interpretation of GCSIs in each TT. I further elaborate on the analysis process and the method I used for the analysis in the following section.

## **Method of analysis**

Building on the research data collection and processing methods that I explained earlier, I now delve into how I analysed the data. In this analysis, I used the *translation annotation method* to examine the ST excerpts featuring GCSIs in *AFTA* and their corresponding Arabic translations in TT1 and TT2. Scholars such as Adab (1996), Schäffner (2001) and Almann (2016) have discussed translation annotation as a well-established analytical method in translation research from several

perspectives. Schäffner (2001), who pioneered the *annotated texts for translation* concept in English-to-German translation, suggests this method helps translators critically reflect on their work. They can articulate the problems faced while translating a specific text, such as syntactic or cultural issues and the TLSs adopted to tackle these problems. Thus, according to Schäffner (2001), the translation annotation method enhances novice translators' skills by encouraging them to reflect on the difficulties they encounter and the solutions they apply during the translation process. Adab (1996) reiterates a similar perspective regarding this method's purpose, discussing it in the context of English-to-French translations. She states that the translation annotation method is "intended to be of practical relevance" (1996, p. 37), primarily aimed at student translators who might be working independently. Both Adab (1996) and Schäffner (2001) see the translation annotation method as a tool for translators to add notes to their translations for educational purposes. These notes are written with the intent to highlight recurring translation problems and are meant to guide future translators working with similar texts and the same language pairs.

Almanna (2016), on the other hand, provides a slightly different perspective on the translation annotation method within the context of Arabic-to-English translations. He makes a key distinction between annotation and *comment*. According to Almanna (2016) in his book titled *The Routledge Course in Translation Annotation Arabic-English-Arabic*, annotation pertains to translator's critical notes on their own translations, while "comment is used when commenting on others' translations" (2016, p. 8). In the figure below, I demonstrate the distinctions that Almanna (2016) draws between these two concepts.

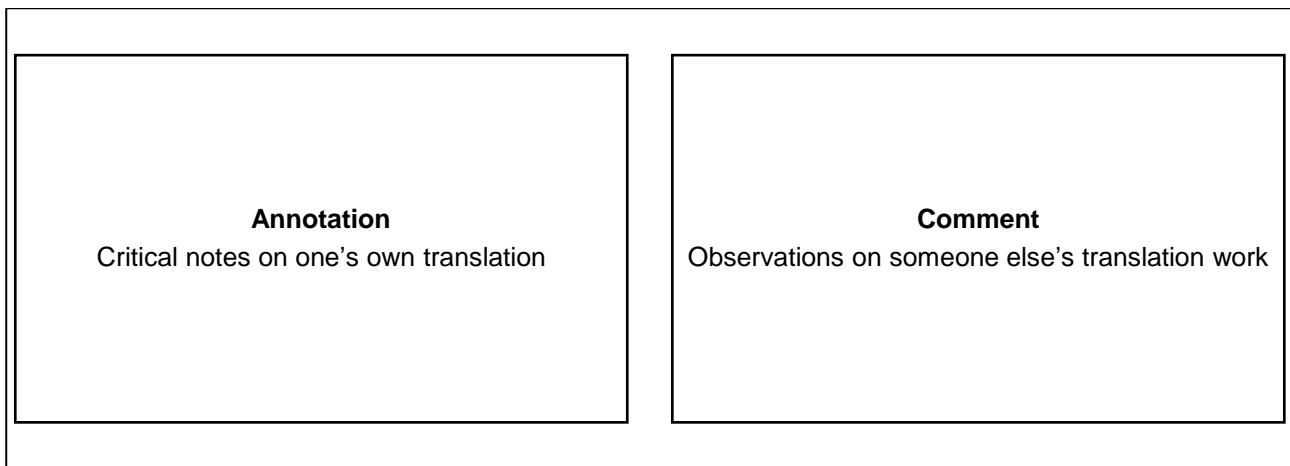


Figure 18: Almana's (2016) distinction between two concepts pertaining to the translation annotation method.

The distinction between annotation and comment, as illustrated above, broadens the application of this method in analysing TTs produced by other translators, compared to the explanations provided by Adab (1996) and Schäffner (2001). Shih (2018), who explores the application of the translation annotation method in translator education in the UK, believes Almana's (2016) illustrations of the method present an "important theoretical framework that can be conveniently used to comment on, or, to use Almana's preferred word, 'annotate' translation" (2018, p. 299, original emphasis). Acknowledging the significance of Almana's (2016) perspectives, I explain this method in greater detail in the following discussion. I also discuss the relevance and application of this method to my research.

Almana's (2016) influential book provides a comprehensive guide to translation annotation. Though initially aimed at academics, educators, and native English or Arabic speakers, the book addresses the challenges of translating between Arabic and English. It goes beyond linguistic and stylistic issues to define a competent translator as someone who also understands cultural, subject-specific, and procedural aspects, including effective research skills. Expanding on Schäffner's (2001) work, Almana identifies a gap in resources, especially in the Arab world, for those learning to translate between English and Arabic. His book bridges this gap, serving as a practical guide for both novice and professional translators. It covers the translation of various texts across multiple

genres, such as literature, law, and journalism. In Almanna's view, translation annotation involves adding "critical commentary or explanatory notes" (2016, p. 8) to various aspects of the ST, for instance, its grammar, cultural specificity, and word choices. During annotation, the translator notes challenges that emerge in the ST and suggests solutions for them. This method aims to make the translator aware of not only linguistic but also cultural and stylistic aspects of the ST. The ultimate goal is to achieve a close or near-identical replication of content between the ST and the TT, ensuring that all intended meanings and messages are accessible to the target reader. Almanna also stresses the importance of distinguishing between mandatory grammatical rules in the TL and optional translation choices. This becomes particularly crucial when translators face segments in the ST that allow for multiple translation options.

To implement the translation annotation method, Almanna (2016) advocates a top-down approach, progressing from the ST's macro level, encompassing the TGSs utilised by translators, to the micro level, marking TLSs used to translate the ST segments that present grammatical, cultural, or lexical issues. The top-down approach begins with the annotation of TGSs used by translators to translate an ST in its entirety. Subsequently, he delves into the annotation of TLSs and other specific aspects considered in translation, including grammar, lexicon, pragmatics, style, culture, and ideology. Each aspect is explored in detail in a dedicated chapter of his book. In his discussion of TGS, Almanna offers the below definition.

[T]he general strategy adopted by the translator to handle the whole text, whether to use Schleiermacher's (1813/1992: 41-42) ideas, to leave the reader alone as much as possible and move the original author along with his/her text towards the reader, adopting a reader-oriented translation, or the other way round to move the reader towards the original author and his/her text, adopting an original text-/author-oriented translation (2016, p. 38).

Almanna (2016) elucidates that translators decide on the TGS they use to translate an ST as a whole before embarking on the actual task of translation. Several factors influence this decision-making process. These include the purpose of the translation, the target readership, and the function and genre of the ST. I demonstrate these factors in the figure below.

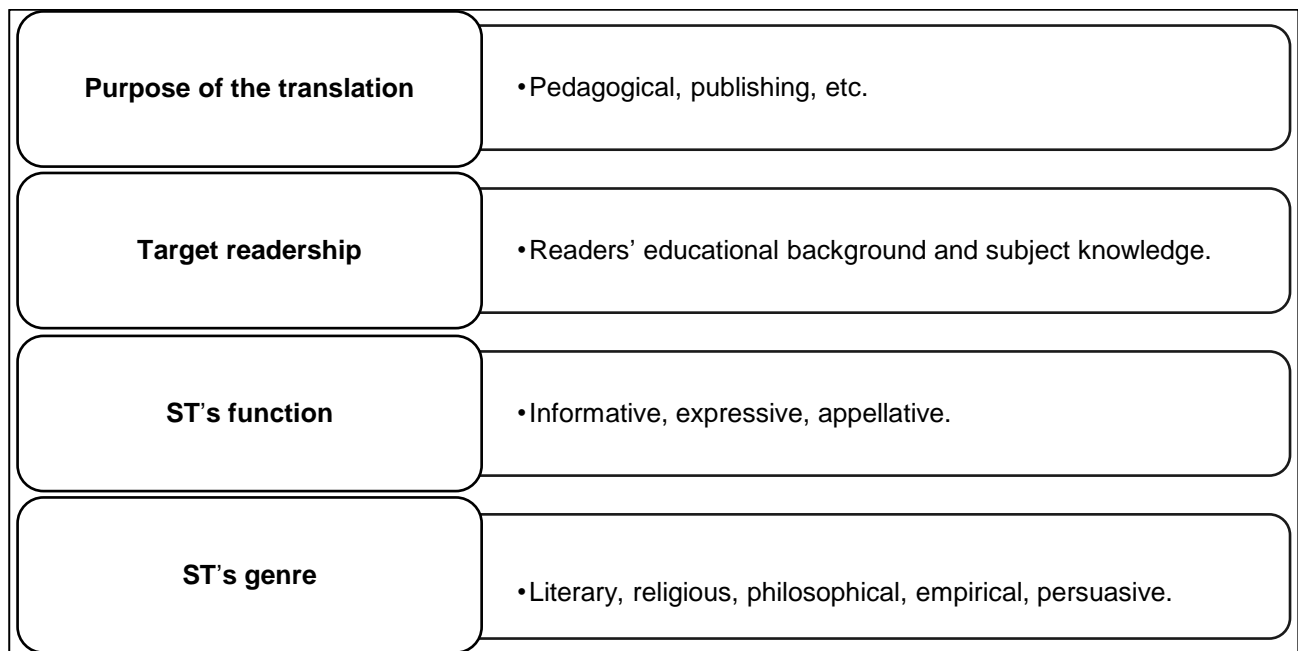


Figure 19: Factors that influence translators' decision on which TGS to use in their translation of an ST as a whole, based on Almanna (2016).

As demonstrated above, Almanna (2016) has identified four key factors that guide a translator's decision on the chosen TGSs for translating a particular ST. First, the *skopos*, or ultimate purpose of the translation, plays a pivotal role in shaping the final form of the TT. The purpose of translating a text, as elucidated by Schäffner (2001), guides translators' decisions on whether to focus on remaining close to the ST, adapt the ST for the target reader, or find a middle ground between the two. Second, Almanna (2016) underscores the importance of considering the educational background and subject knowledge of the target readership. Factors, including the appropriate level of formality and accessibility, are considered. Third, the ST's function, as identified by Schäffner (2001) following Reiss's (1971/2000) framework, whether informative, expressive, or appellative,

serves as another decisive factor. Finally, the genre of the ST also plays a role. Almanna (2016) refers to Dickins, Sándor and Higgins (2017) genre categorisations, such as literary, religious, and empirical. He illustrates how each genre's unique characteristics can inform the choice of TGSs. By attentively considering these four factors, including purpose, readership, function, and genre, a translator is better equipped to select a TGS that is contextually appropriate and resonates with the target reader.

Alongside the TGSs that translators use to translate a text, Almanna (2016) delves into the specific TLSs that are used to navigate challenging segments of the ST. He points out that the chosen TGS, whether it is source-orientating, target-orientating or a middle-ground TGS between the two, guides the selection of *TLSs* to tackle specific problematic aspects of the ST. These aspects include stylistic issues, grammatical complications, and CSIs. The objective of each TLS aligns with the TGS chosen to translate the overall ST. In other words, the selected TLSs need to be in harmony with the selected TGS. Almanna (2016) defines TLSs as “the strategies adopted by translators when facing a particular problem and trying to do their best to sort it out” (2016, p. 55). However, in his chapter on TLSs, Almanna (2016) concentrates only on four taxonomies of TLSs introduced by Vinay and Darbelnet (1952/1995), Newmark (1988), Chesterman (1997), and Baker (2011). These taxonomies are of a general nature, providing an array of TLSs that translators might use to tackle general translation problems rather than focusing specifically on CSIs. For example, Vinay and Darbelnet's (1952/1995) *equivalence* is a general TLS that deals with stylistic differences between the SL and TL. They define equivalence as “using completely different stylistic and structural methods” (1952, p. 90). However, as discussed in the final section of the previous chapter, my focus in this thesis will shift to the TLS taxonomies for translating CSIs and GCSIs, in particular, with support from the academic literature on TLSs in translation, in general.

In the concluding chapter of his book on translation annotation, Almanna (2016) uses a literary text translated from Arabic to English as an example to illustrate his application of the translation annotation method from various perspectives. Before delving into the actual annotation and commentary process of the example text, he provides a detailed introduction with contextual information about the selected ST for translation and its author. Additionally, this introduction

discusses factors that affect the translation process, such as the purpose of translation, the ST's linguistic and stylistic features, the ST's type and genre, and the target readers of the TT. Almanna (2016) then elaborates on these factors by identifying them. For example, the purpose of translation is identified as publication, and his target readership is defined as those interested in Arabic-translated literature. He further identifies the text function as expository and labels the genre as literary. Upon considering these factors, he reveals his choice of TGS. He chooses a *neutralising* TGS, which avoids a pronounced inclination towards either maintaining the cultural specificity of the ST or conforming to the linguistic and cultural context of the target readers. He describes the intended goal of his selection as designed to evoke a similar emotional response in the reader of the English translation (the TT) as the one elicited in the reader of the Arabic ST. To achieve this, he conveys the exact message of the ST, as permitted by the English language rules and cultural context.

Following the introduction to the ST, Almanna (2016) divides it into text excerpts, each containing no more than three sentences. These excerpts of the ST are then paired with their corresponding translations in English, forming the TT excerpts. To effectively annotate these excerpts, Almanna (2016) aligns the ST and TT excerpts vertically, placing the annotation or comment beneath each pair. In his book, the layout of the translation annotations follows this same pattern, which I demonstrate in the figure below.



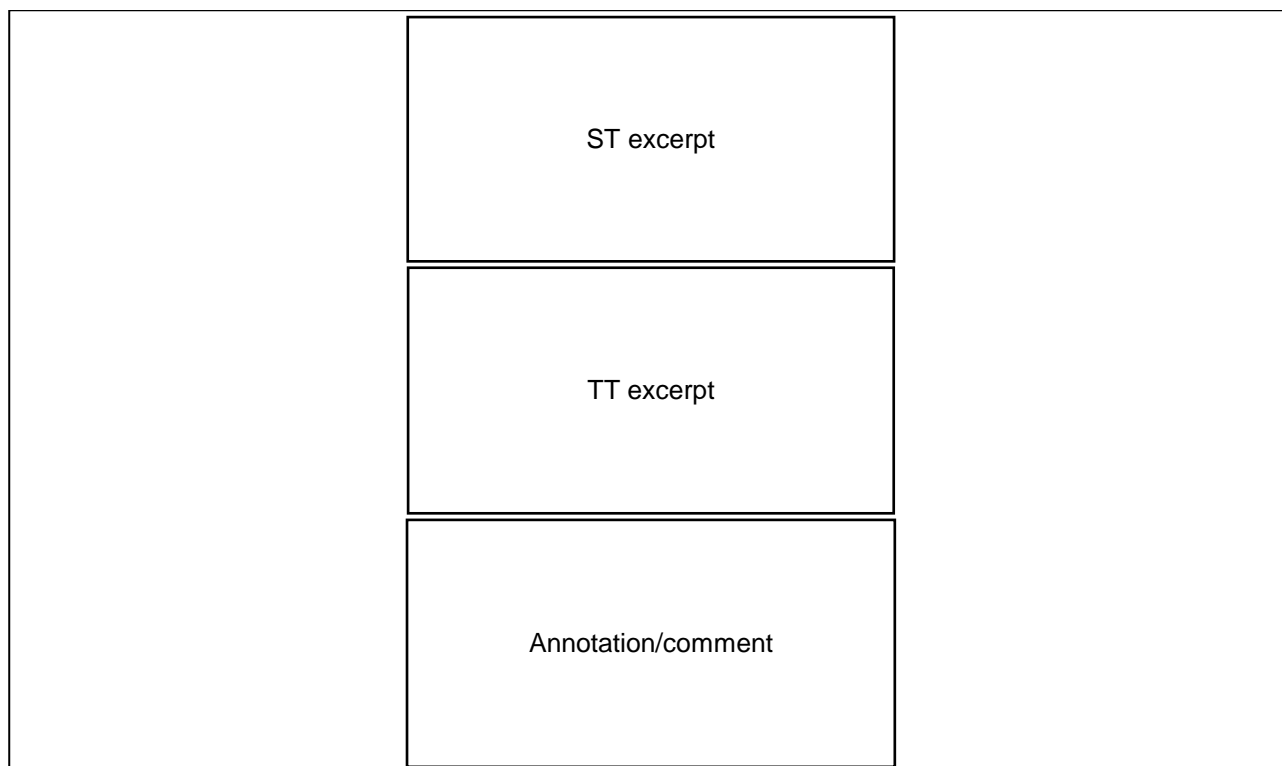


Figure 20: Layout of translation annotations as elucidated in Almanna's (2016) book.

As demonstrated above, Almanna (2016) arranges the ST and TT excerpts in a vertically aligned configuration, with each corresponding annotation or comment optimally positioned beneath its respective pairing. Prior to initiating the annotation process for the corresponding translations (the TT excerpts), he examines each ST excerpt independently, paying attention to aspects within each ST excerpt, such as grammatical, lexical, stylistic, and cultural issues. Upon concluding this initial analysis of the ST excerpts, he employs one of two methods to annotate the corresponding translation for each ST excerpt. He either uses what he terms *comment* when discussing the TT excerpts carried out by another translator or *annotation* when proposing a translation for the ST excerpt, as he does with the text example he translates in the concluding chapter of his book.

As discussed earlier, Almanna's (2016) comments and annotations come in the form of explanatory notes on the specific TT excerpts. When formulating these explanatory notes, he introduced a four-step approach. These steps involve stating the chosen TLSs used in a particular TT excerpt, providing the rationale behind this choice, justifying the reason for opting for that TLS,

and referencing scholarly commentary on that TLS. In the figure below, I have illustrated these four steps that aid in annotating/commenting on the TLSs translators use when translating problematic ST excerpts, based on Almanna's (2016) translation annotation method.

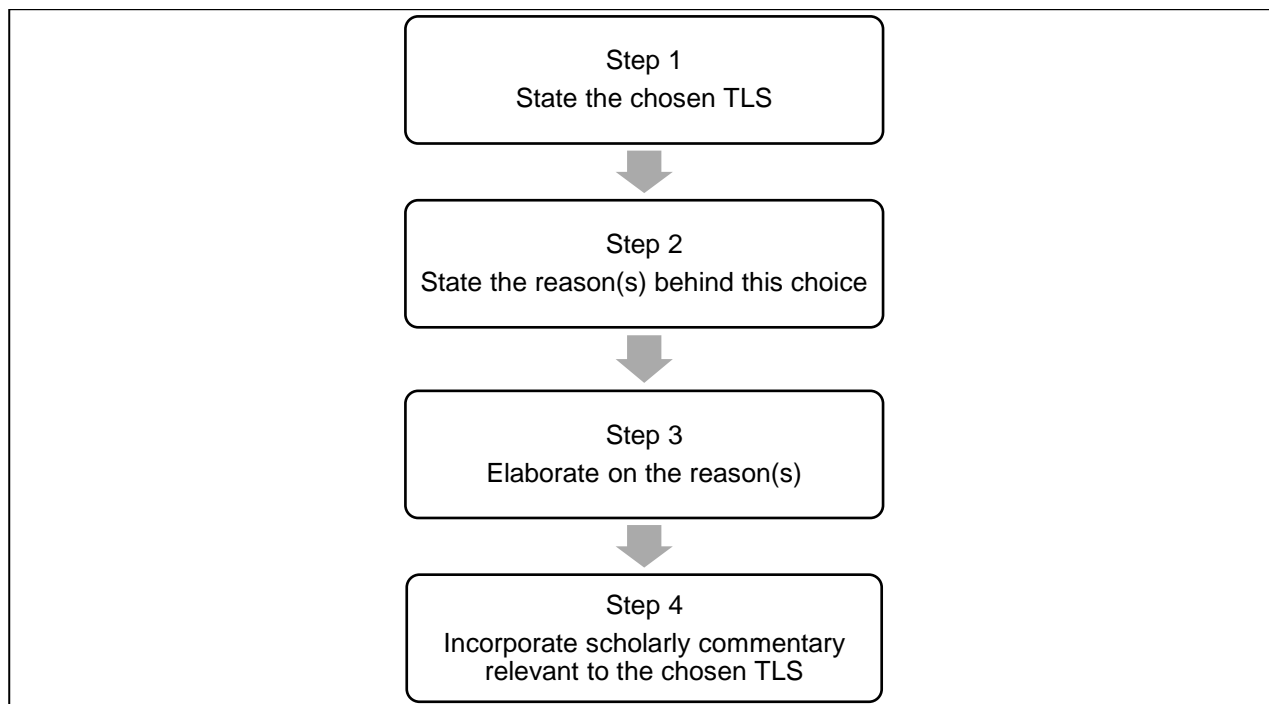


Figure 21: Four-step approach for annotating/commenting on translators' choice of TLSs, based on Almanna's (2016) translation annotation method.

As demonstrated in the above figure, Almanna (2016) advocates for a systematic approach that consists of four interconnected steps to annotate/comment on specific ST and TT excerpts. The first step necessitates stating the chosen TLS to deal with problematic aspects of the ST excerpt in the TT excerpt. The selection of a particular TLS should be built on an understanding of the context and content of the ST excerpt and how it is represented in the TT. The second step involves explaining the rationale behind this TLS by describing the thought process and considerations that led to the decision to utilise a particular TLS. This includes understanding the cultural specificity of the ST, knowledge of the TL and its linguistic norms, and an evaluation of the contextual factors. The third step requires justifying the rationale for selecting this specific TLS over potential alternatives. This

process involves providing a well-reasoned argument as to why the chosen TLS is most suitable for that ST excerpt, given all contextual factors. It also demonstrates awareness of possible alternative TLSs, the evaluation of these alternatives, and the final decision to opt for the chosen TLS. The final step entails incorporating scholarly commentary relevant to the chosen TLS by engaging with the academic literature concerning TLS and referencing relevant scholarly opinions to support the selected TLS. This crucial step situates the decisions taken within a broader academic context and shows engagement with ongoing scholarly conversations about the TLS chosen. Overall, Almanna's perspectives and approaches to implementing the translation annotation method are instrumental, providing insights that can be applied in studies investigating TLSs in translation. In the discussion up to this point, I have provided an extensive overview of Almanna's (2016) translation annotation method as outlined in his book. In the next section, I detail the rationale behind my decision to utilise Almanna's (2016) method. Moreover, I introduce the alterations I have implemented to develop this method to better cater to my research objectives.

### **My approach to the analysis**

In my approach to analysing the research data, I have adopted Almanna's (2016) translation annotation method, as described in his book, for several key reasons. Firstly, the instances Almanna selects to explicate the translation annotation method in his book derive from Arabic-to-English translations, which involve the same language pairing central to my research. However, the direction of language in my research diverges, focusing on translations of *AFTA* into Arabic. Secondly, the translation annotation method aptly serves to achieve my research objective, which is to investigate how translators translate GCSIs from *AFTA*, encompassing the exploration of what Almanna (2016) designates as TGSs and TLSs. Finally, Almanna's (2016) distinction between *annotate* and *comment*, discussed earlier, bears significant relevance. In conducting the analysis in my research, I have specifically adopted the latter form of his method to offer observation and comments on the TLSs used by translators for GCSIs in TT1 and TT2. Furthermore, I have followed Almanna's (2016) top-down approach, transitioning from the macro-level analysis of an ST down to its micro-level intricacies. This approach served to understand the roles and significance of GCSIs in *AFTA*, as well

as the contextual factors influencing the GCSI translations in TT1 and TT2. Mirroring this top-down approach, I have conducted the analysis in two distinct stages, as illustrated in the figure below.

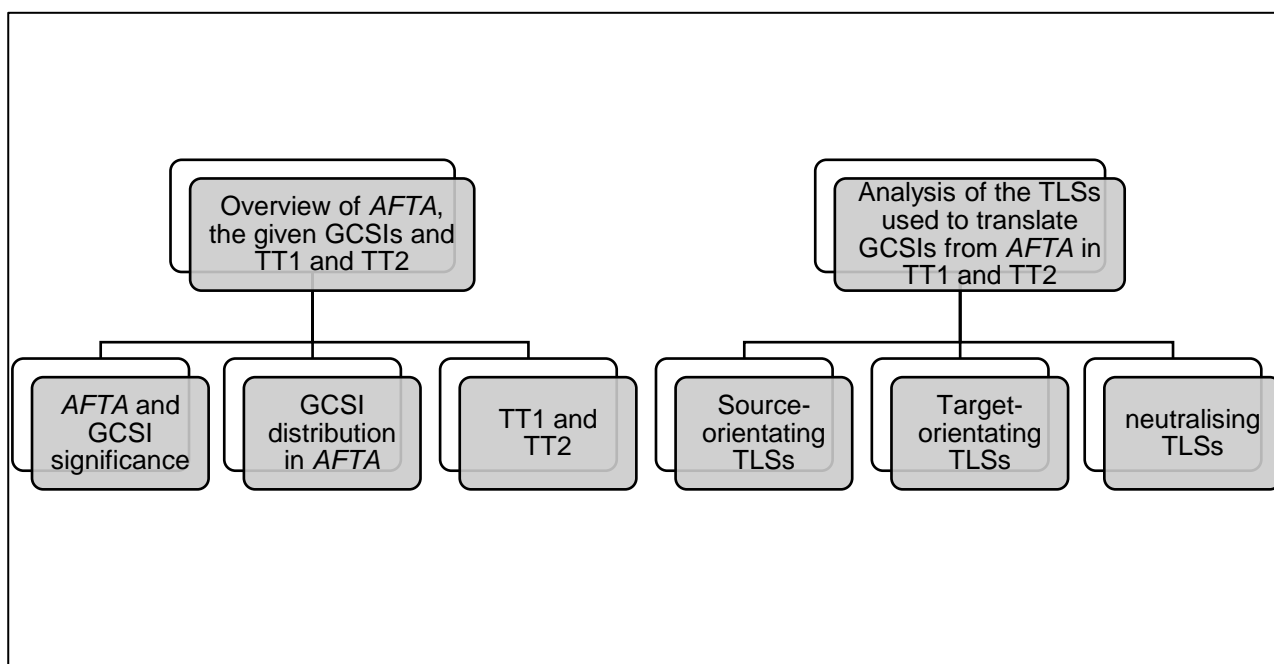


Figure 22: The two-stage analytical process I implemented in my research.

As depicted above, I have conducted the analysis in my research in two primary stages. During the initial stage, before examining the TLSs used by the translators to translate the GCSIs from *AFTA* in TT1 and TT2, I first aimed to have a comprehensive overview of *AFTA*, the given GCSIs and both TTs. To have an overview of *AFTA*, I relied on multiple sources, such as the prefaces found in TT1 and TT2, where the translators provide insights into Hemingway's life and body of work, with a pronounced emphasis on *AFTA*. Further, I also referred to other academic studies that explore *AFTA* and Hemingway's literary works. These studies included studies on Hemingway's literature, summaries of *AFTA*, and other *AFTA*-specific research materials. During this stage, a crucial discussion point was the significance and distribution of GCSIs in *AFTA*. I delved into their critical role in shaping character development, illustrating themes, and constructing the narrative. Finally, I have examined both TT1 and TT2, exploring their general layout and content. The insights derived from the *AFTA* overview and exploration of GCSIs' role, as well as the overview of TT1 and TT2,

paved the way for the subsequent stage of my analysis, providing a more profound understanding of the literary context where the GCSIs and their corresponding translations are located.

In the subsequent analysis stage, I examined the TLSs used by translators to translate GCSIs from *AFTA* in TT1 and TT2. In contrast to Almanna's (2016) broader approach, which focused on TLS taxonomies addressing various translation aspects such as lexical, syntactic, and cultural issues, I concentrated on TLS taxonomies specifically devised to translate CSIs. As discussed in Chapter One, numerous scholars have developed taxonomies of TLSs to clarify how CSIs are translated across different languages and cultures. Due to the extensive range of existing TLS taxonomies for translating CSIs, in the academic literature I have examined, it was impractical to amalgamate all of them. Therefore, I have developed my own analytical framework, the refined taxonomy I outlined in the previous chapter, which is primarily based on three distinct taxonomies for CSIs introduced by Pedersen (2005, 2007, 2011), Dukmak (2012), and Marco (2019). As explained in the previous chapter, I focused on these taxonomies for their distinctive features that align well with the objective of my research. It is essential to note that this point of focus does not imply a disregard for other TLS taxonomies for CSIs. I consulted other scholarly descriptions of TLSs as necessary, enhancing the clarity and practicality of my refined taxonomy as an analytical framework. In my taxonomy, I have unified the conflicting TLSs introduced by Pedersen (2005, 2007, 2011), Dukmak (2012), and Marco (2019) to create a cohesive framework. I eliminated overlapping terms, clarified each TLS definition, and categorised them into source-orientating, target-orientating, or neutralising, based on Marco's 2019 work. This refined taxonomy was crucial for my research to analyse how translators of *AFTA* translate GCSIs in TT1 and TT2.

Despite the focused analytical framework I have chosen for my research, my approach to analysing the TLSs was modelled on Almanna's (2016) translation annotation method. Pursuing this method and specifically taking insights from Almanna's (2016) approach described earlier, particularly the presentation of the ST excerpt, the TT excerpt, and their annotations in sequence, I have structured a Microsoft Word document specifically designed for the purpose of my research to analyse each chapter of *AFTA* featuring GCSIs. I purposefully aligned the analysis with the chapter

divisions in *AFTA* to ensure careful contextual consideration, given that each chapter introduces various themes and different narratives as the characters develop. To ensure systematic and sequential analysis, I created a separate document for each chapter of *AFTA*, with each document containing the ST excerpts from that chapter, their corresponding translations in TT1 and TT2, and my analysis of these objects of study. The structure of this document is illustrated in the figure below.

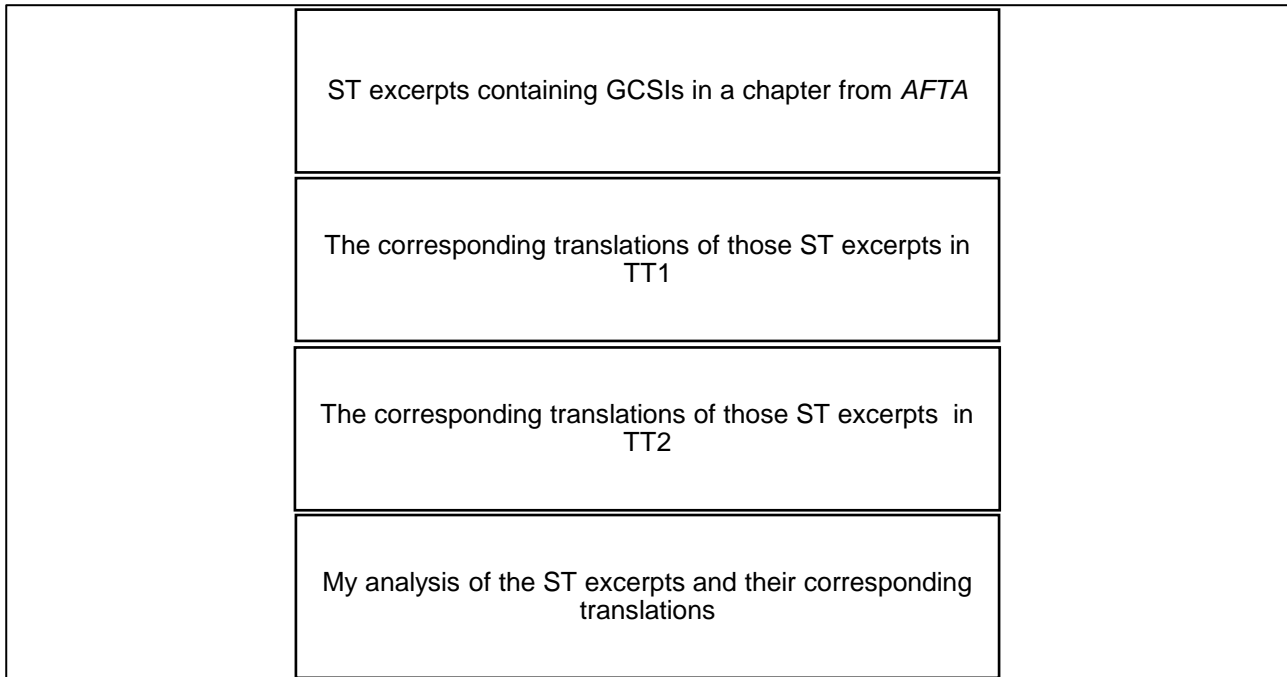


Figure 23: Structure of the document I have designed for the analysis of each chapter featuring GCSIs in *AFTA*.

As demonstrated above, the structured document I have designed for the analysis of each chapter of *AFTA* containing GCSIs incorporated three key elements: the ST excerpts with the GCSIs in each chapter, their corresponding translations in TT1 and TT2, as well as my analysis of these objects of study. When conducting the analysis, I maintained the *AFTA* ST's chapter divisions, guided by the research data I have collected and processed in a Microsoft Word Table, as illustrated earlier via a sample excerpt in Table 13. This Table was invaluable for facilitating a systematic and sequential analysis because it worked as a textual map clearly delineating the location of each ST excerpt with GCSIs in *AFTA* and its corresponding translations in TT1 and TT2. To conduct this analysis, I have

structured and implemented a top-down analytical process which first looks at the in-text context of the GCSIs in each excerpt and then focuses on the TLSs used by the translators to translate those GCSIs in TT1 and TT2. This process encompassed three steps that I have taken: annotating the ST excerpts from *AFTA*, back translating, and commenting on the corresponding translations in TT1 and TT2, as shown in the table below.

<b>Step I took to analyse the ST excerpts with GCSIs from <i>AFTA</i> and the corresponding translations in TT1 and TT2</b>	<b>Description of each step taken</b>
Exploration of the context of the ST excerpts featuring GCSIs in each chapter from <i>AFTA</i>	Analysed the in-text context of each excerpt featuring GCSIs in <i>AFTA</i> by examining the themes they portray, the characters they represent and the narrative they construct.  Also, identified the semantic types of the given GCSIs in each excerpt.
Back translation of the corresponding translations in TT1 and TT2 of the ST excerpts	Back-translated the corresponding translations in TT1 and TT2 by providing a very close English translation to the content of the Arabic translations.
Commentary on the TLSs used to translate GCSIs in the corresponding translations in TT1 and TT2	Wrote observations and comments on the corresponding translations in TT1 and TT2 using the analytical framework (my refined taxonomy of TLSs for GCSIs).

Table 14: My structured process to analyse the ST excerpts containing GCSIs in each chapter from *AFTA* and their corresponding translations in TT1 and TT2.

First, I analysed the ST excerpts with GCSIs from each chapter featuring GCSIs in *AFTA* by exploring the in-text context of each excerpt, documenting background information about gastronomic scenes, and detailing the themes, characters, and narrative structure. I also identified the semantic type of the given GCSIs, guided by my earlier defined categorisation approach for GCSI types (see Table 11). This initial analysis helped link the context/description of each chapter, each ST excerpt featuring GCSIs, the types of GCSIs, and the used TLSs. Second, I back-translated the corresponding translations in TT1 and TT2 to make my findings more accessible to an English-

speaking reader and to allow for a detailed analysis. This step is consistent with the views of several TS scholars, such as Hatim and Munday (2019) and Elimam (2023), who stress the importance of closely following the lexical and syntactic structures of the ST when performing a back-translation. Guided by these principles, I focused on capturing the content and meaning of the Arabic translations, facilitating a comparison between the ST excerpts and their corresponding translations. After back-translating the corresponding translations in TT1 and TT2 of each ST excerpt, I wrote observations and comments on the TLSs used to translate GCSIs in the corresponding translations following Almanna's (2016) translation annotation method. The comments work as explanatory notes scrutinising the utilisation of these TLSs in translating the GCSIs into Arabic and examining the implications arising from these selected TLSs. In identifying the implications of the TLSs used by the two translators, I followed the categorisation system I created in my refined taxonomy of TLSs for CSIs, including three groups of source-orientating, target-orientating and neutralising TLSs. The observations and comments also addressed the potential impacts of the used TLSs, including the translators' creativity, deviations from the ST's intended meaning, or possible over-elaborations of the GCSIs. After implementing the outlined analytical process to each chapter with GCSIs in *AFTA* individually, I compared and discussed the findings regarding the translations of GCSIs across all the analysed chapters. This comparison aimed to reveal patterns in translators' chosen TLSs, considering their usage and relation to the GCSI context in *AFTA*, thereby comprehensively understanding the TLSs used for these items in TT1 and TT2.

In this chapter, I have outlined the methodology employed to fulfil the objective of my research: an investigation into the translation strategies used for GCSIs in two distinct Arabic translations (TT1 and TT2) of *AFTA*. My research methodology encompasses both the collection and processing of pertinent data, including ST excerpts from *AFTA* that feature GCSIs and their corresponding translations in TT1 and TT2. The first stage of my data collection approach involved identifying GCSIs within *AFTA*. Here, I drew upon existing categorisations put forth by TS scholars such as Oster and Molés-Cases (2016) and Marco (2019) and narrowed down the identified GCSIs based on their cultural specificity as it relates to both English and Arabic. This process was informed by definitions of CSIs discussed in Chapter One, which were contributed by TS scholars such as



Aixelá (1996), Olk (2001) and Leppihalme (2011). For example, gastronomic items were identified as culture-specific if they either did not exist in the TC (Arabic culture) or had evolved divergent intertextual meanings in English and Arabic. The second stage involved data alignment, aligning the ST excerpts featuring GSCIs with their corresponding translations in TT1 and TT2. This alignment, executed manually at the paragraph/dialogue level, culminated in a Microsoft Word Table prepared for individual analysis. Subsequently, I have delineated my approach to the analysis implementing a two-stage analytical process based on Almanna's (2016) translation annotation method. The first stage provided a comprehensive overview of *AFTA*, existing GSCIs, as well as TT1 and TT2, utilising prefaces and additional resources for context. The second stage involved an in-depth, sequential examination of the TLSs used to translate the identified GSCIs. Employing a self-devised refined taxonomy of TLSs, developed from contributions by scholars such as Pedersen (2005, 2007, 2011), Dukmak (2012), and Marco (2019), I provided annotations and explanatory notes detailing the utilisations and implications of the used TLSs. Upon completion of the second stage, I conducted a comparative analysis to acquire a holistic understanding of how GSCIs are translated in TT1 and TT2. The outcome of this methodology constitutes a robust understanding of the TLSs used for GSCIs in the Arabic translations of *AFTA*. The next chapter delves into the findings and discussions of my analysis, offering insights into *AFTA*, the significance and distribution of GSCIs in *AFTA*, and an overview of TT1 and TT2.

## CHAPTER FOUR

### **Gastronomic culture-specific items in Hemingway's (1929) *A Farewell to Arms*: An overview**

In the previous chapter, I have outlined the methodology I employed to explore the TLSs used for translating GCSIs in two distinct Arabic translations (TT1 and TT2) of Hemingway's (1929) *A Farewell to Arms* (AFTA). This methodology involved a thorough data collection and processing approach, focusing on ST excerpts from *AFTA* that featured GCSIs and their corresponding translations in TT1 and TT2. Initially, I identified GCSIs in *AFTA* using a GCSI categorisation, which I had developed based on existing categorisations by TS scholars such as Oster and Molés-Cases (2016) and Marco (2019), focusing on their cultural specificity in English and Arabic. This approach, informed by the cultural specificity criterion I had inferred from the definitions of CSIs in Chapter One, specifically those by Aixelá (1996), Olk (2001) and Leppihalme (2011), allowed me to discern GCSIs that have different meanings or do not exist in Arabic culture. Subsequently, I manually extracted the *AFTA* ST excerpts containing GCSIs at the paragraph/dialogue level and then manually aligned them with their translations in TT1 and TT2. This manual alignment led to the creation of a detailed Microsoft Word Table for individual analysis. My analytical approach, inspired by Almanna's (2016) translation annotation method, entailed a two-stage process. The first stage provided a comprehensive overview of *AFTA*, its inherent GCSIs, and TT1 and TT2, supplemented by prefaces and contextual resources. The second stage involved a detailed, sequential analysis of the TLSs used to translate the identified GCSIs from *AFTA* in TT1 and TT2. For this analysis, I employed my own analytical framework, the refined taxonomy of TLSs I have developed from the works of Pedersen (2005, 2007, 2011), Dukmak (2012), and Marco (2019), commenting on the utilisation and implications of these TLSs. This methodical approach culminated in a comparative analysis, offering a robust understanding of the TLSs used in TT1 and TT2.

Building on the foundation laid in the previous chapter, the current chapter delves into the specifics of *AFTA*, with a particular focus on GCSIs. I have divided this chapter into three sections,

with the first section providing a summary of *AFTA* and highlighting the significant roles GCSIs play within the narrative. These items are presented not merely as culinary elements but as pivotal cultural symbols enriching the *AFTA* themes and setting. The second section discusses *AFTA*'s structure and details the research data I established for my thesis, scrutinising the GCSI distribution across *the AFTA* ST. The final section provides an overview of the two translations, TT1 and TT2, exploring their structure and content, and presents an examination of *AFTA* GCSI types. Additionally, it discusses the colour-coded distinctions I made to enhance analysis clarity in my research and highlight GCSI translation subtleties. It prepares the ground for a detailed analysis of the TLSs used in these translations, which I will extensively cover in the following two chapters (Chapters Five and Six). In summary, this chapter serves as a comprehensive introduction to the research data in general and to the question of TLSs in particular. It acts as a critical transitional piece, linking the methodological foundations established previously and the forthcoming detailed analysis. My engagement with the *AFTA* ST, through the examination of GCSIs, facilitates understanding their roles in *AFTA*. This examination is crucial for understanding the complexity of translating such items. My engagement with TT1 and TT2 also illuminates the analysis, linking insights from their overall structure and content to their varied translations of GCSIs. This chapter, therefore, highlights the intricate web of *AFTA* GCSIs. It sets the stage for examining the TLSs used to translate these items in TT1 and TT2, and exploring the TLS utilisations and implications.

### ***AFTA*'s plot summary and significance of GCSIs**

*AFTA*, first published in 1929, is a captivating novel that masterfully intertwines elements of romance and war. It is a romance novel because it narrates the romantic story of an American ambulance driver, Lieutenant Frederic Henry and a British nurse, Catherine Barkley. Several critics, including [Ryan \(1980\)](#), have also described *AFTA* as a war novel because the romantic story between the protagonists (Frederic and Catherine) takes place during the First World War. In *The immediate critical reception of Ernest Hemingway*, [Ryan \(1980\)](#) posits that *AFTA* was hailed as one of the finest war novels, contributing to the unforeseen burgeoning of the genre in 1929. He adds that *AFTA* has placed Hemingway's name in a new and somewhat formidable context of writers. [Ryan \(1980\)](#)

contends that “in its depiction of war, the novel bears comparison with its best predecessors” (1980, p. 50). He indicates that the portrayal of the Italian army’s retreat at Caporetto is widely considered by critics as one of Hemingway’s finest works, as well as a standout piece among American authors.

*AFTA* is narrated in the first-person singular by its protagonist, Frederic, a young American man who works as an ambulance driver in Italy during the First World War. He narrates the events of the story and includes his conversations with the other characters in the novel. In chapter nine of *AFTA*, Frederic is injured seriously in one of the Italian battles against the Austrian army. His injury gives him a chance to spend a long time with Catherine, the other protagonist in *AFTA*, who takes care of him in the American Hospital in Milan, where she works. Frederic undergoes serious surgery during his stay in the American hospital, which gives him a chance to spend even more time with Catherine, and they build a romantic relationship. Some three months later, Catherine tells him she is pregnant. After he has fully recovered from his injury, Frederic receives an order from the Italian army to rejoin the troops and lead a group of ambulance drivers, who are subsequently killed, one after the other. One driver is shot to death by fellow Italians firing in error. Another driver flees to surrender to the Germans.

Finally, Frederic observes that some Italian army officers like himself are being shot by the Italian army for desertion. After careful consideration of the worsening circumstances for the soldiers, Frederic abandons the Italian army by crossing the Tagliamento River to safety, where he boards a moving train to Milan. When Frederic arrives in Milan, he finds out that Catherine has left the American hospital and gone on holiday to Stresa, a small Italian town. Frederic travels via train to Stresa, where he reunites with Catherine. Understanding that Frederic may be arrested because he has abandoned the Italian army, the protagonists quickly escape in a small boat to Switzerland across Lake Maggiore. In Switzerland, the protagonists stay in a chalet on a mountain above Montreaux, and they spend a happy and peaceful winter together. When it is time for Catherine to have their baby, they decide to leave the mountains for a hotel in Lausanne, a city in western Switzerland. When Catherine goes into labour, Frederic takes her to the hospital in Lausanne, where her baby is stillborn, and due to multiple haemorrhages, Catherine sadly dies.

Hemingway's literary works, in general, and *AFTA* in particular, have been a subject of immense fascination and scrutiny among literary scholars, with many delving deep into the symbols and themes he masterfully wove into his narratives. Gastronomy, in particular, emerges as a recurring and significant motif across his body of work. Analysing Hemingway's unique approach towards this motif in his writing provides a richer understanding of his storytelling techniques and the deeper meanings they convey. Tanner (2016), in her article titled *Concrete sensations: Imagining feeling in A Farewell to Arms*, delves into Hemingway's intricate storytelling in *AFTA*. She focuses on the main character, Frederic's emotional turmoil and deep sense of loss following Catherine's death. The narrative often shifts between vivid engagement and profound detachment, which Tanner suggests illustrates Frederic's grief journey. Moreover, Hemingway's mix of detailed descriptions with more muted ones reflects Frederic's fluctuating emotional states, denying the emotional loss caused by Catherine's death and offering readers a window into the impact of trauma on perception. Tanner (2016), using cognitive theories, elaborates that Hemingway's writing goes beyond traditional storytelling, blending feelings, memories, and sensations to convey the profound effects of war on the human mind.

Similarly, in a study titled *The consolation of critique: food, culture, and civilisation in Ernest Hemingway*, Justice (2012) explores Hemingway's metaphorical representation of food to address themes such as trauma, identity, and culture. Building on insights from food scholars, Justice illustrates how Hemingway uses food as a powerful narrative tool. She cites Hemingway's short story *Big Two-hearted River* as an example, where the protagonist, Nick Adams, uses food to cope with his war-induced trauma. Conversely, Justice highlights that in Hemingway's *Ten Indians* story, Nick Adams uses a huckleberry pie as a metaphor for the unsettling truths of American history. Hemingway also uses food allegorically to depict societal disruptions during the Spanish Civil War in *For Whom the Bell Tolls*. Building on this theme, Meyers's (2007) article, *Hemingway's feasts*, underscores Hemingway's use of food and drink as reflections of his personal experiences, cultural explorations, and emotions. Meyers pinpoints how Hemingway's personal adventures, from travel to relationships, shaped his literary gastronomic depictions. For Hemingway, food was not just sustenance; it was a tool to build atmospheres, deepen character arcs, and convey diverse themes.

In *AFTA*, Meyers notes how meals underscore the characters' search for normality amid the absurdity of war. Drawing from these varied perspectives, it is clear that Hemingway strategically used food in his stories. Beyond mere narrative elements, they shed light on character identities, symbolise comfort and tradition, and contrast the detrimental effects of war and substance abuse. Studies on Hemingway's literature, particularly those by Robinson (2010), Justice (2012), Stamant (2013), Darzikola and Keshmiri (2016), and Lansky (2022), all enrich our comprehension of Hemingway's narrative techniques. According to these scholars, Hemingway's personal battles, particularly his turn to alcohol as solace, deeply influenced his writings. In conclusion, Hemingway's writings delve into the multifaceted human experience, portraying how individuals use various means, including food and drink, to understand and navigate their life journeys. This central theme intertwines the findings of all the discussed scholarly works that explore Hemingway's literary masterpieces.

In the context of *AFTA* specifically, several literary scholars emphasise that Hemingway's inclusion of many gastronomic scenes has played a critical role. Scholars such as Meyers (2007), Camastra (2013) and Tanner (2016) have signalled connections between gastronomic scenes and essential themes, for example, the survival instinct, camaraderie, happiness and spiritual relief, romance, the contrast between war and peace, and the evasion of emotional loss. In the figure below, I have demonstrated the connections critics create between gastronomy and several themes in *AFTA*.

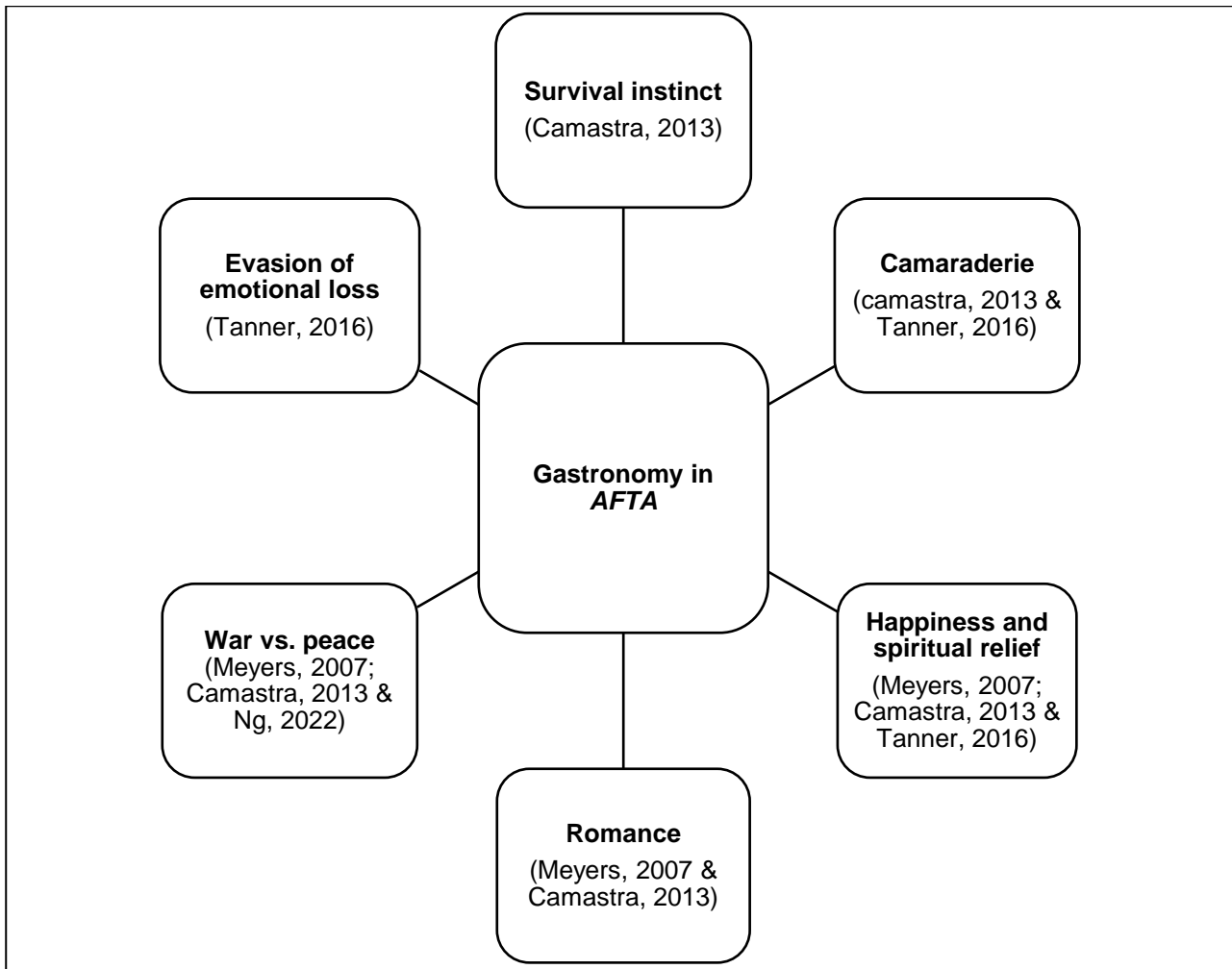


Figure 24: Themes linked to gastronomy in *AFTA*, based on various literary studies, including those by Meyers (2007), Camastra (2013) and Tanner (2016).

In the forthcoming discussion, I build upon the insights of various literary scholars who have associated gastronomy with at least six pivotal themes within *AFTA*. My discussion not only reflects their perspectives but also integrates and expands upon them with my own analysis of *AFTA*. The first theme is the survival instinct. Camastra (2013), an expert on Hemingway’s literary works, posits that the gastronomic scenes in *AFTA* underscore the characters’ survival instincts during times of war. As seen in the initial nine chapters of *AFTA*, Frederic depicts various war scenes in which he and other ambulance drivers and soldiers consume meals that merely sustain them. Typical meals for Frederic and other ambulance drivers and soldiers in the Italian army consist of cold spaghetti and unpleasant wine that tastes of “rusty metal” (Hemingway, 1929, p. 50). Despite the low quality

of the food provided by the army, it is vital to their survival. The meals described at the onset of *AFTA* starkly contrast those Frederic shares with Catherine in the concluding chapters. In fact, the final chapter of *AFTA* underscores the significance of gastronomy in the novel. As Catherine lies dying in the hospital, Frederic diligently recalls the specific details of the meals he had at a nearby café and the reasons behind his specific food and drink choices. For instance, during a supper outing at the café, Frederic remembers having choucroute for lunch and decides to order ham and eggs for dinner. He describes the food as being served in a “round dish—the ham underneath and the eggs on top” (1929, pp. 290–291), and so hot that he had to take a sip of beer to cool his mouth after the first bite. His hunger was so intense that he requested another serving from the waiter. At this moment, he was not “thinking at all” (1929, pp. 290–291). Frederic acknowledges that he was not created to think but to eat. This realisation underscores eating as a life-affirming act and a source of spiritual sustenance for him. His persistent hunger assures him of his ability to survive amidst his emotional torment.

In *AFTA*, Frederic’s frequent recollections of food memories during Catherine’s imminent death perform multiple roles, providing psychological diversion, serving as symbolic juxtapositions, and acting as confirmations of existence. Psychologically, Frederic’s engagement with the detailed sensory aspects of food serves as a way to manage his emotions, effectively diverting his thoughts from the agonising reality of Catherine’s impending death. It enables him to shift his focus from a painful topic to one that is more tolerable and under his control. Food, in its symbolism, stands in stark contrast to the grimness of war and the despair associated with Catherine’s looming death. It signifies life and a return to normalcy. The collective food memories with Catherine are also a reminder of happier moments, offering Frederic temporary relief from his impending emotional turmoil. From an existential perspective, Frederic’s concentration on food represents his will to survive and persist, especially when faced with mortality. The essential act of eating, necessary for physical sustenance, offers reassurance of his ongoing existence. This action provides a ray of hope and resilience during a time of imminent personal loss. Therefore, these food memories perform several roles within Frederic’s narrative, serving as a coping strategy to deal with emotional pain,



acting as symbols of life and comfort in the shadow of death, and endorsing individual existence and resilience amidst destruction.

The second theme in *AFTA* that scholars associate with gastronomy is camaraderie. The interpretation of gastronomic scenes as a representation of camaraderie and friendship is an intriguing angle from which to approach *AFTA*. In the academic literature on *AFTA*, [Camastra \(2013\)](#) and [Tanner \(2016\)](#) have addressed the subtler social dynamics that Hemingway threads through his narratives, such as the camaraderie and trust portrayed in shared dining and drinking. In chapter two of *AFTA*, the communal act of eating and drinking, despite the low quality of the spaghetti and wine, emphasises the fellowship and mutual reliance that develop among the soldiers. [Camastra \(2013\)](#) and [Tanner \(2016\)](#) highlight Hemingway's skill in creating a sense of place and reality through detailed descriptions of mundane activities, and the communal acts of eating and drinking perfectly embody this talent. Through the lens of this scholarship, Hemingway's detailed depiction of communal eating is not just about the physical act but a symbol of the emotional bonds that are being forged. Engaging with *AFTA* critically, the meticulous detail Hemingway uses in describing the communal drinking, for instance, "helping [each other] to wine from [a] grass-covered gallon flask" (Hemingway, 1929, p. 6), acts as a proxy for the soldiers' mutual trust and support. His style imparts a sense of realism to the experience. Even as they face the existential threat of war, this simple act of shared consumption becomes a source of comfort, an expression of their bond as "war brothers" (1929, p. 154). Building on these perspectives, Hemingway's choice of words to describe wine, particularly in chapter two of *AFTA*, is significant. The description of the wine as "clear red, tannic and lovely" (1929, p. 6), despite the larger context of war, generates a sense of appreciation within simplicity. In the harsh environment of war, where luxuries are rare, these small moments of enjoyment become a powerful symbol of trust and friendship among the soldiers. Therefore, the gastronomic scenes in *AFTA* serve as a multi-layered metaphor, capturing both the survival instinct and the creation of trust amongst comrades. Hemingway's ability to invest such simple acts with a deeper emotional resonance speaks to his narrative power and the enduring appeal of his work.

The third theme that literary scholars associate with gastronomic scenes in *AFTA* is happiness and spiritual relief. Scholars such as Meyers (2007), Camastra (2013) and Tanner (2016) highlight that dining and drinking acts signify the happy moments shared by the protagonists. For instance, in chapter 11 of *AFTA*, Frederic narrates that he can only sleep after imagining what the priest has told him about the priest's place of origin in Italy, the mountainous Abruzzi. Frederic imagines a splendid scene as the priest tells him about the food there. The priest tells Frederic that he can go hunting through the chestnut woods where "the birds were all good because they fed on grapes" (Hemingway, 1929, p. 68). He also introduces Frederic to the gastronomic culture and sense of hospitality of his people, telling him that, in Abruzzi, "you never took a lunch because the peasants were always honored if you would eat with them at their houses" (1929, p. 68). Another example of how gastronomic scenes underline happiness and spiritual relief is present in chapter 23 of *AFTA*. While staying at a hotel in Milan, Frederic narrates: "[a]fter we had eaten we felt fine, and then after, we felt very happy, and in a little time the room felt like our own home and this room was our home too in the same way." (1929, p. 138). In the above quote, the protagonists feel at home when they are at the hotel, and they express their enjoyment of the dinner they had at the hotel. Only after having some woodcock and chestnuts for dinner do the protagonists feel happy and that the room is as comfortable as their own home. Moreover, the gastronomic scene at the hotel underlines the protagonists' spiritual relief. The dinner they share in the Milan hotel room reflects how spiritually satisfied Frederic becomes after he deserts the Italian army and decides to move with Catherine to Switzerland.

The fourth theme that literary scholars associate with gastronomy in *AFTA* is romance. According to some scholars, including Meyers (2007) and Camastra (2013), there is a strong relationship between the gastronomic scenes and the scenes that underline romance in *AFTA*. Towards the end of *AFTA*, specifically in chapter 32, Frederic realises that he "was not made to think", asserting his sole purpose is to "[e]at and drink and sleep with Catherine" (Hemingway, 1929, p. 206). The concluding nine chapters of *AFTA* either begin or end with gastronomic scenes, specifically with the protagonists talking about breakfast. In the table below, I visualised the presence of gastronomic scenes in the concluding nine chapters of *AFTA*.

Concluding chapters of <i>AFTA</i>	Starts with gastronomic scene(s)	Ends with gastronomic scene(s)
Chapter 33	x	x
Chapter 34		x
Chapter 35	x	x
Chapter 36	x	
Chapter 37	x	
Chapter 38	x	
Chapter 39	x	
Chapter 40	x	x
Chapter 41	x	

Table 15: Structural presence of gastronomic scenes in the concluding nine chapters of *AFTA*.

Starting from chapter 33 through the concluding chapters of *AFTA*, Hemingway consistently incorporates gastronomic scenes. These scenes, which often suggest romantic undertones, feature at the start, the end, or both ends of each chapter. Notably, chapters 33, 35, and 40, indicated in green in the table, start and end with these gastronomic scenes. Furthermore, chapters 36 through 41 open with them. This remarkable pattern underscores the significance of gastronomic scenes in propelling *AFTA*'s romantic narrative and shaping its overarching plot. By contrasting these mundane, everyday experiences with the looming presence of war and emotional loss, Hemingway accentuates *AFTA*'s deeper dive into themes of romance, loss, and the human capacity for resilience.

In chapter 33, following Frederic's desertion from the Italian army, he drops off the train in Milan. He then settles for "a mediocre breakfast" (Hemingway, 1929, p. 211) at a wineshop before starting to look for Catherine. While looking for Catherine at the American hospital in Milan, he runs into the porter and his wife, who ask if he has had breakfast. Not one page later, Ralph Simmons, who helps Frederic after his escape from the Italian army, welcomes Frederic into his flat and offers to have breakfast with him. In chapter 34, once Frederic finds Catherine in Stresa, they both reside

in a hotel room and agree to have “breakfast in bed” (1929, p. 223). In chapter 37, when the protagonists arrive in Switzerland, they talk about breakfast at least five times. Catherine suggests to Frederic that they have a big breakfast, especially the “wonderful rolls and butter and jam” (1929, p. 247), that she associates with Switzerland. They finally find a café that can serve this type of food but without the rolls. The waitress tells them that they do not have “any rolls in wartime” (1929, p. 248). Later, once they have settled in their home above Montreux Mountain, they often share breakfast in bed. According to Camastra (2013), for two people to share breakfast means waking up with the same desire to break the fast imposed by night. She explains that the protagonists’ shared breakfasts are more than just meals; they symbolise their mutual aspiration to build a life together, encompassing both their emotional bond and daily collaboration. Furthermore, she adds, their habit of having breakfast in bed highlights a profound link between their night-time interactions and their daytime activities, merging the private and the public aspects of their relationship. Finally, in chapter 38, Catherine becomes “always hungry” (1929, p. 263) throughout her pregnancy, and Frederic always expresses their enthusiasm for eating and drinking. They even go for a walk before lunch in the snow, anticipating that this walking exercise will provide them with a “good appetite” for lunch (1929, p. 264).

The dichotomy between war and peace emerges as the fifth theme linked to gastronomic scenes in *AFTA*. Studies by Meyers (2007), Camastra (2013) and Lay Ng (2022) underscore the contrast Hemingway crafts in *AFTA*. Their studies highlight the inferior quality food symbolising the bleakness of war, juxtaposed with the depiction of fresh food, which stands as a beacon of peaceful and civilised life. A significant example of rotten food as a symbol of the absurdity of war is found in chapter nine of *AFTA*, where the description of spoiled food underscores the absurdity, brutality, and corruption associated with war and the military system during the First World War. Lay Ng (2022), in her article *The ‘rotten’ matter in A Farewell to Arms: An ecological gothic reading*, explores the implications behind the recurring use of the word ‘rotten’ to describe food, specifically in chapter nine of *AFTA*. The research suggests that ‘rotten’ not only portrays the appalling condition of the food served to soldiers and ambulance drivers during the war but also reflects the absurdity of war itself. In this chapter, Frederic and his fellow ambulance drivers are eating macaroni, cheese, and wine in

a dugout just before Frederic is injured. The food is far from appetising; the macaroni is rotten, the wine tastes of rusty metal, and the cheese is “dirty with its smooth surface covered with brick dust” (Hemingway, 1929, p. 50). The absence of eating utensils forces them to eat with their hands, and they awkwardly ingest the macaroni strands, “holding their chins close over the basin, tipping their heads back, sucking in the ends” (1929, p. 51). However, amidst this meal, a crossfire starts between the Italian and Austrian armies, resulting in Frederic’s injury.

In this context, Hemingway also mocks the misplaced heroism of soldiers and the hollow glamour of war. Despite Frederic’s unheroic actions, being injured while eating cheese, the Italian army awards him a silver medal. This false courage is humorously referenced by Frederic in chapter ten: “I was blown up while we were eating cheese” (Hemingway, 1929, p. 59). asserts that the military decoration system depicted in *AFTA* is fraudulent, with the military department awarding medals primarily to bolster its image among civilians. Another instance in *AFTA* that connects food with the absurdity of war comes through depictions of the flawed food distribution system within the Italian army. This theme is illustrated clearly in chapter 27, during a conversation between Frederic and an Italian soldier named Gino just a few days before the retreat of the Italian army at Caporetto. Gino begins by discussing the uneven distribution of food among the soldiers: “The regiments in the line get pretty good food, but those in support don’t get so much” (1929, p. 164), despite there being plenty of supplies. Frederic suggests that the military department might be selling the food elsewhere, an idea that Gino agrees with. Gino adds that due to the shortage of food, the Italian soldiers have resorted to eating “all the Austrians’ potatoes and chestnuts from the woods” (1929, p. 165). This scarcity of food leads to physical and mental health issues among the soldiers, causing many to desert the army and contributing to their eventual defeat.

Gastronomic scenes symbolising the absurdity of war in *AFTA* contrast starkly with others that feature food as a symbol of peace and civilisation. For example, in chapter 34, the food and drinks Frederic consumes are fresh, clean, and enjoyable. Having deserted the Italian army and before reuniting with Catherine, Frederic finds himself in a hotel in Milan. In the hotel bar, he indulges in salted almonds, potato chips, olives, sandwiches, and martini, a vast improvement from the rotten

food he was forced to eat on the battlefield. Frederic links this fresh, clean food to a peaceful and civilised life, stating: "I had never tasted anything so cool and clean. They made me feel 'civilized'" (Hemingway, 1929, p. 218, my emphasis). This quote serves as a stark contrast to earlier scenes where rotten food symbolises the absurdity of war. Frederic's experiences underscore the stark difference between a peaceful life marked by fresh, appetising food and the savage life of soldiers forced to fight on an empty stomach due to the corrupt food distribution system.

The last connection that literary scholars make between gastronomy and the different themes in *AFTA* is represented through Frederic's evasion of emotional loss. Throughout the concluding chapter of *AFTA*, as Catherine is fighting for life in the hospital, Frederic frequents a nearby café. Scholars such as Tanner (2016) interpret Frederic's detailed depictions of eating and drinking at the café as his way of evading the grim reality of Catherine's condition and highlight this as a significant narrative flaw in *AFTA*'s conclusion. She points out how Frederic's focus on mundane activities such as eating, drinking, and reading distracts from Catherine's fight for life. Frederic's first trip to the café takes place early in the morning, amid uncertainty about whether Catherine will go into difficult labour.

I went in and stood at the zinc bar, and an old man served me a glass of white wine and a brioche. The brioche was yesterday's. I dipped it in the wine and then drank a glass of coffee.

'What do you do at this hour?' the old man asked.

'My wife is in labour at the hospital.'

'So I wish you good luck.'

'Give me another glass of wine.'

He poured it from the bottle slopping it over a little so some ran down on the zinc. I drank the glass, paid and went out (Hemingway, 1929, p. 279).

Frederic's first meal initiates a series of other visits to the café, during which he vividly describes his food and drink but barely touches upon his emotions. The detailed narrative of his gastronomic experiences, while Catherine struggles in the hospital, serves to alienate readers from Catherine's difficult situation. Frederic's subsequent visits to the café continue this trend of meticulous gastronomic description while avoiding the intense emotional experience of Catherine's struggle.

At two o'clock, I went out and had lunch. There were a few men in the café sitting with coffee and glasses of kirsch or marc on the tables. I sat down at a table. 'Can I eat?' I asked the waiter.

'It is past time for lunch.'

'Isn't there anything for all hours?'

'You can have *choucroute*.'

'Give me *choucroute* and beer.'

'A demi or a bock?'

'A light demi.'

The waiter brought a dish of sauerkraut with a slice of ham over the top and a sausage buried in the hot wine-soaked cabbage. I ate it and drank the beer. I was very hungry (Hemingway, 1929, p. 281).

These narratives are so specific and detailed that they overshadow Catherine's fight for life, with readers' attention pulled towards irrelevant everyday acts and away from the tragic unfolding of Catherine's death. Following his second visit to the café and upon his return to the hospital, Frederic witnesses Catherine's gruelling labour, the emergency caesarean section, and the death of their child. Even with the knowledge of Catherine's impending death, he continues his routine and leaves

for dinner following a nurse's suggestion. He describes his third visit to the café with even greater precision.

I sat down and asked the waiter what the *plat du jour* was.

'Veal stew - but it is finished.'

'What can I have to eat?'

'Ham and eggs, eggs with cheese, or *choucroute*.'

'I had *choucroute* this noon,' I said.

'That's true,' he said. 'That's true. You ate *choucroute* this noon.' He was a middle-aged man with a bald top to his head and his hair slicked over it. He had a kind face.

'What do you want? Ham and eggs or eggs with cheese?'

'Ham and eggs,' I said, 'and beer.'

'A demi-blonde?'

'Yes,' I said.

'I remembered,' he said. 'You took a demi-blonde this noon.'

I ate the ham and eggs and drank the beer. The ham and eggs were in a round dish - the ham underneath and the eggs on top. It was very hot and at the first mouthful I had to take a drink of beer to cool my mouth. I was hungry and I asked the waiter for another order. I drank several glasses of beer [...] I ordered another beer. I was not ready to leave yet. It was too soon to go back to the hospital. I tried not to think and be perfectly calm. The men stood around but no one was leaving, so they went out. I drank another beer. There was quite a pile of saucers now on the table in front of me (Hemingway, 1929, pp. 290–291).



Frederic's evasion of Catherine's loss is apparent in this final scene. He focuses on mundane dialogue and the detailed description of his gastronomic experience, encapsulating his efforts to incorporate Catherine's inevitable loss into everyday life. Tanner (2016) goes further to criticise this scene for its repetitive and dull gastronomic narrative, which prevents readers from fully accessing Catherine's tragic experience. Frederic uses these café visits as a form of escapism from the harsh reality of losing Catherine.

In conclusion, Hemingway's integration of gastronomic scenes in *AFTA* serves to illustrate several central themes. Literary scholars such as [Meyers \(2007\)](#), [Camastra \(2013\)](#), [Tanner \(2016\)](#), and [Lay Ng \(2022\)](#) have linked these gastronomic scenes to key themes, including survival instinct, camaraderie, happiness and spiritual relief, romance, the dichotomy between peace and war, and the evasion of emotional loss. In this thesis, understanding these themes facilitated the process of drawing conclusions and making connections between the TLSs used in TT1 and TT2 in relation to the GCSI context. The next section details the structure of *AFTA*, the distribution of GCIS in *AFTA*, and the categorisation system I have developed and applied for the GCIS included in my research data.

### ***AFTA*'s structure and distribution of GCIS**

For my research, I use the 2005 edition of *AFTA* published by Vintage Books in London, spanning 282 pages. I observed that Hemingway structured *AFTA* into five books, which together comprise 41 chapters. In my table below, I outline the chapter count for each book, the page numbers for each, and the percentage these pages represent of the total 282 pages. This approach helps me analyse the distribution and frequency of GCIS, providing further insight into their roles and Hemingway's thematic focus in *AFTA*.

<b>Books</b>	<b>Number of chapters per book</b>	<b>Number of Pages per book</b>	<b>Percentage of pages per book out of the overall page count in <i>AFTA</i></b>
Book 1	12	70	24.8%
Book 2	12	70	24.8%
Book 3	8	61	21.6%
Book 4	5	44	15.7%
Book 5	4	37	13.1%
<b>Total</b>	<b>41</b>	<b>282</b>	<b>100%</b>

Table 16: Overview of the number of books, chapters, and page counts in *AFTA*.

As demonstrated above, each of the first two books of *AFTA* has 12 chapters, making them the lengthiest in terms of chapter count. In contrast, book five is the shortest, with just four chapters. Book three comprises eight chapters, and book four consists of five. Regarding page length, the first two books are the most substantial, each spanning 70 pages. Collectively, they account for nearly 50% of *AFTA*. Despite having only eight chapters, book three is close to 22% of *AFTA*. The final two books, books four and five, combined, represent about 28% of *AFTA*. A detailed exploration of the books, chapters, and pages in *AFTA*, as demonstrated in the previous table, is essential to understanding its structural framework, narrative flow, and thematic emphasis. This exploration spotlights significant sections of *AFTA*. For example, book three, while shorter in chapter count, delves deeply into Frederic's experiences during the Caporetto retreat in the First World War against Germany. This retreat marks a defining moment in *AFTA*, highlighting Frederic's desertion from the Italian army and his ensuing pursuit of Catherine in Milan. With this insight, I paid close attention to the GCSIs in this book in my thesis analysis, examining how GCSIs intertwined with the progression of characters and the core themes of *AFTA*. Furthermore, in books one and two, the setting and tone establish the key themes, particularly emphasising camaraderie and survival instinct. Throughout

these initial chapters, I explore how GCSIs intertwine with the characters' progression and the core themes, understanding how these circumstances shape the characters' journeys and set the stage for their evolving dynamics. The interactions between Frederic and other characters in these books deepen the themes of camaraderie and survival instinct, significantly influencing the story's thematic depth and contributing to the narrative's initial development. This foundational exploration offers insights into the characters' motivations and their responses to the challenges they face, guided by my analysis of GCSIs. In book four, the unique narrative style, marked by a shift in perspective, highlights the themes of romance and the juxtaposition of war versus peace, significantly contributing to the overall narrative complexity. Finally, the conclusion in book five, offering a resolution, examines the portrayal of themes of happiness and spiritual relief, along with the evasion of emotional loss, providing a comprehensive view of *AFTA*'s thematic structure and character evolution, with a continued focus on how GCSIs are interwoven throughout.

To further illustrate how GCSIs intertwine with the narrative in *AFTA*, I have created the following table. This table details the distribution of GCSIs across the five books, showing the number of GCSIs I found in each book, alongside a reminder of the number of chapters in each book. It also includes the number of chapters featuring GCSIs and the percentage that the GCSIs in each book represent of the total GCSI count in *AFTA*. This detailed breakdown is to understand the prominence and influence of GCSIs within different sections of *AFTA*, directly aligning with the thematic and character developments I have previously explored.

<b>Books</b>	<b>Number of GCSIs per book</b>	<b>Number of chapters per book</b>	<b>Number of chapters with GCSIs per book</b>	<b>Percentage of GCSIs per book out of the overall GCSI count in <i>AFTA</i></b>
Book 1	202	12	9	16.7 %
Book 2	287	12	11	23.7 %
Book 3	240	8	5	19.8 %
Book 4	220	5	5	18.1 %
Book 5	262	4	4	21.7 %
<b>Total</b>	<b>1211</b>	<b>41</b>	<b>34</b>	<b>100 %</b>

Table 17: Overview of the distribution of GCSIs in *AFTA*.

As shown above, book two has the largest number of GCSIs, indicated in green, with nearly a quarter of the total number of GCSIs in *AFTA*. Surprisingly, the final book of *AFTA*, though brief, has the second largest number of GCSIs, accounting for over a fifth of the total number of GCSIs in *AFTA*. This significant presence of GCSIs, as previously elucidated, is particularly evident in Frederic's detailed portrayals of eating and drinking in a café, serving as his way of evading the grim reality of Catherine's condition. Books three and four contain about 20% and 18% of the total number of GCSIs in *AFTA*. However, as indicated in yellow, book one has the lowest number of GCSIs, with only 16% of the total number of GCSIs in *AFTA*, because this book primarily focuses on battlefield events rather than the characters' everyday lives. Notably, GCSIs appear in every chapter of the final two books. Despite being the shortest in *AFTA*, these books collectively encompass approximately 40% of the total GCSIs.

Overall, GCSIs are present in 34 out of the 41 chapters, amounting to over 80% of the chapter count. These chapters comprise more than 1,200 GCSIs. Notably, certain chapters are richer in GCSIs compared to others. During my analysis, I pinpointed the chapters with a significant

concentration of GCSIs. In the figure below, I illustrate the distribution of GCSIs across the 34 chapters that feature them in *AFTA*.

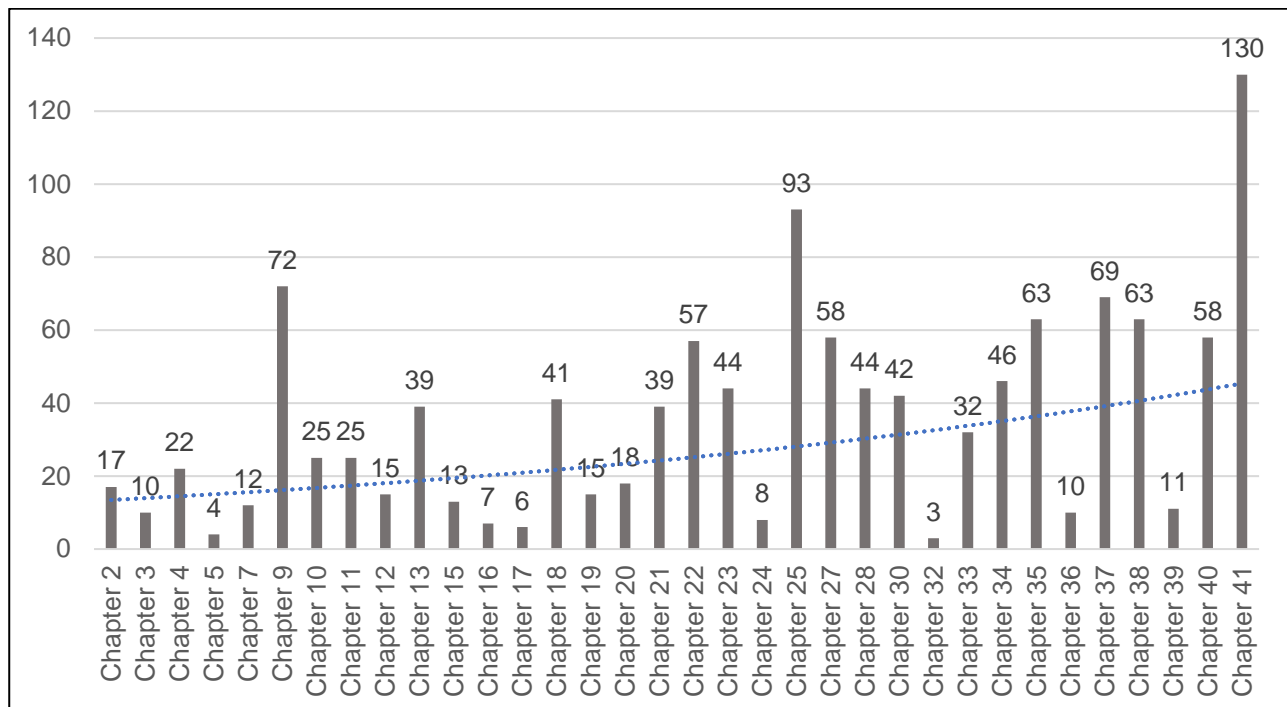


Figure 25: The number of GCSIs in each of the 34 chapters featuring GCSIs in *AFTA*.

As shown above, the distribution of GCSIs across chapters in *AFTA* is notably uneven. Chapters such as 25 and 41 are heavily populated with GCSIs, whereas chapters five and 32 contain only a few. The trendline on my figure further illustrates this unevenness, indicating a denser presence of GCSIs in the latter chapters compared to the earlier ones. As indicated earlier, this can be attributed to Hemingway’s initial focus on warfare rather than the characters’ daily lives. Additionally, it should be pointed out that the average number of GCSIs in the chapters featuring GCSIs in *AFTA* is around 35 GCSIs per chapter. I have determined the average number by dividing the total number of GCSIs in *AFTA* by the number of chapters that contained GCSIs ( $1211 / 34 = \text{Average } 35$ ). In the figure below, I have shown the chapters which had at least 35 GCSIs.

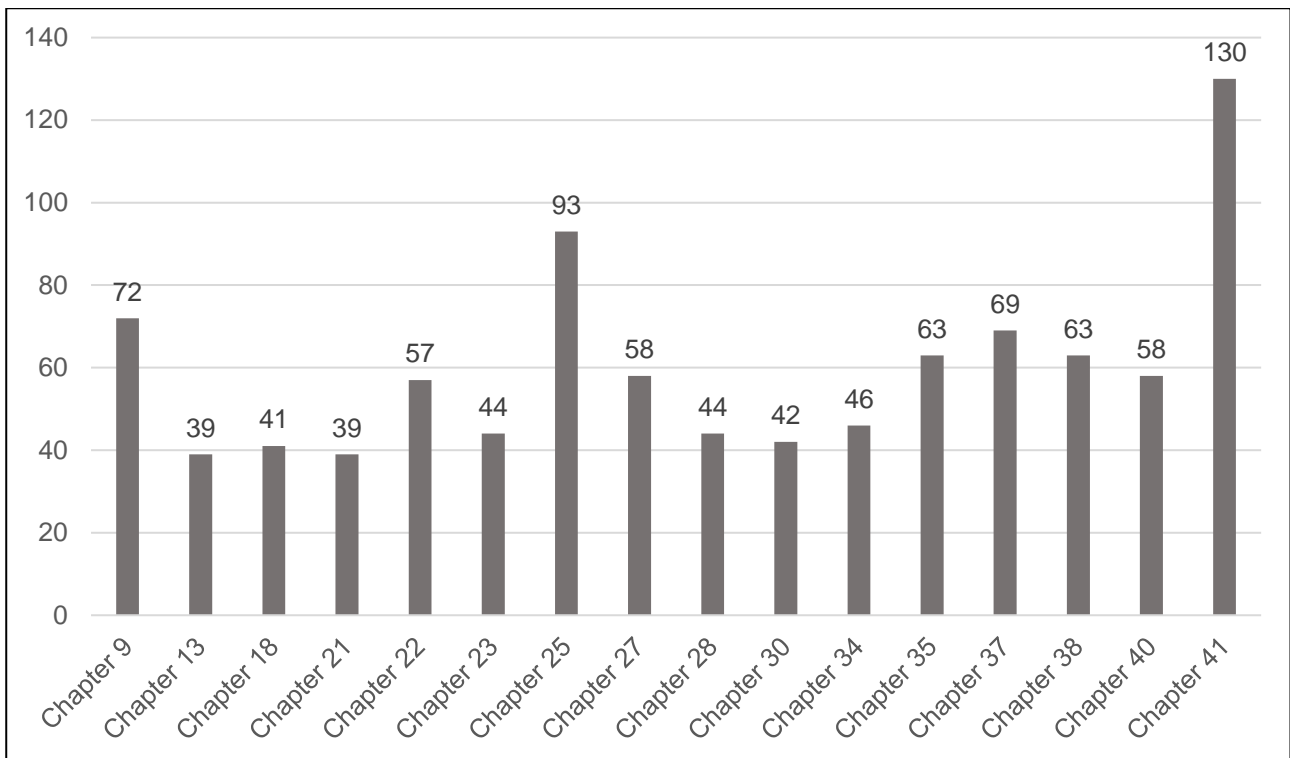


Figure 26: Chapters exceeding the average number of GCSIs per chapter in *AFTA*.

As demonstrated above, 16 chapters in *AFTA* surpassed the average count of GCSIs. Many of these chapters are found in the latter half of *AFTA*, notably starting from chapter 21. The predominance of GCSIs in this half deserves thoughtful consideration. Such a concentration may signify a narrative transition to more cultural or societal settings, underscoring the importance of gastronomy as the narrative advances. Moreover, in *AFTA*'s latter half, Hemingway seems to intensify character exploration, unveiling relational dynamics, all accentuated by gastronomic scenes. The concentration of GCSIs might also carry symbolic weight, echoing themes discussed earlier, such as romance, happiness, and spiritual relief, reflecting Hemingway's strategy to gradually engross readers in the characters' daily lives and culinary world. Contrasting chapters abundant in GCSIs with those that have fewer can illuminate narrative intricacies, highlighting the significance of GCSIs in crafting *AFTA*'s central themes and character development as the novel progresses.

In my thesis, I conducted a thorough examination of all 34 chapters in *AFTA* containing GCSIs. As detailed in my Methodology chapter, I meticulously extracted each ST excerpt with GCSIs and their corresponding translations in TT1 and TT2. I identified every GCSI in *AFTA*, aligning them

at the paragraph or dialogue level, and then categorised them by chapter for ease of analysis. This method ensured a holistic understanding of the TLSs applied to GCSIs in *AFTA*. My extensive research data for the thesis includes all ST excerpts with GCSIs and their corresponding translations in TT1 and TT2. For now, it is important to have an overview of the two Arabic translations of *AFTA* (TT1 and TT2) that I have selected for my research.

## **TT1 and TT2: An overview of structure and content**

In my Methodology chapter, I explained my decision to examine two Arabic translations of *AFTA* (TT1 and TT2) by different translators to identify and compare how these translators translate GCSIs. TT1, translated by Dr. Rehab Akawi, was published by Dar Al-Harf Al-Arabi Press in Lebanon in 2007. On the other hand, TT2, translated by Jalal Asmar, was released by Al-Ahlia Press in Jordan in 2016. I encountered a significant challenge in obtaining detailed information about the translators, as my direct inquiries to the publishers went unanswered. This difficulty in accessing translator information is a common obstacle in TS, especially for those exploring Arabic translations of literature. This issue is well-documented, as seen in [Bani Abdo's \(2015\)](#) analysis of stylistic elements in Arabic translations of *AFTA* and [Al-Mubarak's \(2021\)](#) examination of the culturally sensitive and controversial elements in Arabic translations of D.H. Lawrence's *Lady Chatterley's Lover*. Despite these obstacles, I found valuable insights into the translator of TT1, Rehab Akawi, in Al-Mubarak's study. Akawi, a Syrian translator, has made significant contributions by authoring and translating numerous medical and historical books. He is particularly renowned for translating a range of literary classics. His portfolio includes translations of William Shakespeare's *Hamlet*, *Othello*, and *Romeo and Juliet*, as well as *Wuthering Heights* by Emily Brontë, *Lady Chatterley's Lover* by D.H. Lawrence, *Gone with the Wind* by Margaret Mitchell, and *Crime and Punishment* by Fyodor Dostoevsky, among many others. However, Al-Mubarak criticises Akawi's translations for lacking stylistic precision to the ST. Al-Mubarak highlights that both experts and readers have denounced Akawi's translations, which are now subjects of scholarly studies that emphasise the challenges in translation work. Despite the critiques of Akawi's translations, I find examining his work beneficial for my study. My focus is not on

assessing the degree of stylistic precision to the ST, as in Al-Mubarak's study, but rather on exploring the various TLSs used by Akawi to translate GCSIs from *AFTA* in TT1.

Due to the very limited information on the translators of TT1 and particularly TT2, I have focused my analysis on exploring the content and structure of these two translations. My aim is to provide a comprehensive overview of TT1 and TT2. Both translations are available in printed versions, each featuring a unique structure and cover design. Below, I present a photograph of the front cover designs of TT1 and TT2, showcasing their distinct interpretations.



سلسلة أجمل الروايات العائليّة

إرنست همنغواي

# وداعاً للسلاح

إعداد وتحليل وتقديم  
الدكتور رهاب عكاوي



دار الكوفة العربيّة

E R N E S T H E M I N G W A Y

إيرنست همنغواي



# وداعاً أيّها السلاح

ترجمة: جلال اسمر  
مراجعة وتدقيق: خضر أبو الصيّن

الكلمة

Figure 27: The front covers of TT1 and TT2, respectively.

TT1 and TT2 have distinct front cover designs. TT1's cover features a wartime scene against a mountain setting, highlighting the war theme of *AFTA*. Meanwhile, TT2's cover accentuates the romance theme of *AFTA* by featuring what seems to be the protagonists, Catherine and Frederic. While translators typically lack the authority to choose the book cover, which is a decision usually made by the marketing team, these contrasting themes portrayed on the front covers of TT1 and TT2 suggest different target readers. TT1 caters to those drawn to war narratives, while TT2 appeals to romance enthusiasts. In addition to the portrayal of these themes, both covers prominently display Hemingway's name, the novel's title, and details of the translator and publisher in Arabic. TT1 exclusively presents Hemingway's name in Arabic, whereas TT2 subtly incorporates an English citation of his name, written in green at the cover's top, which might be for aesthetic rather than informational purposes. Although usually a decision of the marketing team, the choice to feature Hemingway's name solely in Arabic on TT1, in contrast to the dual-language approach on TT2, might also suggest different cultural and linguistic approaches for each version. The subtle English citation on TT2 could be an attempt to appeal to bilingual readers. Overall, the prominent display of Hemingway's full name in Arabic at the top of both covers indicates a dedication in both TT1 and TT2 to giving credit to the ST author.

When translating the title of *AFTA*, an aspect which may also have been influenced by the marketing team, both TT1 and TT2 chose to translate the word *arms* as 'السلح' (weapon). This choice misses the English title's play on the word *arms*. In its English form, *arms* can signify both weapons and human embrace, integrating *AFTA*'s central themes of war and romance. However, in both TT1 and TT2's Arabic interpretations of the title, the emphasis leans heavily towards the weaponry connotation, highlighting the challenges of conveying layered interpretations across different languages, including English and Arabic. The front covers of TT1 and TT2 also provide distinct acknowledgements for their translators. TT1 gives comprehensive recognition to Dr Rehab Akawi, detailing his role in preparing, analysing, and presenting the translation. His academic title, *Doctor*, is also included, showcasing respect for his credentials. Conversely, TT2's cover acknowledges both

a translator and a reviser, indicating a teamwork-driven approach to the translation. These differences in acknowledgement hint at varying values and preferences in the publishing approach, possibly tailored to different reader expectations. TT1's cover prominently positions Dr. Akawi, suggesting a thorough and expert-driven translation. By including his title, there is an implied assurance of the translation's reliability. On the other hand, TT2's dual-credit approach might be interpreted in several ways. It could indicate the publisher's preference for a comprehensive, collaborative review process or suggest that TT2 received further enhancements or abridgements. This detailed acknowledgement in TT2 can assure discerning readers of the publisher's commitment to a meticulous translation process. These varied acknowledgements on TT1 and TT2 demonstrate that translated literary texts are valued and acknowledged differently across various Arabic-speaking regions.

The distinct front cover designs and translator acknowledgements of TT1 and TT2 exemplify how these translations, unified by Modern Standard Arabic (MSA), adapt to the specific cultural contexts of Lebanon and Jordan, where they were published. Arabic, recognised as an international language, serves as a unifying medium across the Arab world, yet it encompasses significant regional diversity. MSA, as described by scholars such as [Ghazala \(2008\)](#), bridges the formality of Classical Arabic and the accessibility of Colloquial Arabic, making it the preferred linguistic choice for translated literary texts. Despite this linguistic commonality, TT1 and TT2 reveal how regional cultural contexts influence translation practices. For instance, the contrasting front cover themes of TT1 and TT2 reflect these regional differences and their communicative aims. TT1, published in Lebanon, features a wartime scene, potentially appealing to readers with an interest in conflict-centred narratives, whereas TT2, published in Jordan, features a romantic theme, which resonates more with readers drawn to emotional narratives. While these choices may be influenced by marketing teams, they also align with [Schäffner's \(2001\)](#) functionalist approach, which emphasises the need to tailor translations to the expectations of the reader. The translator acknowledgements further highlight regional differences. TT1 provides detailed recognition of Dr. Akawi's academic credentials, reflecting Lebanon's cultural emphasis on translation as a scholarly and intellectual

pursuit. In contrast, TT2 provides collaborative recognition of both a translator and a reviser, reflecting Jordanian norms that prioritise teamwork and quality assurance. These practices underscore the interplay between regional cultural contexts, shaping how translation is perceived and practised within the Arabic-speaking world. By examining these regional differences, my analysis supports Schäffner’s view of translation as a context-sensitive activity embedded within broader cultural frameworks. While MSA provides a linguistic standard, its application varies significantly depending on specific cultural contexts. Recognising Arabic as both an international language and one that encompasses regional diversity enhances our understanding of GCSI translations. This perspective allows for a detailed analysis of the strategies used by translators to meet the expectations of diverse readerships across the Arabic-speaking world, ultimately shaping the interpretation of translated literary texts. In light of these observations, the table below offers a comparative overview of the publication years, page counts, and other structural details of TT1 and TT2, further illustrating how regional differences shape translation practices.

<b>Reference in this thesis</b>	<b>Edition used in the thesis</b>	<b>Page count</b>	<b>Length of preface</b>	<b>Number of book sections</b>	<b>Number of chapters in each TT vs. number of chapters in the <i>AFTA</i> ST</b>
<b>TT1</b>	First (2007)	400	32	Five — in line with the <i>AFTA</i> ST	41/41
<b>TT2</b>	Third 2016 (First published in 2010)	343	3	Does not indicate book sections — at variance with the <i>AFTA</i> ST	40/41

Table 18: Overview of TT1 and TT2, showcasing their publication year, page count and other structural details.

As shown above, TT1 and TT2 exhibit clear similarities and differences in their publication and structural details. Significantly, both TT1 and TT2 that I have selected for my thesis are publications of the 21st century and continue to be accessible to today’s readers. This is crucial for my research,

which centres on newer versions of *AFTA*, sidelining comparisons with other versions from the 20th century that are currently not in frequent circulation. By focusing on modern versions, I intend to spotlight current trends in translating GCSIs, which may contrast with earlier versions. Given that today's readers primarily interact with these newer versions, this research gains added relevance. It offers a deep dive into how contemporary Arabic translations translate GCSIs from literary texts such as *AFTA*.

In terms of the content of TT1 and TT2, it is worth noting that TT1 is longer than TT2, which suggests that TT1 has possibly retained most of the content from *AFTA* while TT2 might have opted for more omissions. Additionally, TT1 features a substantial 32-page preface delving into Hemingway's life, his body of work, and an overview of *AFTA*. Conversely, TT2 offers a concise 3-page preface, primarily summarising *AFTA*. These differences in length and preface content between TT1 and TT2 highlight distinct translation and editorial approaches. The greater length of TT1 may hint at a dedication to maintaining the entirety of *AFTA*'s content, or it could suggest a more interpretive translation approach, perhaps with added explanations to guide Arabic-speaking readers. TT1's extensive preface seeks to familiarise readers with Hemingway's universe, offering a thorough introduction to the author and his works. This approach seems tailored for readers less acquainted with Hemingway or Western literature. Meanwhile, the brevity of TT2's preface suggests an assumption that its readers might already have some knowledge of Hemingway, or it might be an editorial choice to plunge readers directly into the novel without much preamble. Such contrasts between the two translations emphasise that translation extends beyond mere linguistic conversion; it is a process deeply moulded by anticipated reader expectations and demands.

Additionally, TT1 and TT2 showcase contrasting structural approaches to *AFTA*'s translation. TT1 remains close to the ST's layout, preserving the division into 41 chapters and their respective book sections, offering a reading experience that closely resembles the English version. On the other hand, TT2 takes liberties with the structure, merging two distinct chapters (chapters 40 and 41), thereby presenting a condensed version with only 40 chapters and omitting the delineation of book sections. Such a decision in TT2, especially the amalgamation of the last two chapters, could potentially alter the pacing, character development, or even the narrative emphasis of *AFTA*. This

structural variance underscores the complex choices translators and revisers face, particularly the choice between remaining close to the ST or considering linguistic, cultural, and publishing constraints. It also raises questions about the potential impact of these decisions on a reader's comprehension and appreciation of Hemingway's work in its translated form.

The overview I have provided above serves a role in highlighting and contrasting the different aspects of TT1 and TT2, encompassing their layout, cover designs and structure. This examination elucidates the distinct characteristics and thematic focuses of each TT and visually presents these elements, allowing us to vividly perceive the contrasts and parallels. Through this comparative lens, the overview enhances our comprehension of the deliberate editorial choices and publishing decisions, fostering a deeper engagement with the material. As articulated in my Methodology chapter, my structured analytical approach involves an examination of ST excerpts with GCSIs from *AFTA* and their corresponding translations in TT1 and TT2. Within TT1 and TT2, my focus is on excerpts corresponding to ST excerpts from *AFTA* that included GCSIs. These were systematically identified and aligned at the paragraph or dialogue level and then segmented by chapter to facilitate the analysis. This method guaranteed a profound understanding of the TLSs used to translate GCSIs in *AFTA* within TT1 and TT2. For now, it is important to return to the various types of GCSIs I have identified, and to apply them to my analysis of the ST excerpts with GCSIs in *AFTA*.

### **Types of GCSIs in *AFTA***

Following the GCSI categorisation approach detailed in my Methodology chapter, I have thoroughly examined the various GCSI types present in *AFTA*. As identified in my Methodology chapter, I have developed a categorisation approach for GCSIs based on insights drawn from two prominent studies in the area of GCSIs in literary translation by Oster and Molés-Cases (2016) and Marco (2019). This approach encompasses 11 semantic types of GCSIs in literary text, which I have outlined in Table 11 in the previous chapter. When applied to the analysis of ST excerpts with GCSIs in *AFTA*, my research shows that only ten out of the 11 have significantly featured in *AFTA*. These include *foodstuff proper* (food and drinks), names of meals and eating places, among others. To enhance

readability and facilitate differentiation between the ten types of GCSIs that have significantly featured in *AFTA*, I have assigned a unique colour to each type. In the following table, I have illustrated these ten types of GCSIs that have significantly featured in *AFTA*. I have provided a reminder of these ten types of GCSIs and have placed them alongside their designated colours. Additionally, I provided representative examples drawn from *AFTA* for each type.

	Types of GCSIs, as featured in <i>AFTA</i>	Assigned colour	Example from <i>AFTA</i>
1	Foodstuff proper	Blue	"I sat with a friend and two glasses drinking a bottle of <b>Asti</b> , [...] That night in the mess after the <b>spaghetti course</b> , ..." (Hemingway, 1929, p. 6).
2	Names of meals	Dark red	"Sometimes still pleasant and fond and warm and <b>breakfast</b> and <b>lunch</b> " (1929, p. 13).
3	Eating places	Purple	"I would like to eat at <b>the Cova</b> " (1929, p. 36). "We went to dinner at <b>Biffi's</b> or <b>the Gran Italia</b> and sat at the tables outside on the floor of the Galleria" (1929, p. 101).
4	Food/drink properties	Orange	"The wine, <b>clear red</b> , <b>tannic</b> and <b>lovely</b> " (1929, p. 6).
5	Eating/drinking utensils	Red	" <b>The fork</b> , <b>the grass-covered gallon flask</b> " (1929, p. 6).
6	Food/drink portions	Yellow	" <b>Two glasses</b> , <b>a bottle of Asti</b> , <b>the loose strands</b> " (1929, p. 6).
7	Ways of eating/drinking	Green	" <b>[E]veryone ate very quickly and seriously [...], using a continuous lift and sucking into the mouth</b> " (1929, p. 6).
8	Sensations	Grey	"I explained, <b>winefully</b> , how we did not do the things we wanted to do" (1929, p. 12).
9	People serving food	Gold	"The <b>waiters</b> came in and out and... and after we decided that we liked the Gran Italia best, George, <b>the head-waiter</b> , saved us a table. He was a fine <b>waiter</b> [...] They had no <b>wine waiters</b> because of the war" (1929, p. 101).
10	Metaphorical GCSIs	Dark blue	"I asked the man <b>with the garlic</b> " (1929, p. 75).

Table 19: GCSI Key for subsequent tables, illustrating the GCSI types that have significantly featured in *AFTA* and the corresponding colours I designated for each.

Using a colour-coding system, as illustrated above, I have differentiated between the ten types of GCSIs that have featured in *AFTA*. This colour-coding system simplified the identification of GCSI types in the examined excerpts from *AFTA* and subsequently facilitated the analysis process by drawing inferences from the TLSs used for each GCSI type. To ensure clarity and consistency, I have applied the various colours to the GCSIs in the ST excerpts from *AFTA* and mirrored these colours in the corresponding translations of TT1 and TT2. Table 21 below gives an example of my approach in action:

Chapter	Identifier	Excerpt
AFTA, chapter 2	ST excerpt containing GCSI(s)	Later, below in the town, I watched the snow falling, looking out of the window of the bawdy house, the house for officers, where I sat with a friend and <b>two glasses drinking a bottle of Asti</b> [...] That night in the mess after <b>the spaghetti course</b> , which everyone <b>ate very quickly and seriously, lifting the spaghetti on the fork</b> until <b>the loose strands hung clear then lowering it into the mouth</b> , or else <b>using a continuous lift and sucking into the mouth</b> , helping ourselves <b>to wine</b> from <b>the grass-covered gallon flask</b> ; it swung in a metal cradle and you pulled the neck of <b>the flask</b> down with the forefinger and <b>the wine, clear red, tannic and lovely, poured out into the glass held with the same hand</b> ; after this course, the captain commenced picking on the priest (Hemingway, 1929, p. 6).
TT1, chapter 2	Corresponding translation in TT1	والأيام تمضي ونحن لا نزال بالمدينة، وفي مرة كانت الثلوج تتساقط وأنا أرقبها من نافذة ماخور الضباط، حيث كنت أجلس مع أحد الرفاق، وأمامنا <b>فدحان وزجاجة من الخمر</b> . وعندما أطللنا من النافذة رأينا الثلوج تتساقط بطينة ثقيلة، فأدركنا أن نهايتها قد دنت في ذلك العام؛ ولم نكن قد استولينا بعد على الجبال الواقعة في أعالي النهر؛ ولا على أية جبال أخرى خلفه؛ فأرجأنا ذلك كله إلى العام الاتي [...] في تلك الأمسية؛ جلسنا في غرفة الطعام حيث جرت بيننا مباراة في أكل <b>المكرونه التي التهمناها على عجل وفي نهم؛ فكان نفر منا يرفعها فوق الشوكه حتى تتدلى أطرافها في وضوح؛ ثم يدنيها من فمه ويلقي بها فيه؛ والنفر الأخر يرفعها بسرعة ودون انقطاع ثم يمتصها؛ وشربنا الخمر من زجاجة مغطاة بالعشب تتأرجح في مهد معدني؛ تنتزع غطاءها بسبابتك؛ و<b>ثم تملأ الكأس باليد نفسها؛ فإذا الخمر في الأقداح قان شهى</b>. وبعد أن فرغنا من هذه المباراة، بدأ الكابتن يسخر من القسيس (Akawi, 2007, p. 40).</b>
	Back translation	Days passed while we were still in the city, and once it snowed, I watched it from the window of the officers' brothel, where I was sitting with one of



		<p>the comrades, and in front of us were <b>two cups</b> and <b>a bottle of wine</b>. When we looked out the window and saw the snow falling slowly and heavily, we realized that it had come to an end that year; we had not yet captured the mountains high in the river nor any other mountains behind it, so we postponed it all to the next year.</p> <p>[...] That evening, we sat in <b>the dining room</b> where we had a competition in <b>eating the pasta</b> that <b>we had hastily devoured and voraciously</b>: one of us <b>lifted it over the fork so that its ends dangled clearly, then lowered it into his mouth and threw it into it, the other lifted it quickly and without interruption and then sucked it, and we drank wine</b> from <b>a bottle covered with grass</b> that swings in a metal cradle, <b>you pluck its lid with your index finger, and then you fill the glass with the same hand</b>. So <b>the wine</b> in <b>the cups</b> is <b>dark red</b> and <b>delicious</b>. After we finished this competition, the captain started making fun of the priest.</p>
TT2, chapter 2	<b>Corresponding translation in TT2</b>	<p>شاهدت تساقط الثلوج مرة أخرى، في غير هذا المكان، في قلب المدينة، كنت أجلس مع ضابط من أصدقائي، أطل من نافذة بيت الدعارة، وفجأة حيث كنت أجلس مع أحد الرفاق، وفجأة غمر الثلج كل شيء وأدركت أنا وصديقي الضابط أن كل شيء قد انتهى بالنسبة للسنة الحالية، وأن الحرب ستهدأ قليلاً ... وفي المساء ذاته، <b>بعد تناول وجبة "المعكرونة"</b> المعتادة، التي <b>كان كل منا يلتهمها بشهية</b>، شرع القائد في دعاباته الساخرة، مصوباً سهام لسانه إلى القس الطيب القلب (Asmar, 2016, p. 13).</p>
	<b>Back translation</b>	<p>I watched the snow fall again, in a different place, in the heart of the city. I was sitting with a friend officer, looking out the window of the brothel. I was sitting with one of my colleagues, and suddenly, snow covered everything. My friend, the officer, and I realised that everything was over for the current year and that the war would calm down a little</p> <p>[...] That same evening, after <b>having the usual "pasta" meal, which each of us devoured with appetite</b>, the commander began his sarcastic jokes, pointing his arrows at the kind-hearted priest.</p>

Table 20: Illustration of the colour-coding system I applied to the GCSI types in *AFTA*, demonstrated with an excerpt from chapter two and its translations in TT1 and TT2.

As shown above, and with support from my GCSI key in Table 19, the second and fourth rows, for example, show their corresponding Arabic translations in TT1 and TT2 and indicate, by colour, the type of GCSI that is in evidence. For example, I marked both the GCSI 'Asti' and its corresponding translation in TT1, 'الخمير', in blue, which corresponds to the GCSI type *foodstuff proper*. Following the categorisation of the GCSIs and their corresponding translations, as demonstrated in the preceding table, I have embarked on the second stage of my analysis. The second stage aimed to gain a

thorough understanding of the TLSs used to translate the *AFTA* GCSIs by examining all ST excerpts containing GCSIs from *AFTA* and their corresponding translations in TT1 and TT2.

In this chapter, I provided an in-depth overview of my initial findings, organised in a manner that promotes clarity and deep analysis of GCSIs in *AFTA*. I highlighted the multi-layered significance of GCSIs within *AFTA*, moving beyond their descriptive roles to emphasise their symbolic resonance. Hemingway's mastery is evident in how he uses GCSIs as a vehicle to convey a wide range of human experiences in a wartime setting, spanning the themes of camaraderie, romance, sorrow, and evasion. Furthermore, I contrasted the two Arabic translations, TT1 and TT2, revealing the distinct decisions made in the overall representation of *AFTA*. Differences, which are manifest in elements ranging from cover designs to content structure, suggest variations in perceived reader expectations and underscore the complex challenges translators encounter. The act of translation, as the general structure and content of TT1 and TT2 suggest, extends beyond linguistic adaptation and is influenced by a confluence of cultural, thematic, and even publishing considerations. Through the systematic categorisation of GCSIs, I have illustrated the visual differentiation I applied to the GCSIs in my research data. This approach, with its colour-coded distinctions, not only enhanced the clarity of the comparative analysis in my research but also accentuated the subtleties of TLSs, offering clearer insights into the choices and challenges faced by translators. As I transition to the next chapter, I intend to delve deeper into these preliminary insights, exploring the particular TLSs used to translate the GCSIs featured in a narrative as culturally and thematically dense as *AFTA*.

## CHAPTER FIVE

### **The translation local strategies used for GCSIs in TT1 and TT2: Analysis and discussion**

In the previous chapter, I offered a profound exploration into the multi-layered significance of GCSIs within Hemingway's (1929) *A Farewell to Arms (AFTA)*, providing a comprehensive overview that transcended their mere descriptive roles to underscore their symbolic resonance. The analysis illuminated how Hemingway skilfully utilises GCSIs as a vehicle to convey a rich tapestry of human experiences, encompassing camaraderie, romance, sorrow, and evasion, thereby showcasing the narrative's depth and complexity. A critical comparison between the two Arabic translations, TT1 and TT2, revealed the distinct decisions made in their production, shedding light on the diverse representation of *AFTA*. These variations, evident in elements ranging from cover designs to content structures, indicated differences in perceived reader expectations, thereby highlighting the challenges translators face. I also highlighted that the act of translation extends beyond mere linguistic adaptation, influenced by a combination of cultural, thematic, and even publishing considerations. The systematic categorisation and visual differentiation of GCSIs in the data not only enhanced the clarity of analysis in my research but also brought to the fore the subtleties of TLSs, providing clearer insights into the intricacies faced by translators. The chapter, therefore, sets the stage for an in-depth analysis and discussion of the specific TLSs used to translate GCSIs from culturally dense narratives such as *AFTA*.

Building on these insights, the current chapter provides an in-depth discussion of the TLSs used for GCSIs in the Arabic translations, TT1 and TT2, of *AFTA*. Aligning with my research aims and objectives, this chapter addresses the types of TLSs used in TT1 and TT2, the implications and consequences of these TLSs, and the broader insights they offer into the GCSI translations. By exploring these aspects, this chapter contributes to comprehensively understanding the TLSs used for translating GCSIs in these two Arabic translations of *AFTA*. I have divided this chapter into three main sections, with the first section providing a comprehensive overview of the observed TLSs in

TT1 and TT2. I have discussed these TLSs within three groups: source-orientating, target-orientating, and neutralising TLSs, following the refined TLS taxonomy I developed based on the works of Pedersen (2005, 2007, 2011), Dukmak (2012) and Marco (2019), as outlined in Chapter Two. The current chapter also provides comparisons of the utilisation rates of the TLSs used for GCSIs between TT1 and TT2. The second section focuses on the specifics of source-orientating TLSs, enriched with examples that clarify the translators' decisions in maintaining the cultural specificity of GCSIs in TT1 and TT2. The final section offers an in-depth exploration of target-orientating TLSs, again supplemented by examples that elucidate the translators' approaches in adapting GCSIs to the cultural context of the target readers. Thus, this chapter discusses the TLSs used to translate GCSIs in TT1 and TT2, focusing on source-orientating and target-orientating TLSs to allow for comparisons and set the stage for a detailed analysis of neutralising TLSs. This forthcoming exploration, dedicated to expanding our comprehension of the neutralising TLSs used to translate GCSIs in TT1 and TT2, will be elaborated in the next chapter (Chapter Six).

## **TT1 and TT2: An overview of the translation local strategies used**

As identified in Chapters One and Two, I use the term translation local strategy/strategies (TLS/TLSs) as specific strategies for translating CSIs/GCSIs within text segments. I also highlighted that translating CSIs or GCSIs is influenced by broader thematic and cultural contexts, making the separation of translation global strategy (TGS) used for the entire ST and TLS impractical. In my research, TGS and TLS are interconnected aspects of a translation process, shaped by the cultural specificity of the ST, the target reader's cultural context, and the function of the TT. Given the interconnection between TGSs and TLSs, my analysis of the TLSs used to translate GCSIs from *AFTA* in TT1 and TT2 covers both the overarching TGSs for the entire *AFTA* ST and the specific TLSs for individual GCSIs. Integrating both TGSs and TLSs is crucial for a comprehensive understanding of translation, as it includes strategies for the entire ST and tailored strategies for specific challenges. Implementing this approach in my analysis provides a thorough understanding of GCSI translation in *AFTA*, as translated in TT1 and TT2, by merging broad strategies with detailed

insights. I also identified in my refined taxonomy in Chapter Two a categorisation approach that I adopt for the TLSs, dividing them into three groups: source-orientating, target-orientating and neutralising. Source-orientating TLSs tend to provide translations that are close to the ST GCSIs, maintaining their cultural specificity, while target-orientating TLSs tend to adapt GCSIs to fit the target reader's cultural context. Neutralising TLSs neither fully maintain the cultural specificity of the ST GCSIs nor overtly adapt them for the target reader.

Upon examining the TLSs used by the translators to translate GCSIs from *AFTA* in TT1 and TT2, I have identified nine TLSs that have been significantly used in each TT. In line with the TLS categorisation approach I adopted to formulate my refined taxonomy of TLSs for GCSIs, I have divided these nine TLSs into three groups. These include source-orientating, target-orientating and neutralising TLSs, with the neutralising TLSs being the largest group of TLSs. Source-orientating TLSs include *adjusted retention* and *literal translation*, while target-orientating TLSs include cultural substitution by transcultural GCSIs or TC GCSIs. Neutralising TLSs include omission, generalisation, addition, specification, synonymy, and explanation. Although all nine of the TLSs used in TT1 and TT2 played a significant role in translating GCSIs from *AFTA*, the rates at which they were utilised have differed between the two TTs. This means that the extent to which each TLS has been utilised varied between TT1 and TT2 when translating the GCSIs from the *AFTA* ST. In this section, I provide a comprehensive overview of the nine TLSs, emphasising the differences in their utilisation rates between TT1 and TT2. This overview aims to provide contextual insights, contributing to a comprehensive understanding of the TLSs used by the translators and the impact of their choices on the given translations of GCSIs. It also sets the stage for my forthcoming exploration of each group of TLSs and the implications and consequences they have on conveying the narrative structure and cultural specificity of *AFTA*. In this overview of the TLSs, I have initially illustrated the TLSs that have been significantly used in each TT. This is followed by a comparative discussion of their utilisation rates across both TTs, during which I share the observations that have emerged. In the figure below, I illustrate the utilisation rate for each of the nine TLSs, as utilised in TT1.

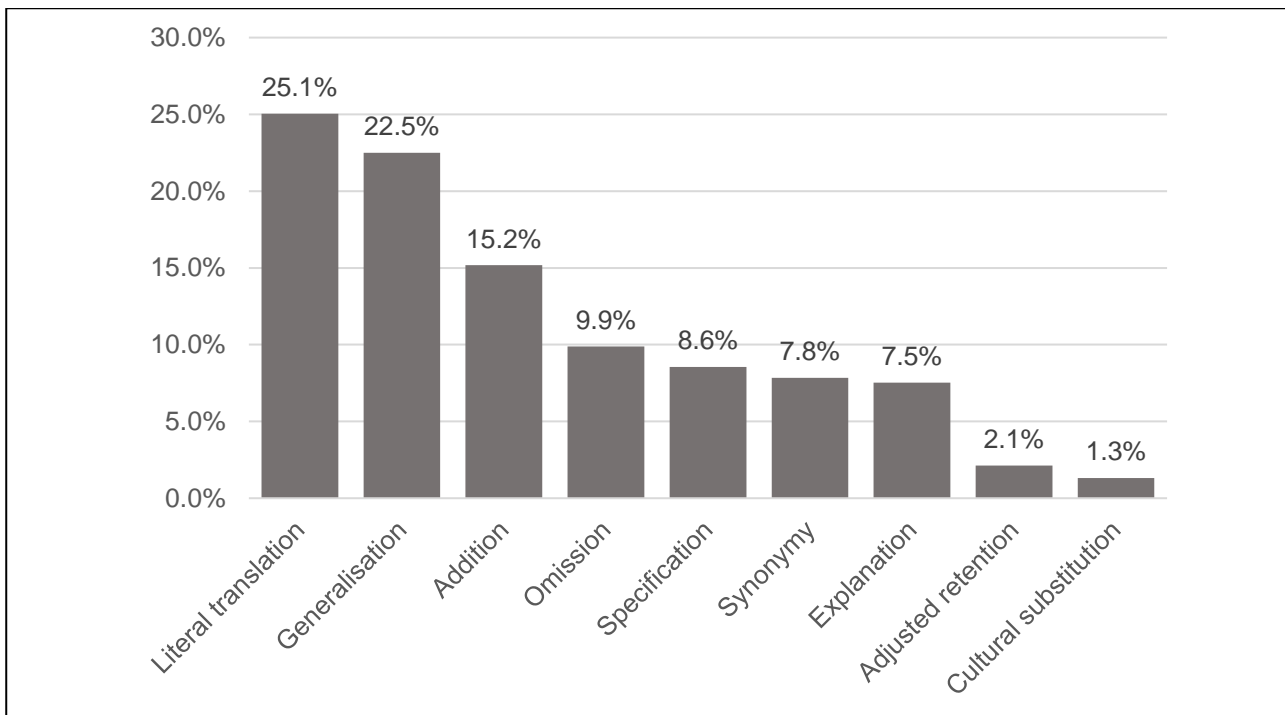


Figure 28: TLSs used to translate GCSIs in TT1, in descending order by utilisation rate.

The nine TLSs used to translate GCSIs from *AFTA* exhibit varying utilisation rates in TT1, with literal translation, generalisation, and addition having higher utilisation rates than other TLSs, at 25%, 22.5% and 15%, respectively. The most dominant TLS, literal translation, aims to closely replicate the GCSIs into Arabic without major alteration, showcasing a dedication to the *AFTA* ST. Generalisation, ranking second in the list, involves using broader or more universally recognised terms in the TL, thus reducing the cultural specificity of the ST GCSIs to make the TT more universally relatable. The third prominent TLS, addition, involves incorporating extra words or phrases in the TT. While addition might sometimes lead to deviations from the ST, it plays crucial roles: providing clarity on GCSIs, compensating for subtleties that could be missed during translation, and enhancing the TT's readability for the target readers. Collectively, these TLSs highlight the translator's overarching TGS in his translations of GCSIs. They also highlight the challenge the translator encounters in remaining close to the ST while ensuring clarity for the intended readers. Beyond the dominant use of *literal translation*, *generalisation* and *addition*, other TLSs are used, albeit more moderately. Neutralising TLSs such as *omission*, *specification*, *synonymy*, and *explanation* appear with moderate utilisation rates. However, it is noteworthy that two particular

TLs, including *adjusted retention* and cultural substitution, are sparingly used in TT1. *Adjusted retention*, a TL that preserves the GCSIs while transcribing their phonetic form using the Arabic Alphabet, is fundamentally source-orientating. Conversely, *cultural substitution*, which involves replacing the ST GCSI with a culturally suitable counterpart for the target readership, leans heavily towards target-orientation.

The minimal utilisation of these two extreme TLs reveals the translator's inclination towards a neutralising TGS, with a preference for TLs such as *generalisation*, *addition*, and *omission*. However, this neutralising TGS contrasts with the pronounced use of *literal translation*, a TL that involves remaining closely aligned with the ST. Overall, while TT1 prominently uses neutralising TLs, it still exhibits a strong inclination towards source-orientating TLs, with *literal translation* being the most predominant. In line with the TL categorisation approach I adopted to formulate my refined taxonomy of TLs for GCSIs, the TLs used in TT1 encompass two source-orientating TLs, six neutralising TLs, and one target-orientating TL. In the figure below, I visually delineate where these TLs fall in terms of the *source-to-target orientation spectrum*. This spectrum, as identified in Chapter One, relates the TLs to either of two extreme TGSs that translators generally follow in their translations of CSIs.

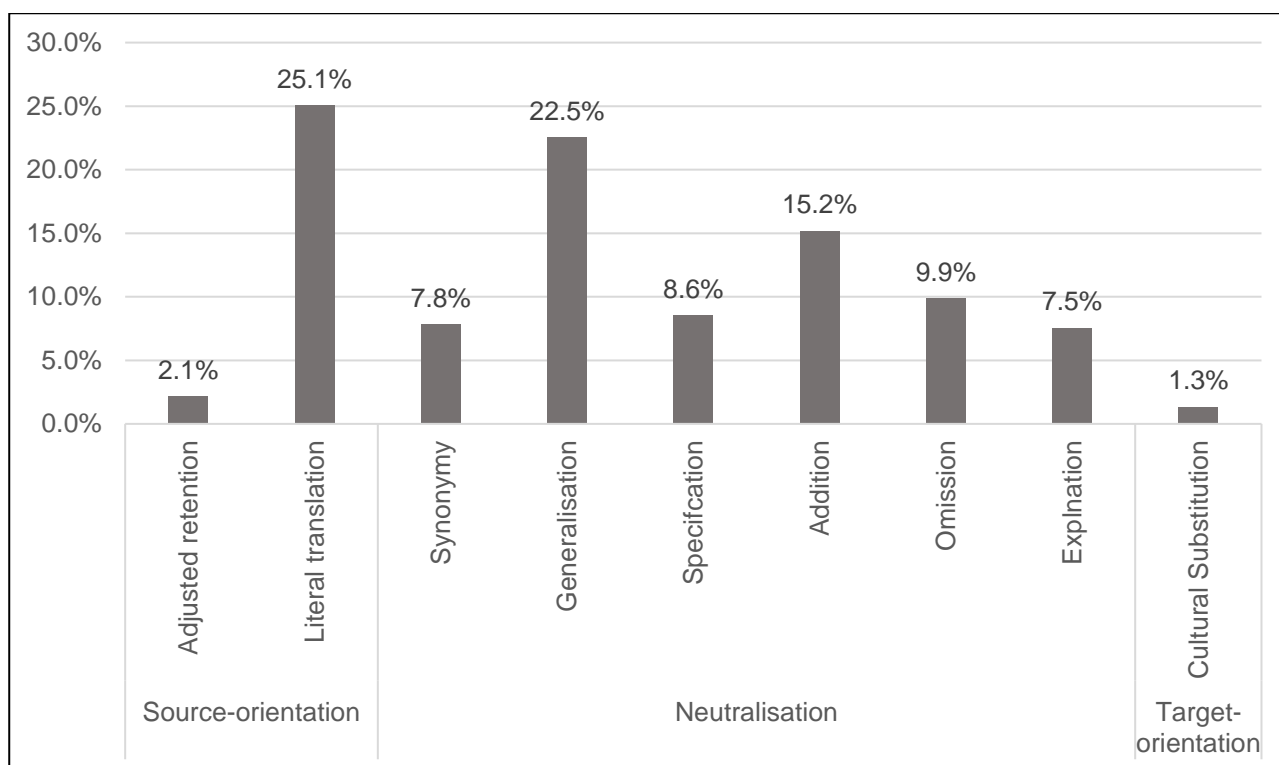


Figure 29: The TLSs used to translate GCSIs from *AFTA* in TT1 positioned along the source-to-target orientation spectrum.

The source-orientating TLSs in TT1 include *adjusted retention* and *literal translation*, constituting around 27% of the overall utilisation rates of TLSs. The second, and notably the most dominant group of TLSs, integrated six neutralising TLSs: *synonymy*, *generalisation*, *specification*, *addition*, *omission*, and *explanation*. This broad group of TLSs encapsulated 71.5% of the overall utilisation rates of TLSs. Their high cumulative percentage indicates a notable tendency towards neutralising TLSs. The third and final group, marking the use of target-orientation, singularly featured *cultural substitution*. Despite its importance as a target-orientating TLS, it was scarcely used, accounting for a mere 1.3 % of the overall utilisation rates of TLSs in TT1. This hierarchical distribution of TLSs underscores a significant preference for neutralising TLSs, a moderate inclination towards remaining close to the ST, and a minimal shift towards catering explicitly to the target readership.

The nine TLSs discussed earlier have also been featured in TT2. However, the utilisation rates of these TLSs and their distribution along a spectrum of source-to-target orientation are somewhat different in TT2. For instance, *literal translation*, a dominant TLS in TT1, ranks third in the



TLSS featured in TT2, indicating a noticeable difference in how the two translators approached the GCSI translation in each TT. In the figure below, I show the nine TLSS used to translate GCISs from *AFTA*, in descending order by their utilisation rates in TT2.

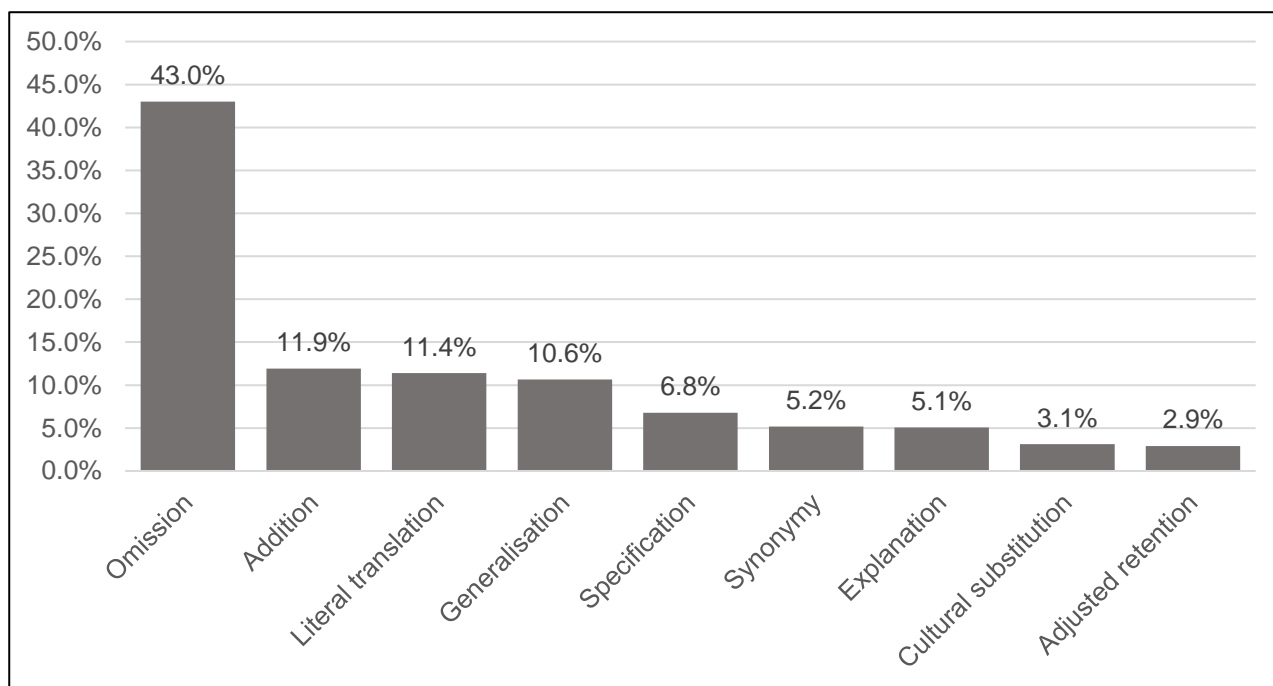


Figure 30: TLSS used to translate GCISs in TT2, in descending order by utilisation rate.

A distinct pattern emerges from the use of TLSS to translate GCISs in TT2. The predominant TLSS is *omission*, indicating an intentional exclusion of certain ST GCISs from TT2. Such a choice is seen by scholars such as Pedersen (2005) and [Dukmak \(2012\)](#) as a neutralising TLSS because it neither aligns closely with the ST nor caters specifically to the target readers. Pedersen identifies two cases for *omission*: one arises from the translator's genuine challenge with a GCIS, and the other stems from what he critiques as "laziness" (Pedersen, 2005, p. 9). In the latter case, the translator might overlook certain GCISs to avoid the intricate task of translating them. However, my research challenges this perceived neutrality of *omission*, suggesting that it has significant implications for GCISs' representation in the TT, as will be detailed in the next chapter. Beyond the dominant use of omission, TT2 also exhibits a moderate use of *addition*, *literal translation*, and *generalisation*, with respective rates of 11.9%, 11.4% and 10.6%. Using these TLSS suggests the translator's attempt to

remain close to the ST while ensuring clarity for the intended readers. Other neutralising TLSs, such as *specification*, *synonymy*, and *explanation*, are used with even less moderate utilisation rates of 6.8%, 5.2% and 5.1%, respectively. The dominant use of neutralising TLSs in TT2 is further justified by the translator’s minimal utilisation of the two extreme TLSs: *adjusted retention*, a fundamentally source-orientating TLS and cultural substitution which leans heavily towards target-orientation.

Similar to the observations made in TT1, it is noteworthy that these two TLSs are sparingly used in TT2, avoiding complete preservation of the ST GCSIs or a noticeable substitution of these items with culturally suitable items for the reader in the TT. Also similarly, my analysis of the nine TLSs in TT2 revealed three groups of TLSs: source-orientating, neutralising, and target-orientating. In the figure below, I visually delineate where the TLSs fall in terms of the source-to-target orientation spectrum.

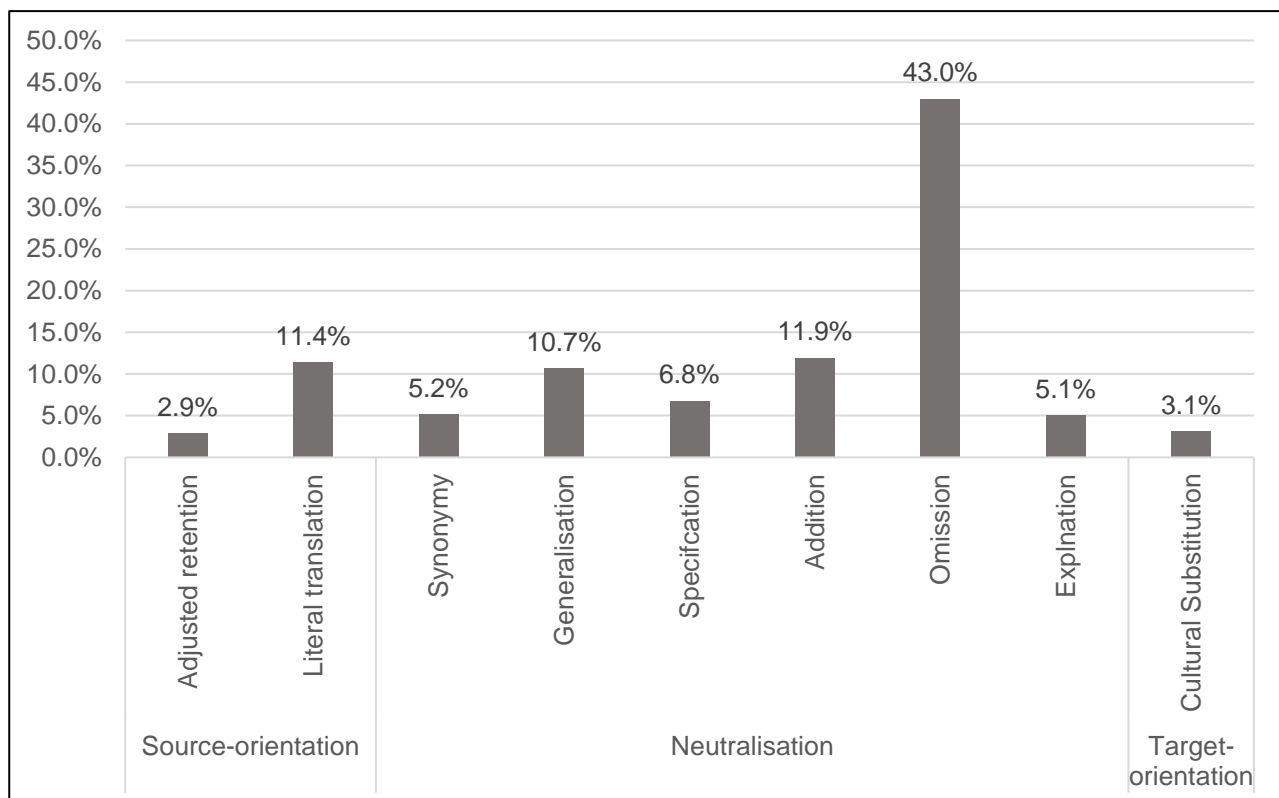


Figure 31: The TLSs used to translate GCSIs from AFTA in TT2 positioned along the source-to-target orientation spectrum.

The first group of TLSs, source-orientation, comprising two TLSs, *adjusted retention* and *literal translation*, accounts for roughly 14% of the overall utilisation rates of TLSs. The second group, consisting of six neutralising TLSs, commands a dominant presence with 83% representation. This significant rate highlights a preference for a neutralising TGS to translate GCSIs. The final group of TLSs, marking the use of target-orientation via *cultural substitution*, contributes only about 3% to the overall utilisation rates of TLSs in TT2. This distribution suggests a strong preference for neutralising TLSs, a moderate closeness to the ST, and a restrained orientation towards the TC. Similar to the translator of TT1, the TT2 translator had sparingly used *adjusted retention* and *cultural substitution* when translating GCSIs from *AFTA*. Such infrequent use of *adjusted retention* suggests a hesitancy towards a strict source-orientating TGS, which often arises when retaining GCSIs from *AFTA*. Simultaneously, my research findings suggest a tendency to veer away from target-orientation, which has shown a utilisation rate of 1.3% in TT1 and around 3% in TT2.

Expanding on the identified TLS utilisation rates in TT1 and TT2, I now offer a detailed and comparative analysis demonstrated through the following table. In this table, I compare TT1 and TT2, focusing on the TLS utilisation rates while also computing the mean and median for the nine TLSs utilised in each TT. I have indicated the highest, lowest, and median utilisation rates in each TT for straightforward reference. Employing both the mean and median ensures a comprehensive view, accounting for the average tendency and the central distribution of the TLSs unaffected by extremely higher rates in one TT or the other. This comparison is essential for establishing a solid foundation for the subsequent trendline analysis, enhancing our insight into the differences between TT1 and TT2.

	The TLSs used to translate GCSIs from <i>AFTA</i> in TT1 and TT2	The utilisation rates of these TLSs in TT1	The utilisation rates of these TLSs in TT2	The mean for the utilisation rates of each TLS
1	Literal translation	25.1% (Highest)	11.4%	18.2%
2	Generalisation	22.5%	10.6%	16.5%
3	Addition	15.2%	11.9%	13.5%
4	Omission	9.9%	43% (Highest)	26.4%
5	Specification	8.6% (Median)	6.8% (Median)	7.7%
6	Synonymy	7.8%	5.2%	6.5%
7	Explanation	7.5%	5.1%	6.3%
8	Adjusted retention	2.1%	2.9% (Lowest)	2.5%
9	Cultural substitution	1.3% (Lowest)	3.1%	2.2%

Table 21: Comparative analysis of the utilisation rates of the TLSs used to translate GCSIs from *AFTA* in TT1 and TT2, highlighting the highest, lowest, mean and median rates.

The comparative analysis shown in the above table delineates the distinct patterns in the utilisation rates of the nine TLSs used to translate GCSIs from *AFTA* in TT1 and TT2. In TT1, there is a noticeable preference for *literal translation*, a TLS aligning with source-orientation, marking its highest utilisation rate, whereas *cultural substitution*, a target-orientating TLS, records the lowest. This trend underscores TT1's overarching TGS of maintaining the cultural specificity of the ST GCSIs rather than adapting them to fit the cultural context of the target readers. Conversely, TT2 predominantly uses *omission*, with *adjusted retention* being minimally utilised, evidenced by a 43% rate for omission and a mere 2.9% for retention. These rates suggest that the cultural specificity and narrative structure in *AFTA* are diminished by largely excluding the ST GCSIs from the TT. The occasional utilisation of cultural substitution in both TT1 and TT2 highlights a general tendency towards the avoidance of a target-orientated TT that fits the target reader's cultural context. Both TTs most often use neutralising TLSs as opposed to those that are strongly aligned with either the source-orientation or target-orientation. This trend is further accentuated by the fact that both TT1 and TT2 consistently use specification as the median TLS. Such a preference for specification, alongside other neutralising TLSs such as generalisation, addition, and explanation, indicates a

collective TGS among translators to navigate a middle ground between the two extremes of source-orientation and target-orientation.

The mean of each TLS used to translate GCSIs in TT1 and TT2, as shown in the last column of the preceding table, reflects the average utilisation rate of each TLS across both TTs. When these rates are averaged across both TTs, *omission* stands out as the most commonly used TLS, with an approximate mean utilisation rate of 26%. However, the mean is somewhat distorted due to the significant variations in the utilisation rates of certain TLSs between TT1 and TT2. These variations, as I demonstrate in the following figure, lead to a distorted comparative analysis, influenced disproportionately by specific TLSs within either TT1 or TT2, thus impacting the overall analysis. In the figure, I compare TT1 and TT2, represented by blue and orange columns, respectively, showing the TLSs used to translate GCSIs from *AFTA*. I have ordered the TLSs based on the mean of their utilisation rates in both TTs, arranging them from the most to the least used, as the trendline indicates.

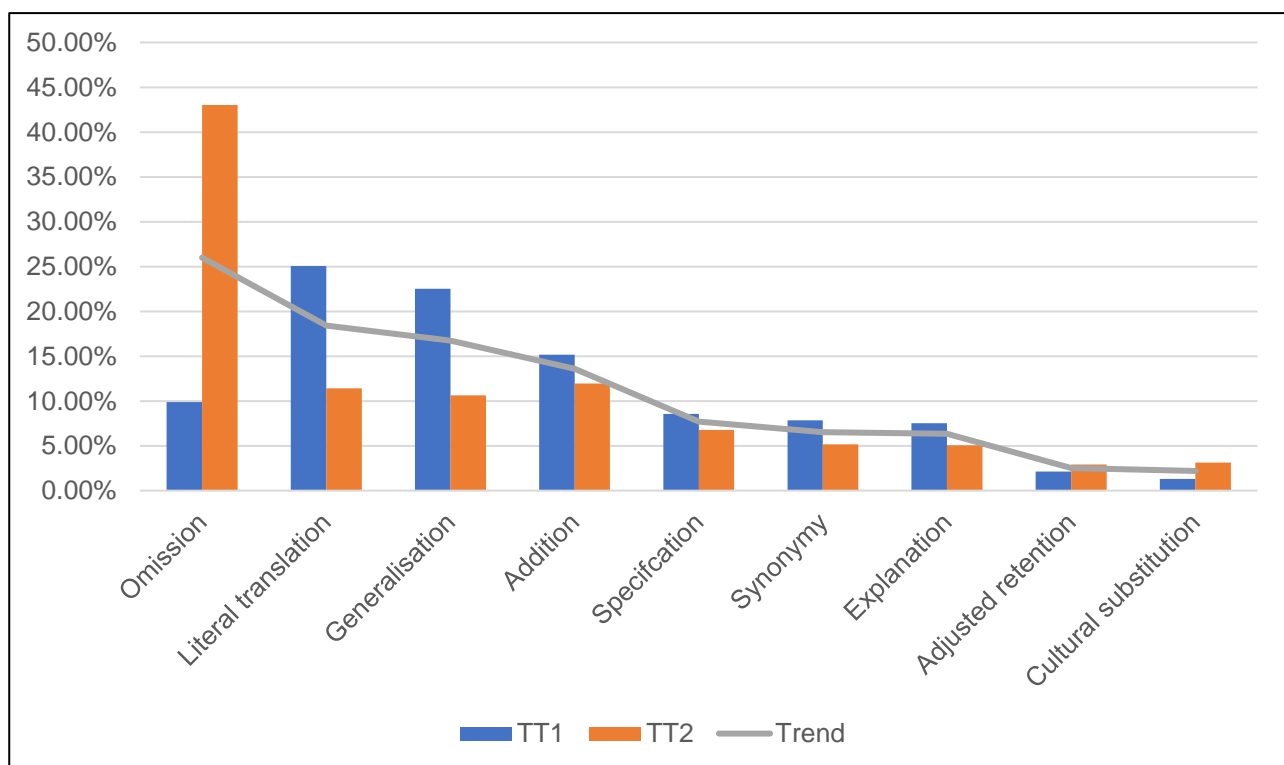


Figure 32: TLS used to translate GCSIs in TT1 and TT2, in descending order by the mean utilisation rate.

Omission is identified as a significant TLS in both TT1 and TT2; however, its usage is especially prominent in TT2, unlike in TT1, in which it is the fourth highest. The notable increase in omissions within TT2 suggests a deliberate reduction of gastronomic content, potentially indicating a commercial motivation behind the production of TT2. This commercial motivation is also evidenced by the structural elements of TT2. As explained in the previous chapter, TT2 is characterised by its concise preface and the involvement of both a translator and a reviser, hinting at a streamlined editing and reduction process prior to its publication. Additionally, the positioning of literal translation as the second most prevalent TLS in the preceding figure does not accurately reflect its usage in TT1 or TT2. Specifically, in TT1, literal translation is the most extensively used TLS, whereas, in TT2, it ranks third after omission and addition. This discrepancy is also evident in the representation of generalisation; it is inaccurately listed as the third most prevalent TLS, whereas it holds the position of the second most utilised TLS in TT1 and the fourth in TT2.

This analysis exposes the inadequacy of comparing TT1 and TT2 solely based on average TLS usage, as it does not accurately portray the correct hierarchy of the TLSs. The earlier mentioned trendline elucidates this issue, being disproportionately affected by the high or low utilisation rates of specific TLSs in either TT1 or TT2, thus misrepresenting the comprehensive analysis. To address these inaccuracies and provide a clearer depiction of the variation in TLS utilisation rates between TT1 and TT2, I provide two supplementary graphs. The first graph, below, presents two distinct trendlines: a blue one representing TT1 and an orange one representing TT2. This visual representation highlights the TLSs used in each TT, offering a more accurate comparison of their respective TLS utilisation patterns.

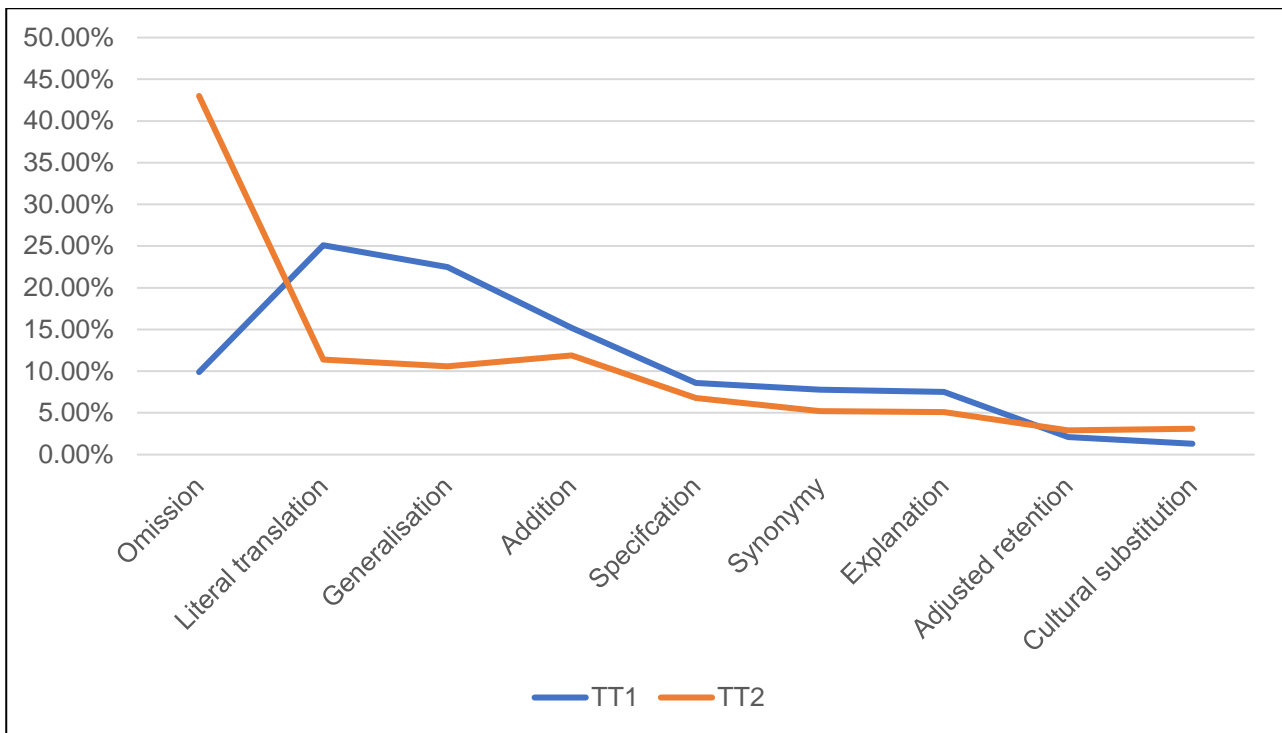


Figure 33: Trendline analysis of the utilisation patterns for the TLSs used to translate GCSIs in TT1 and TT2.

As evident by the above two trendlines, TT1 and TT2 demonstrate different utilisation patterns of the nine TLSs used to translate GCSIs from *AFTA*. TT2 uses omission much more than TT1, indicating a TLS used to remove numerous GCSIs in the TT, potentially sacrificing certain details to achieve succinctness. Conversely, TT1 tends toward literal translation, suggesting an attempt to capture most of the cultural specificity and thematic elements associated with GCSIs in *AFTA*, although this might result in a less fluid Arabic reading experience. TT1 also uses generalisation more than TT2, suggesting an intent to replace the ST GCSIs with general terms, though this may lead to a reduction in unique themes and cultural specificity. These TLS preferences mirror the underlying TGSs of each TT. TT1 appears orientated towards maintaining the ST's stylistic and cultural specificity, prioritising a close representation of the ST. In contrast, TT2 adopts a more concise stance, possibly omitting detailed gastronomic scenes depicted in the *AFTA* ST, resulting in a shorter TT. Apart from these three TLSs, TT1 and TT2 show minor variations in using other TLSs, such as addition, specification, explanation, cultural substitution, and adjusted retention, reflecting the translators' individual choices. TT1's slight preference for addition, specification and explanation suggests an inclination

to elaborate or clarify, potentially improving reader engagement with the TT. The rare use of cultural substitution and adjusted retention by both TT1 and TT2 signifies a tendency towards neutralisation, avoiding a pronounced inclination towards source-orientation or target-orientation.

In conclusion, TT1 and TT2 exhibit contrasting TGSs through their varying use of the nine TLSs. TT1 is committed to capturing the cultural and thematic elements in *AFTA*, focusing on a close representation of the ST's GCSIs. Meanwhile, TT2 prefers a neutralised TGS that removes most of the GCSIs, aiming for a shorter TT. To further clarify these differences, I have drawn a comparison between TT1 and TT2 of the TLS rate variations, offering an insightful contrast of the two TTs. The following graph illustrates this comparison, showing significant disparities as opposed to minimal differences between TT1 and TT2. I indicate the value of the rate variation for each TLS above the TT that predominantly utilises that particular TLS.

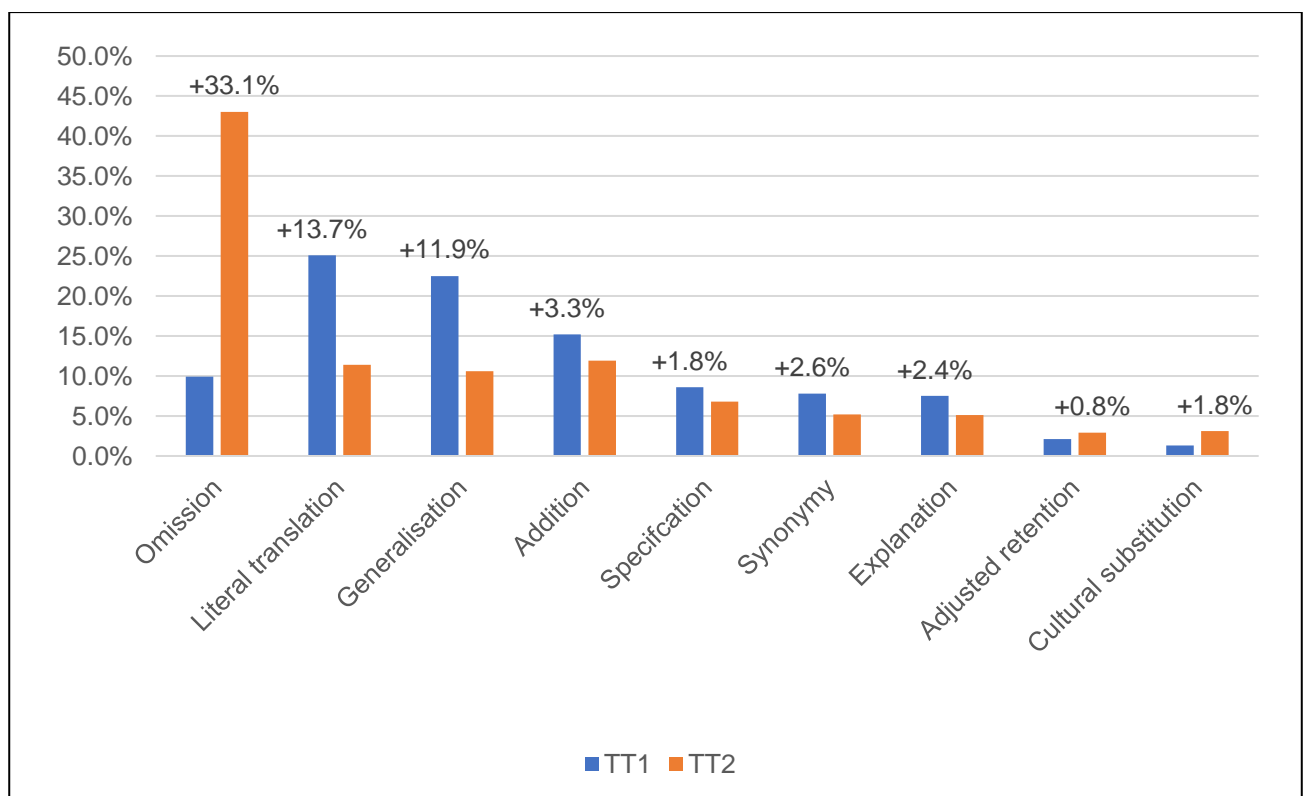


Figure 34: The percentage variation between TT1 and TT2, for each of the TLSs used to translate GCSIs from *AFTA*.



TT1 and TT2 exhibit significant disparities in their use of three specific TLSs: omission, literal translation, and generalisation. TT2 prominently features the use of omission, utilising it 33% more than TT1, showcasing a preference for a shorter TT at the expense of eliminating certain details. In contrast, TT1 uses literal translation around 14% more frequently than TT2, aiming to closely convey the cultural specificity of *AFTA*'s GCSIs. Additionally, TT1 uses generalisation around 12% more than TT2, making the GCSIs universally understandable. For the other six TLSs, the differences between TT1 and TT2 are minimal, with TT1 showing a slight preference for addition, specification, synonymy, and explanation. Each of these four TLSs is used in TT1 at a marginally higher rate of approximately 2% to 3% more than in TT2, thereby aiming to enhance the clarity of the ST GCSIs and increase the reader's engagement with the narrative.

The last two TLSs, adjusted retention and cultural substitution, are minimally used in both TT1 and TT2, albeit slightly more in TT2. This pattern reflects a concerted effort by both translators to avoid the two extremes of a very close representation of the ST GCSIs and a notable adaptation of these items for the cultural context of the target reader. This detailed breakdown of TLS rate variations provides insight into the TGSs used in TT1 and TT2, illustrating the disparities between the two. Below, I provide a final trendline graph, offering a more detailed comparison of the TGSs in TT1 and TT2 and examining their respective source and target orientations.

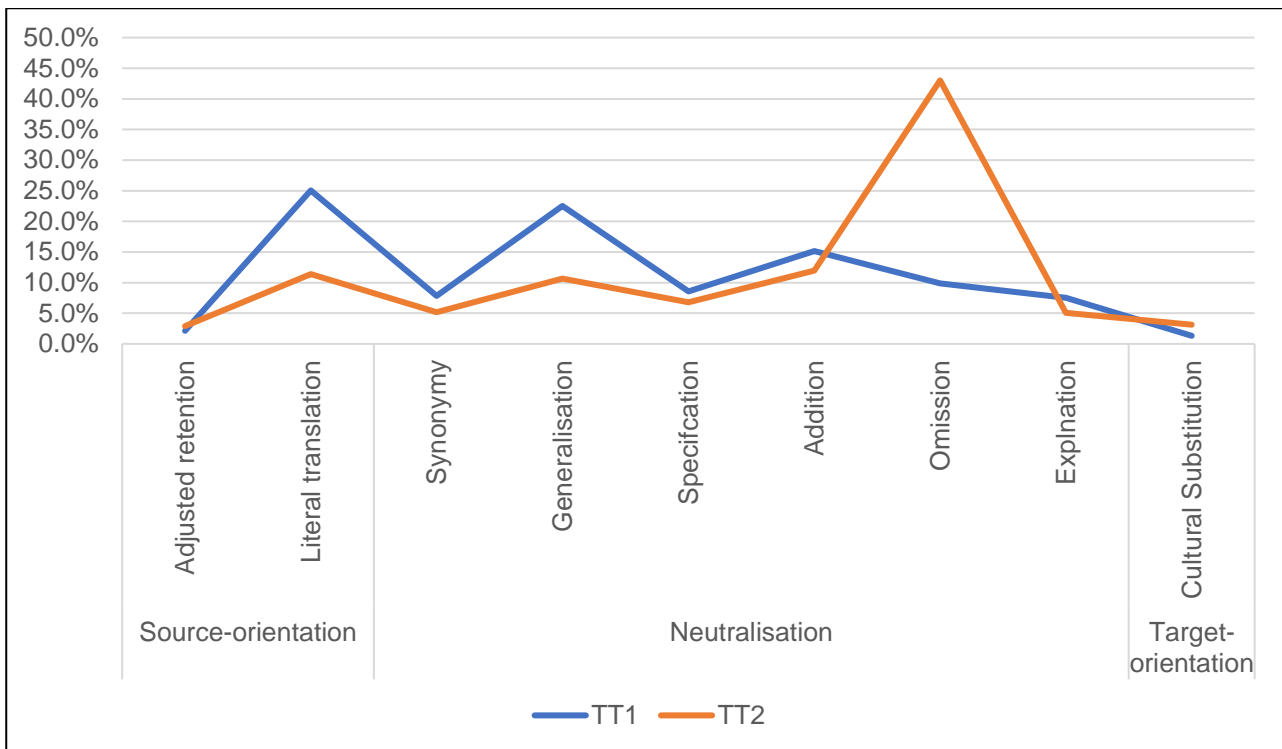


Figure 35: Trendline comparison between TT1 and TT2, illustrating their distinct TLSs and TGSs along the source-to-target orientation spectrum.

As demonstrated above, TT1 and TT2 exhibit distinct disparities regarding their orientations. TT1 aligns more with source-orientation compared to TT2. This source-orientating TGS in TT1 is particularly evidenced by its significant use of literal translation, a TLS that maintains the cultural specificity of the ST GCSIs as closely as possible to the *AFTA* ST. Moreover, TT1 commonly uses generalisation and addition, reflecting a tendency towards making the TT more universally understandable. Generalisation aids in providing a GCSI translation that is broadly accessible, while addition serves to clarify the ST GCSIs for the target reader. Contrastingly, TT2 demonstrates a distinct TGS, with a notable preference for neutralisation. This is particularly evident in its extensive use of omission, suggesting a TLS that prioritises conciseness, possibly influenced by commercial considerations from the publishers. Furthermore, TT2 exhibits a more notable preference for target-orientation than TT1 does. This is explicit by its higher use of cultural substitution, a TLS which prioritises the cultural relatability of the TT to the target reader rather than a direct replication of the ST, aligning the ST GCSIs more closely with the cultural context of the target readership.

Building on the previous overview of the nine TLSs used to translate GCSIs in TT1 and TT2, I examined these TLSs, dividing them into groups to facilitate a thorough exploration of their associated TGSs. In the discussions that follow, the TLSs are divided into three main groups: source-orientating, neutralising, and target-orientating. I specifically explore the implications of choosing one TLS over another, using examples from TT1 and TT2 for a comprehensive understanding. As hinted earlier, this chapter focuses on source-orientating and target-orientating TLSs, reserving the detailed discussion of neutralising TLSs for the next chapter. The focus on source-orientating and target-orientating TLSs is motivated by dual objectives. The first is to offer an analysis and discussion of source-orientation versus target-orientation, elucidating the contrasting implications of these TGSs on GCSI translations. The second is to leverage this analysis, aiming for a thorough examination, in the next chapter, of the neutralising TLSs used by translators as they navigate a middle-ground TGS between source-orientation and target-orientation. Despite the division of the discussion of the TLSs as such, it is important to note that these TLSs are often combined, creating complexity in understanding the overarching TGS. For instance, both translators combine *literal translation*, a source-orientating TLS with *synonymy*, particularly a neutralising TLS, enriching the GCSIs with synonymous Arabic terms that deviate from their nearest denotative meanings. I have unpacked this entwined relationship between TLSs in greater depth in discussions about *literal translation*, *synonymy*, and other TLSs used in combination. For a holistic perspective of the TLSs used, I present examples of ST excerpts containing GCSIs from *AFTA* alongside their corresponding translations in TT1 and TT2, highlighting each translator's unique choices. Additionally, I show the English back-translations of the corresponding translations for clarity. I have also utilised a colour-coding system, as introduced in the previous chapter, to clearly identify my categorisations of the GCSIs in the provided examples.

### **Source-orientating TLSs: Literal translation and adjusted retention**

In the previous section, I offered a detailed overview of the nine TLSs used to translate GCSIs from the *AFTA* ST in TT1 and TT2. I categorised these TLSs into three groups: source-orientating, neutralising, and target-orientating. Specifically, source-orientating TLSs maintain the cultural

specificity of the ST GCSIs in the TTs with minimal alteration. In line with my objectives to examine the implications and consequences of these TLSs in TT1 and TT2, I analysed how these TLSs influence the TTs. In this section, I thoroughly explore the source-orientating TLSs. In the next section, I will discuss the target-orientating TLSs, which represent the other end of the source-to-target orientation spectrum. The aim is to contrast their respective impacts on the representation of the cultural specificity and narrative structure of *AFTA* in the TTs. As highlighted earlier, the source-orientating TLSs used by the translators of TT1 and TT2 include *literal translation* and *adjusted retention*, with TT1 showing a marked preference for literal translation. This section delves deeper into the utilisation of these TLSs, offering a comparative analysis of their implications on GCSI translations in TT1 and TT2. The discussion contextualises the use of these TLSs and illustrates their implications on each TT, thereby clarifying the translators' specific utilisation of each TLS and its consequent impact on the TT.

With literal translation, the translators have matched ST GCSIs with their nearest denotative meanings in Arabic, structuring the corresponding translations closely to the ST and following the grammatical rules and sentence structures of the Arabic language. As indicated earlier, this TLS is prominently used in TT1 and is the third most common in TT2. This reflects that literal translation is a significant TLS for translating GCSIs in both TTs, although it is used approximately 14% more in TT1 than in TT2. There are many examples in TT1 and TT2 where the two translators have resorted to *literal translation*. However, as in the case of other TLSs, *literal translation* is often used in combination with other TLSs, such as *synonymy*, in which synonymous words are used rather than the closest denotative meaning of the GCSIs. Moreover, the translators have sometimes been obliged to make syntactical shifts, such as altering the word class or the sentence order to meet the conventions of the Arabic language. In the example below, I demonstrate how *literal translation* has been utilised to translate certain GCSIs from chapter four of *AFTA* in TT1.

ST excerpt from chapter 4	Corresponding translation in TT1	Back translation
<p>[...] and went back to the house and drank another bowl of coffee at the mess table. The coffee was a pale gray and sweet with condensed milk. Outside the window it was a lovely spring morning (1929, p. 16).</p>	<p>ثم عدت إلى المنزل، وجلست إلى مائدة الطعام، وتناولت قنحا من قهوة رمادية باهتة، حلوة المذاق ممزوجة بالحليب المركز. وفي الخارج كان صبح الربيع خلابا (Akawi, 2007, p. 51).</p>	<p>Then I returned home, sat at the dining table, and had a cup of pale grey, sweet coffee mixed with concentrated milk. Outside, spring morning was picturesque.</p>

Table 22: Example of *literal translation* used as a TLS to translate certain GCSIs from chapter four of *AFTA* in TT1.

Chapter four of *AFTA* is a dramatically and thematically important chapter. Dramatically, it unveils Frederic's wartime responsibilities, especially supervising the ambulance drivers. Thematically, it sets the stage for Frederic's impending desertion from the Italian army and his subsequent disengagement from the war. The chapter subtly underscores that Frederic's brief leave has barely impacted the ongoing front operations, hinting that his role in the war is marginal. Following his inspection of the ambulances, Frederic retreats to the soldiers' quarters for coffee and then proceeds to the hospital, where he meets Catherine for the first time. The coffee is described by Hemingway as 'pale grey', a description that is not a mere incidental detail. It is indicative of a colour that is not the traditional rich brown, hinting at its diluted taste and perhaps underscoring the lack of essential ingredients. More metaphorically, the grey shade mirrors the bleakness and gloominess of war. In TT1, the translator has chosen to use literal translation, remaining close to Hemingway's portrayal of the coffee as both 'pale' and 'grey'. This choice echoed Hemingway's style, using straightforward descriptors that, beneath the surface, carry deeper, often significant connotations. However, this literal translation might fall short in the Arabic context since the colour 'grey' is not a typical descriptor for either coffee or warfare. A potential solution would be to alter the coffee's description to 'عديمة اللون' (colourless), hinting at Frederic's dissatisfaction with his drink. To channel the implied sombre undertones of the war, the translator could have integrated a supplementary phrase such as 'تبعث' (inducing gloom). However, the integration of new text risks embodying what Ranzato

(2016), in her study of CSI translation, calls the *presumed ignorance* of the target audience. By explicitly describing the coffee as 'colourless' and adding 'inducing gloom,' the TT might limit the interpretative scope that Hemingway's work allows. Adding too much detail risks diluting the richness and ambiguity of the ST, giving readers a more fixed interpretation and limiting their imagination. Panou (2022), who studied the translation of the *Captain Underpants* series from English to Greek, argues that translators should respect the ST author's choices. She believes even young readers can understand unfamiliar GCSIs, suggesting that in literary contexts, providing literal translations for these items is preferable.

While TT1 and TT2 have seen a pronounced reliance on literal translation in translating GCSIs featured in the early chapters of *AFTA*, a noticeable shift occurred as the narrative advances in subsequent chapters. Both translators have exhibited a shift from strict use of literal translation towards a preference for more creative translations of GCSIs. Specifically, in chapter 24, the TT1 translator, while using a literal translation for GCSIs describing *sensations*, has integrated synonymous words. This combination of TLSs, particularly literal translation and synonymy, not only mirrored the ST GCSIs but also enriched the TTs with added rhetorical depth, as seen in the example below.

ST excerpt from chapter 24	Corresponding translations in TT1 and TT2	Back translations
'How do you feel, Cat?' 'Sleepy.' 'I feel hollow and hungry' (Hemingway, 1929, p. 141).	"بماذا تشعرين يا كاثي؟" "يغالبنني النعاس." "إني أحس بالفراغ والجوع" .(Akawi, 2007, p. 208)	'How do you feel, Cathy?' 'I'm getting sleepy' 'I feel emptiness and hunger.'
	- كيف تشعرين الآن يا كاترين؟ - إني نعسة. - أما أنا فأشعر بالفراغ والجوع .(Asmar, 2016, p. 185)	'How do you feel, Catherine?' 'I'm sleepy.' 'I feel emptiness and hunger.'

Table 23: Example of *literal translation* and *synonymy* as TLSs combined and used to translate certain GCSIs from chapter 24 of *AFTA* in TT1.

In the ST excerpt from chapter 24 of *AFTA*, Frederic articulates his desire to dine owing to his hunger before parting with Catherine. Both translators have used a literal translation TLS to relay Frederic’s sentiment in Arabic. However, interesting subtleties have emerged in their utilisation of this TLS. The ST expression ‘hollow and hungry’ underwent structural adaptation to align more seamlessly with Arabic syntactic norms, manifesting a preference for nouns over adjectives. Furthermore, while translating ‘hollow’, both translators have veered away from the straightforward Arabic interpretation ‘أجوف’ (hollow). Instead, they used the synonymous word ‘الفراغ’, which translates to (emptiness). This choice is significant. Although ‘أجوف’ (hollow) might provide a direct match, ‘الفراغ’ (emptiness) offers a richer, more evocative resonance within the Arabic lexicon, especially when paired with hunger. This highlights the translators’ meticulousness in prioritising contextual appropriateness over the use of literal translation, ensuring that the target readers experience the depth and texture of the ST’s narrative in Arabic.

Literal translation is not only combined with synonymy, as shown in the preceding example, but it also integrates with other TLSs. In the following example from Chapter 39 of *AFTA*, the translators utilised at least two other TLSs alongside literal translation when translating the GCSIs from *AFTA*. They used *retention* to introduce these items in the TT and used the TLS of *explanation* to enrich the TT with more elaborate meanings that engage the target reader in the narrative.

ST excerpt from chapter 39	Corresponding translation in TT1	Back translation
[W]e sat inside warmed by the stove and drank hot red wine with spices and lemon in it. They called it glühwein and it was a good thing to warm you and to celebrate with (Hemingway, 1929, p. 268).	فجلسنا بداخله نطلب الدفء بجوار الموقد، وشربنا نبيذاً أحمر اللون ساخنًا، عليه توابل وليمون، يطلقون عليه اسم "جليهوين"، يبعث الدفء في الأجساد ما يجعلك تضعه موضع التقدير (Akawi, 2007, p. 366).	We sat inside, seeking warmth by the fireplace, and drank hot red wine with spices and lemon, which they call "glühwein". It sends warmth throughout the body and makes you appreciate it.

Table 24: Example of multiple TLSs used alongside *literal translation* to translate certain GCSIs from chapter 39 of *AFTA* in TT1.

In chapter 39, the protagonists, while exploring various eating places in Switzerland, venture into an inn and order the German wine 'Glühwein'. Hemingway characterises the protagonists' drink as a 'hot red wine with spices and lemon'. Following this, he elaborates on this unfamiliar drink through Frederic's sentiment about its comforting warmth and celebratory spirit. The translator mirrored the wine's description using literal translation into Arabic, producing a translation close to the way it is conveyed in the ST. The use of literal translation was combined with *retention* to introduce the wine's name in the TT by adapting its phonetic form in Arabic as 'جليهوين' and setting it apart using quotation marks. However, when capturing Frederic's ensuing sentiment about the wine, the translator veered from literal translation, opting instead for a more evocative *explanation*: 'It sends warmth throughout the body and makes you appreciate it'. This evocative explanation not only conveyed the wine's physical warmth but also underscored its emotional impact, highlighting the drink's refined appeal and the joy it imparts.

Literal translation, as seen in the previous examples, has diverse implications and consequences for how GCSIs from *AFTA* ST are translated in TT1 and TT2. Although with this TLS, the translators have closely captured the GCSIs' explicit denotative meanings in TT1 and TT2, they sometimes have overlooked the implied meanings and connotations that enrich *AFTA*. For example, the translation of 'pale grey coffee' in TT1 reflected the translator's commitment to preserving Hemingway's distinct style. However, some significant connotations inevitably could be lost in TT1 due to the cultural differences between English and Arabic readers. Another dimension that emerged in my examination of these examples is the intricate relationship between literal translation and other TLSs, including *synonymy*, *retention*, and *explanation*. For instance, the translation of the phrase 'hollow and hungry' in TT1 and TT2 showcased how utilisations of literal translation and *synonymy* can coexist to produce idiomatic Arabic renditions. The portrayal of the unfamiliar term 'glühwein' in TT1 further exemplified this synthesis of TLSs, combining literal translation, *retention*, and even *explanation* to provide an evocative and engaging GCSI translation for Arabic-speaking readers. This combination of various TLSs underscores the complex nature of GCSI translation. It highlights that GCSI translation is not merely a process of converting words but also of conveying underlying



meanings across linguistic differences. In light of theoretical perspectives from the extant TS scholarship, it is evident that while literal translation leads to maintaining the denotative meaning of the ST, it often misses the cultural richness that characterises literary works. Empirical studies such as those by [Marco \(2019\)](#) and [Hastürkoğlu \(2020\)](#) highlight these practical challenges. For instance, Marco's exploration of English-to-Catalan literary translations highlights how using literal translation can lead to losses in cultural significance. The study discusses the example, 'fish and chips' translated as 'creïlles fregides i peix' (fried potatoes and fish), which, although it maintains the cultural specificity of the ST GCSI in Catalan translations, its cultural significance remains unknown to Catalan readers. Similarly, [Hastürkoğlu's \(2020\)](#) study of English translations of the Turkish novel *Piraye* reveals further challenges in using literal translation and the need for additional descriptions to bridge cultural differences. They explain that translating 'su böreği' closely to 'water pastry' requires supplementary explanations to clarify its cultural significance.

Further studies, such as those by [Panou \(2022\)](#), [Demir \(2019\)](#), and [Sauner and Parlak \(2023\)](#), reveal the complexity of using literal translation to translate GCSIs in literary text across different languages and cultures. [Panou's \(2022\)](#) examination of Greek translations of *Captain Underpants* finds that literal translation, when used to translate GCSIs, often leads to missing the cultural significance of the ST GCSIs. The study highlights the translations of 'fish and chips' into Greek, which presented the dish as (fish with potatoes) capturing only the denotative meaning and missing its cultural details. In English, the dish usually refers to battered white fish such as cod or haddock served with freshly cut fries, whereas the Greek term generally means seafood with oven-baked potatoes. Also, the way the two dishes are served in the two cultures is significantly different. In the UK, 'fish and chips' is typically wrapped in paper or in disposable plates, while in Greece, 'fish' is strictly served on a plate. This discrepancy, according to this scholar, misleads Greek readers. The confusion that literal translation may cause to readers' understanding is also evident in [Demir's \(2019\)](#) exploration of Turkish translations of the GCSIs in *Captain Underpants*. They elucidate how literal translation can lead to confusion when unfamiliar GCSIs are not fully explained. For example, 'root beer' is translated to 'kök birası' (root beer), which misleads Turkish readers because 'birası'

(beer) in Turkish implies an alcoholic drink. Sauner and Parlak (2023) discuss translating GCSIs in Balzac's novels from French to English and Turkish, identifying inaccuracies arising from literal translation. They provide the example of 'crème' translated as 'kaymak' (cream) in Turkish which presents a matching item to cream but used incorrectly as it is not typically consumed in coffee by the Turkish community. In conclusion, the extant TS scholarship indicates that while using literal translation leads to preserving the content of the ST, they result in translations that do not fit the cultural context and understanding of the TT readers. This discussion, grounded in insights from previous studies, highlights the complexities in using literal translation, particularly how to ensure both comprehensibility and cultural understanding.

Another source-orientating TLS that translators use to translate GCSIs from *AFTA* in TT1 and TT2 is *adjusted retention*. It is among the least utilised TLSs for translating GCSIs in TT1 and TT2, showing a minimal difference in utilisation rates between the two. It accounts for approximately 3% of the total TLS utilisation rates in TT1 and only 2% in TT2. With this TLS, the translators have retained the ST GCSIs in the TT by transferring their phonetic form using the Arabic alphabet and adjusting that form to reconcile with the Arabic phonetic system. For instance, they have substituted particular English language sounds with a letter from the Arabic alphabet that produced the nearest matching sound. Examples of substituting English sounds to conform to the Arabic phonetic system included replacing 'p' and 'v' with the Arabic letters 'ب' [b] and 'ف' [f], respectively. The translators have also added the definite article in Arabic 'ال' [al] (the) whenever needed to accommodate the Arabic grammatical rules. Based on my analysis, and in line with Pedersen's (2005) distinction between *marked* and *unmarked* retention, retained GCSIs in TT1 and TT2 have been either marked or unmarked from the rest of the TT using certain typographical markers, including round brackets and quotation marks. In the following discussion, I provide examples to demonstrate how the translators used these two forms of adjusted retention and discuss their implications on TT1 and TT2. Notably, both translators have prominently used this TLS in their translations of the GCSIs pertaining to eating places. In the example below, the translators used adjusted retention to translate the name of the Pasticceria 'Cova' featured in chapter seven of *AFTA*.

ST excerpt from chapter 7	Corresponding translations in TT1 and TT2	Back translations
After supper I would go and see Catherine Barkley. I wish she were here now. I wished I were in Milan with her. I would like to eat at the Cova (Hemingway, 1929, p. 36).	اعتزمت أن أذهب لأرى كاترين باركلي بعد تناول العشاء. ليثها معي الآن، أو ليتنا كنا معا في "ميلانو" نتناول طعامنا في حانة "الكوفا" (Akawi, 2007, p. 76)	I planned to go see Catherine Barkley after dinner. I wish she was with me now, or if we were together in Milan having our food at "the Kufa" bar.
	واعترمت أن أتناول عشاءي وأذهب فوراً إلى الأنتسة باركلي ليثها هنا الآن. بل ليتنا معا في ميلان. لكنك اصطحبتها إلى حانة كوفا (Asmar, 2016, p. 55)	I planned to have my dinner and go immediately to Miss Barkley. I wish she were here now. But I wish we were together in Milan. I would have taken her to Kufa bar.

Table 25: Example of *adjusted retention* used as a TLS to translate a GCSI, referring to an eating place, from chapter seven of *AFTA* in TT1 and TT2.

The ST excerpt in this example describes Frederic's reverie about being in Milan with Catherine, specifically dining at the famed Cova Pasticceria. This reverie reveals Frederic's desire to reunite with Catherine and live in the romantic atmosphere of Milan. In TT1, the translator has chosen to retain the name Cova as 'حانة "الكوفا"' ("the Kufa" bar), adapting it to the Arabic alphabet. By using quotation marks, the translator has also distinguished the adapted name of the 'الكوفا' [al-kufa] in Arabic, signalling to readers that it references an unfamiliar place. In contrast, the TT2 translator retains the adapted name without using quotation marks. This could lead to potential confusion, as without using a typographical marker such as quotation marks, readers might not recognise 'الكوفا' [al-kufa] as an exotic or unfamiliar place name. If considered by itself, the term 'الكوفا' [al-kufa] might even be mistaken for the renowned city of 'الكوفه' [al-kufa] in central Iraq, which is pronounced similarly. However, the addition of the term 'حانة' (bar) by both translators gives some in-text context, indicating that 'الكوفا' [al-kufa] refers to a place to eat or drink.

The translators' prominent use of adjusted retention to translate GCSIs pertaining to eating places in *AFTA* is also evident in their translations of the restaurant names, 'Biffi's' and 'Gran Italia', from chapters 12 and 18. In the table below, I display two excerpts from these chapters, along with

their corresponding translations in TT1 and TT2, to showcase and discuss how each translator has translated these names.

	ST excerpts from chapters 12 & 18, respectively.	Corresponding translations in TT1 & TT2	Back translations
1	You go away in the morning, baby, Rinaldi said. To Rome, I said. No, to Milan. To Milan, said the major, to the Crystal Palace, to the Cova, to Compari's, to Biffi's, to the galleria. You lucky boy. To the Gran Italia, I said, where I will borrow money from George. To the Scala, said Rinaldi. You will go to the Scala. Every night, I said. You won't be able to afford it every night, said the major (Hemingway, 1929, p. 71).	<p>فقال رينالدي:          - "فترحل غدا صباحا إذا أيها الطفل".          "إلى روما".          فقال الميجر:          - "كلا. إلى ميلانو حيث القصر البلوري، والكوفا، وكامباري، وببفي. إلى مواطن الفن. حقا إنك لسعيد الحظ".          فقلت:          - "سأذهب إلى "گران إيطاليا"، حيث أقترض المال من جورج".          قال رينالدي:          - "إلى الإسكالا"          .(Akawi, 2007, p. 121)</p>	<p>Rinaldi said: 'Leave tomorrow morning then, child.'          'To Rome.'          The major said: 'No. To Milano, where the Crystal Palace, the Cova, Campari, and Biffi are. To the homeland of art. You are truly lucky.'          I said: 'I will go to "Gran Italia", where I borrowed money from George.'          Rinaldi said: 'To the Eskalla'</p>
		<p>- ستسافر صباحا؟          - نعم إلى روما؟          لا، إلى ميلان! إلى القصر البلوري.          - إلى الكوفا، إلى كاميري، إلى بافي.          - إلى المتحف الفخم يا لك من صبي محظوظ.          - إيطاليا العظمى، ذات الأمجاد.          - لا تنس الذهاب إلى مقهى سكالالا.          .(Asmar, 2016, p. 99)</p>	<p>'Will you travel in the morning?'          'Yes, to Rome?'          'No, to Milan! To the crystal palace.'          'To Kufa, to Kamieri, to Baffi.'          'To the magnificent museum, what a lucky boy you are.'          'Great Italy, with its glories. Don't forget to go to the Scala Cafe.'</p>

2	<p>Afterward when I could get around on crutches we went to dinner at Biffi's or the Gran Italia and sat at the tables outside on the floor of the galleria. The waiters came in and out and there were people going by and candles with shades on the tablecloths and after we decided that we liked the Gran Italia best (Hemingway, 1929, p. 101).</p>	<p>وبعد ذلك عندما استطعت أن أتجول على عكازين، كنا نذهب إلى تناول العشاء في مطعم "بيفي" أو "گران إيطاليا"، ونجلس على الموائد التي صفت خارجه على إفريز الممر. والخدم في حركة دائبة، يدخلون ويخرجون، والقوم يسبرون بجوار الشموع التي تتراقص ظلالها على فراش الموائد. ثم استقر قرارنا على اختيار "گران إيطاليا" (Akawi, 2007, p. 157).</p> <p>وفيما بعد، أصبح بوسعي المشي، معتمدا على العكاز، وصرنا نذهب لتناول العشاء في صالة بافي أو كراند إيطالي، ونجلس إلى الطاولة في الحديقة الواسعة، والخدم من حولنا يروحون ويجيئون، والناس قد اصطحب كل صديقه أو عائلته، وعلى المناضد، فوق الأغطية البيضاء النظيفة المتدلية جوانبها، تشع أنوار مصابيح ذات ظلال ساحرة. وبعد أن وثقنا من كون صالة كراند إيطالي هي الفضلى (Asmar, 2016, p. 139).</p>	<p>And then, when I was able to walk on crutches, we would go to dinner at "Biffi" or "Gran Italia" restaurants and sit at the tables set outside on the cornice of the passage. The service is in constant motion, coming in and out, and people walk by the candles whose shadows dance on the tablecloths. Then we decided to choose "Gran Italia".</p> <p>Later on, I was able to walk with a cane, and we would go to dinner at Bafi or Krاند Itali halls and sit at the table in the spacious garden, with the service around us coming and going, and people brought their friends or families, and on the tables, above the clean white covers with their sides hanging down, the lights of lamps with enchanting shadows shone. After, we were sure that Krاند Itali Hall was the best.</p>
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Table 26: Examples of *adjusted retention* used as a TLS to translate certain GCSIs referring to names of restaurants from *AFTA* in TT1 and TT2.

The first excerpt, from chapter 12 of *AFTA*, introduces a scene where Frederic and his comrades share a meal at the field hospital. Hemingway brilliantly weaves the dialogue using the *stream-of-consciousness* technique, where character conversations flow uninterrupted, devoid of conventional punctuation such as inverted commas. This literary technique aims at mirroring the characters' possible intoxicated state, portraying a sense of unstructured conversation. Such a portrayal of the scene underlines the profound friendship between the characters, shaped by their mutual wartime experiences, and aligns with the significant theme of camaraderie connected to GCSIs in *AFTA*, as discussed in my previous chapter. Additionally, this excerpt introduces readers to two renowned eating places, specifically spotlighting restaurants such as 'Biffi's' and 'Gran Italia', both situated within the famed Galleria Vittorio Emanuele II in Milan. This poses a unique challenge to translators, given the nuanced fusion of style and content. The other excerpt, which is from chapter 18 of *AFTA*,

meanwhile, portrays a calmer gastronomic scene. Here, the protagonists relish Milan's culinary delights while Frederic is on his recovery leave. Their culinary adventures lead them to the renowned restaurants, 'Biffi's' and 'Gran Italia'. Eventually, they find themselves more drawn to the 'Gran Italia', marking it as their preferred dining choice. In their translations of these restaurant names, the TT1 and TT2 translators display both similarities and differences. Both translators have chosen to retain the names as-is in chapter 12, only providing detailed descriptions in chapter 18, which poses a challenge to the TT1 and TT2 readers. Given the distance between most Arab countries and Milan, target readers could face challenges in understanding these names because they are likely unfamiliar with Milan's cultural and geographical settings. Moreover, while both translators have primarily used the adjusted retention TLS to translate the restaurant names, their utilisation of this TLS diverged when depicting the names in Arabic. In TT1, the translator closely mirrored the English phonetic form of the restaurant names. 'Biffi's' becomes 'بيفي' [bifi], and 'Gran Italia' is depicted as 'گران إيطاليا' [ġran italiya]. This rendition changed the English 'g' to the Arabic 'غ' [ġ], a close phonetic match, as Arabic lacks an exact counterpart for the English 'g'. In contrast, the TT2 translator used different letters to depict the English names. 'Biffi's' is depicted as 'بافي' [bafi] in both chapters, resulting in a slight phonetic deviation from the ST GCSI. This choice distorted the English pronunciation, leading to inaccuracies in the Arabic representation. More confusing, there was inconsistency in the TLS used by the TT2 translator in his translation of 'Gran Italia'. In chapter 12, he used literal translation by interpreting it as 'إيطاليا العظمى' (Great Italy), which conveys the denotative meaning of this restaurant name. However, in chapter 18, he used adjusted retention, depicting its phonetic form in Arabic as 'كراند إيطاليا' [Krand itali]. This inconsistency not only confuses readers but also demonstrates a disparity in translation choices across chapters in TT2.

In addition to the diversion in their translations of the restaurant names, both translators have also diverged in the depth of description of these restaurants in TT1 and TT2. In *AFTA*, the restaurants are portrayed as inviting social spaces. They are situated in the Galleria, where patrons dine at tables outside, suggesting a lively, open atmosphere. The presence of waiters moving in and out, people passing by, and tables adorned with candle shades contribute to a vibrant, dynamic setting that portrays attractive restaurants where one can enjoy the surrounding activity and

engagement. In TT1, the translator briefly described the tables being set outside on the floor of the Galleria and the waiters coming in and out. His description of the restaurants reflects his attempt to remain as close as possible to the information given in the ST excerpt, applying the minimum change to how the restaurants are portrayed in *AFTA*. In contrast, the other translator went beyond the ST, describing each restaurant as 'صالة' (hall) in Arabic, which means a place where people can organise specific social gatherings such as weddings or engagement parties. The TT2 translator also added more detailed descriptions of the atmosphere of the restaurants, portraying their spacious gardens, the breathtaking lighting, the clean white sheets on the tables and the people's enjoyment of that atmosphere with their friends or families. In summary, the two translators have shown different approaches in terms of retaining the form of the names of the two restaurants and describing them to the target reader in the TT. While TT1 remained close to the form and description of the restaurants in the ST excerpt, TT2 created a more vivid image of the two restaurants, even though target readers would pronounce the names differently.

Beyond the use of adjusted retention to translate names of eating places, the translators also used this TLS to translate *foodstuff proper*, a GCSI type which, as identified in the previous chapter, includes terms for drinks and food items. Interestingly, the TT2 translator has used this TLS more frequently than TT1, depicting the phonetic forms of 'sandwich', 'brandy', 'cognac', and 'kümmel' in Arabic, while the TT1 translator used this TLS solely for the German drink 'glühwein'. In the table below, I present five examples of how the translators used adjusted retention as a TLS to translate foodstuff proper in TT1 and TT2, showcasing its utilisations and implications in both TTs.

	ST excerpts from chapters 10, 21, 22, 34 and 39, respectively	Corresponding translations in TT1 or TT2	Back translations
1	'Good-bye, baby. The cognac is under the bed. Get well soon.'  He was gone (Hemingway, 1929, p. 62).	وداعاً، قارورة الكونياك تحت سريرك. أرجو لك تحسناً عاجلاً (Asmar, 2016, p. 83).	'Goodbye, the flask of al- konyak (the cognac) is under your bed.  I hope you get better sooner.'
2	'That was very big,' she said. 'I know brandy is for heroes (1929, p. 126).	قد شربت كثيراً. سمعت أن البراندي تقدم للأبطال (Asmar, 2016, p. 165).	I drank too much. I've heard that al-brandi (the brandy) is served to heroes.
3	It was the brandy bottles and a bottle shaped like a bear, which had held kümmel, that Miss Van Campen found. The bear-shaped bottle enraged her particularly. She held it up, the bear was sitting up on his haunches with his paws up, there was a cork in his glass head and a few sticky crystals at the bottom (1929, p. 129).	مضت دقائق والأنسة كامين ساكنة تحملق داخل الخزانة، كأنها لا تحدف فيما تراه أمامها، ثم حملت قارورة من نوع كوميل، يظهر أنها أغضبته أكثر من الباقي، وأخذت تتأملها والحنق باد في قسما ت وجهها، وفي عينيها (Asmar, 2016, p. 168).	Minutes passed, and Miss Kamin was still standing, staring into the closet as if she wasn't looking at what she saw in front of her. Then she picked up a flask of the brand Kumil, which seemed to anger her more than the rest and began to contemplate it with anger evident in her facial features and eyes.
4	The bartender came back. They are at the little hotel near the station; he said.  'How about some sandwiches?' (1929, p. 218).	وبعد قليل عاد والبشر باد في وجهه: إنهما في الفندق الصغير قرب المحطة. - ماذا تقول في بعض (السندويش)؟ (Asmar, 2016, p. 275)	After a while, he came back with a happy face.  'They are at the small hotel near the station.'  'What about some al-sandwif (the sandwich)?'
5	There was an inn in the trees at the Bains de l'Alliaz where the woodcutters stopped to drink, and we sat inside warmed by the stove and drank hot red wine with spices and lemon in it. They called it glühwein and it was a good thing to warm you and to celebrate with (1929, p. 268).	مررنا في إحدى نزهاتنا بمقهى يلتف بالأشجار عند "باينزداليه"، يرتاده الحطابون ليحتسو فيه الشراب، فجلسنا بداخله نطلب الدفء بجوار الموقد، وشربنا نبيذاً أحمر اللون ساخناً، عليه توابل وليمون، يطلقون عليه اسم "جليهوين"، يبعث الدفء في الأجساد ما يجعلك تضعه موضع التقدير (Akawi, 2007, p. 366).	During one of our walks outside, we passed by a café surrounded by trees in "Bainzdaleih", attended by woodcutters to sip a drink, and we sat inside, sought warmth next to the stove, and drank hot red wine with spices and lemon, they call it "Glihween". It warms the body and makes you put it in appreciation.

Table 27: Examples of *adjusted retention* used as a TLS to translate certain GCSIs referring to *foodstuff proper* from AFTA in TT1 and TT2.



The first four rows in the presented table display ST excerpts with given GCSIs from *AFTA* and their corresponding translations in TT2, which exhibits a more prominent use of adjusted retention for foodstuff proper than TT1 does. The final row displays the sole example of the TT2 translator retaining the German drink 'glühwein'. My analysis of these examples reveals similarities as well as differences in the translators' use of adjusted retention to translate these GCSIs. For instance, both translators retained the given GCSIs by depicting the phonetic form of the ST GCSIs in the TT using the Arabic alphabet and adding the Arabic definite article when needed. Despite these similarities, the two translators have sometimes diverged in their utilisation of adjusted retention. The differences include their use of typographical markers to distinguish the GCSIs they retained from the rest of the TT. Another difference is the extent of description they provided so that the target readers could understand the retained GCSIs. Firstly, the translators have varied in their use of typographical markers to differentiate the retained items from the normal text in the TT. While in TT1, the translator used quotation marks, the other translator often integrated the retained GCSIs in TT2 with the normal text. The only exception in TT2 exists in chapter 34, in which the translator used round brackets to differentiate the lexicalised word 'سندويش' (sandwich) in Arabic from the rest of the TT. 'Kümmel' and 'cognac', along with other alcoholic drink names, appear integrated with the TT despite their absence from lexicalisation in Arabic dictionaries. This translator can be criticised for marking the lexical word 'سندويش' (sandwich) while integrating other retained alcoholic drink items that are not lexicalised in Arabic, resulting in the false assumption that they all should be familiar terms to the target readers. This translator can also be criticised for his unfamiliar use of brackets to differentiate the lexicalised word 'سندويش' (sandwich) from the rest of the TT. The Arabic lexicalised word 'سندويش' (sandwich) is now commonly used in both written and spoken Arabic. It also has had a derived plural form in Arabic, adding a plural suffix to the singular noun as 'سندويشات - سندويش' (sandwich - sandwiches), (*Almaany Arabic-Arabic dictionary*, no date). This plural form is also remarkably used in the Arabic translations of *Harry Potter*, as observed in Mussche and Willems's 2010 study. Nevertheless, the translator has translated this word as an utterly unfamiliar word and forgot to use its plural form in TT2, which would have presented a natural expression in Arabic as 'بعض السندويشات' (some

sandwiches) than the ungrammatical form 'بعض السندويش' (some sandwich). Just as in English, the Arabic word 'بعض' (some) needs to be followed by a plural countable noun when referring to multiple quantities.

Secondly, the translators varied in the extent of descriptions they provided so that the target reader could understand these GCSIs. Notably, the descriptions translators provided were motivated by the familiarity of a given food or drink in the TL and the amount of information provided about that food or drink in the ST. For instance, in the first example, the TT2 translator added the word 'قارورة' (flask) before 'cognac' to describe the quantity of this alcoholic drink. In the second example, the same translator relied on the in-text context (I drank too much) to convey that 'brandy' is a drink, though not specifically alcoholic. In the third example, he added some extra information, replacing 'kümmel' with the phrase 'قارورة من نوع كوميل' (a flask of the brand 'kümmel'), indicating to the target reader that it is an alcoholic drink of a specific brand. However, in the fourth example, he did not add any information to explain 'sandwiches' because it is a lexicalised item in Arabic and may not require further clarification for the target reader. Finally, in the last example, Hemingway described the German drink 'glühwein' in the ST excerpt due to its potential unfamiliarity to *AFTA*'s expected readership. In this case, the TT1 translator conveyed Hemingway's description of 'glühwein' using a combination of *literal translation* and *explanation* to elucidate what it means to the target readership.

In my analysis of the GCSIs in *AFTA*, I have identified that out of 273 GCSIs that are drinks in general, 242 are specifically alcoholic drinks. Delving deeper into this GCSI type, my attention was drawn to the notable presence of brandy and cognac, with 25 references to brandy and 21 to cognac. In terms of percentages, these numbers equate to brandy constituting approximately 9% of the total drink-related GCSIs and 10% of the alcoholic drink GCSIs. In a similar vein, cognac accounts for about 8% of the total drink GCSIs and roughly 9% of the alcoholic drink GCSIs. These statistics highlight the prominence of these drinks within the narrative and point to their thematic and symbolic importance within Hemingway's literary text, in general, and *AFTA*, in particular. Various critics have offered a comprehensive analysis of the role of alcohol in Hemingway's works, providing detailed insights into the complex characters and layered themes. [Justice \(2012\)](#) reveals how alcohol shapes the narrative structure in Hemingway's short story *Ten Indians*. He points out Dr. Adams'

stereotypical views of Native Americans, especially Prudence, who is described as lying on the ground. Justice suggests that this description reinforces cultural stereotypes, presenting Native Americans as racial outsiders. Justice argues that Hemingway's story critiques societal narratives that stigmatise Native Americans using stereotypes and alcohol abuse. Specifically, the story criticises European settlers for introducing alcohol to Native Americans while exploiting their land and culture, then hypocritically blaming them for alcohol-related problems. [Robinson \(2010\)](#) links alcohol in Hemingway's works to trauma-related symptoms, building on the British psychologist Charles Myers's 1915 research, which identifies alcoholism among other symptoms in World War I soldiers. [Robinson \(2010\)](#) elucidates how alcohol connects to Hemingway's portrayal of Nick Adams in *A Very Short Story*, where Adams, a soldier, tries to guard his memories while under anaesthesia. This demonstrates how Hemingway's characters often use alcohol to cope with wartime trauma, creating a narrative structure where they struggle with revealing or concealing their experiences. Ultimately, Robinson argues that alcohol becomes a symbol of the psychological wounds that shape Hemingway's narratives. [Darzikola and Keshmiri \(2016\)](#) focus on Hemingway's personal struggles with alcohol, noting that his heavy drinking exacerbated physical health issues and strained his relationships, particularly after World War I. They highlight that while his friends advised him to stop, Hemingway continued drinking. The emotional toll of his father's suicide and personal struggles became woven into works such as *AFTA*, where Frederick reflects Hemingway's wartime injuries and relationship with a Red Cross nurse. His alcoholism manifested in various health problems, yet he did not stop, ultimately influencing works such as *Across the River and into the Trees*, and *The Old Man and the Sea*. Together, these critics showcase the nuanced ways alcohol pervades Hemingway's narratives, mirroring his characters' internal struggles and societal conflicts. Alcohol becomes both a symbol and a tool, revealing how Hemingway's writing is intertwined with his personal experiences and the cultural context of his time.

In TT2, while the translator has often retained GCSIs pertaining to drinks from *AFTA*, such as 'brandy' and 'cognac', there is a noticeable inconsistency in his translations of these items. Specifically, out of the 25 references to 'brandy' in *AFTA*, the translator has only retained 12 in TT2, utilising the phonetically adapted Arabic form 'براندي' [brandi]. The rest were either omitted or

substituted with a different term. Similarly, of the 21 references to ‘cognac’ in *AFTA*, the TT2 translator used the adapted Arabic form ‘كونياك’ [kɔnyak] in only nine instances. To illustrate this inconsistency further, I have provided, below, insights from my analysis of translated ‘brandy’ and ‘cognac’ from chapters 9 and 21 of *AFTA* in TT2, demonstrating how the translator has translated references to these two drinks.

Chapters from <i>AFTA</i> in which the GCSIs ‘brandy’ and ‘cognac’ occurred	ST/TT2	The references to ‘brandy’ and ‘cognac’ featured in chapters 9 and 21 of <i>AFTA</i> and their corresponding translations in TT2				
Chapter 9	ST	cognac	brandy	brandy	cognac	
	TT2	completely removed from the TT	‘كونياك’ (cognac)	‘شراب’ (drink)	completely removed from the TT	
Chapter 21	ST	Cognac	Cognac	Cognac	brandy	brandy
	TT2	‘شراب’ (drink)	‘براندي’ (brandy)	‘شراب’ (drink)	‘براندي’ (brandy)	‘براندي’ (brandy)

Table 28: Examples of inconsistencies in translating references to ‘brandy’ and ‘cognac’ from chapters 9 and 21 of *AFTA* in TT2.

As shown above, the TT2 translator has used four TLSs to translate the references to ‘brandy’ and ‘cognac’ in chapters 9 and 21. These TLSs included *specification* (indicated in yellow), *generalisation* (in blue), *omission* (in grey), and *adjusted retention* (in green). In chapter 9, ‘brandy’ was replaced with the more specific item, ‘كونياك’ (cognac), and later in the same chapter, it was generalised as ‘شراب’ (drink). However, the reference to ‘cognac’ was omitted entirely in this chapter. In chapter 21, ‘brandy’ was retained in the TT using its adapted Arabic form ‘براندي’ [brandi], and ‘cognac’ was either generalised as ‘براندي’ (brandy) or as ‘شراب’ (drink). Although these variances in TLSs do not disrupt the narrative’s flow since the primary meaning, alcoholic drinks, is often retained, they do indicate a lack of consistency in the translations of these GCSIs.

The adjusted retention TLS, which involves the phonetic adaptation of GCSIs to Arabic, ensured that these items remained close to English phonetic norms, thus maintaining the cultural specificity of the ST in the TT. However, the significance and cultural value of the GCSIs have been lost due to the potential unfamiliarity of the retained items to target readers. The phonetic adaptation also represents a larger question in translation: how to make the TT accessible to the target readers while remaining close to the ST. The translators' decisions varied, with the TT1 translator maintaining closer to the phonetics of restaurant names in *AFTA*, while the TT2 translator adjusted their names for easier Arabic pronunciation. The translators also differed in their use of typographical markers for retained GCSIs in the TT. The TT1 translator set them apart with quotation marks, while the TT2 translator incorporated them without distinction. This difference goes beyond mere style. It offers insights into the translators' vision of how GCSIs should be woven into the TT, either as highlighted items or as smoothly integrated ones. Inconsistencies in the way drinks such as 'brandy' and 'cognac' were translated in TT2 also hint at the ongoing challenge translators face and the need for tools or glossaries to ensure uniformity. Overall, the above discussion emphasises the complexities of using adjusted retention as a TLS to translate GCSIs, highlighting the profound impact this TLS has on cultural representation in the TT.

A source-orientating TGS, encompassing the TLSs of adjusted retention and literal translation, leads to producing a close translation of the ST, thereby maintaining its cultural specificity, stylistic nuances, and linguistic subtleties. This TGS is important as it ensures the unique cultural and linguistic elements of the ST are conveyed in the TT, allowing for an exchange of cultural and linguistic elements. The goal is to foster a deeper mutual understanding and communication between disparate languages and cultures. The significance of using a source-orientating TGS in translation to maintain the cultural specificity of the ST's GCSIs is well-documented across various studies. [Li, Li, and Hope's \(2022\)](#) study on Chinese translations of Jane Austen's novels reveals how using retention to translate certain GCSIs helped preserve the linguistic element and introduce Chinese readers to British culture, thereby enhancing their engagement with the ST. [Panou's \(2022\)](#) study of GCSI translations in children's literature from English to Greek advocates for preserving the

ST's narrative and maintaining cultural specificity to serve as an educational tool for young readers, thereby exposing them to broader global perspectives and understanding. Hastürkoğlu's (2020) examination of the English translations of Turkish culinary terms in the novel *Piraye* emphasises the importance of source-orientation to maintain the cultural and culinary details of the Turkish city Diyarbakır. Hastürkoğlu suggests the incorporation of footnotes or explanations about specific dishes for terms, such as the traditional Turkish dessert 'irmik helvası' (semolina halva), enhancing the reader's understanding and appreciation of the cultural depth involved in the culinary terms. Mussche and Willems (2010), who discuss the Arabic translations of the *Harry Potter* series, highlight specific examples of using literal translation, such as translating 'rock cakes' and 'dog biscuits' to reflect the nearest denotative meanings in Arabic as 'كعك صخري' (stony, rocky cakes) and 'بسكويت الكلاب' (dog's biscuit), respectively. Their analysis shows the translator's choice to maintain a strong connection to the ST narrative and its cultural specificity. These studies underscore the translator's crucial role in cultural communication, advocating for the use of source-orientation when that maintains the ST's cultural specificity while simultaneously enriching the target reader's cultural experience and understanding.

However, TS scholars have indicated that while source-orientation as a TGS maintains the detailed structure and cultural specificity of the ST, it may also present challenges in terms of readability and cultural suitability in the TT. This has also been explored in several studies. For example, Panou's (2022) analysis of translating the *Captain Underpants* series from English to Greek, while highlighting the advantages of source-orientation to maintain the ST's narrative and cultural specificity, indicates that using literal translation to translate GCSIs might confuse young Greek readers who are not familiar with these items. This underscores the argument that source-orientation could affect the reader's understanding and enjoyment of the narrative. In the Arabic translations of the *Narnia Chronicles*, discussed by Habtoor and Al-Qahtani (2018), the preservation of specific character names and GCSIs is crucial because of their significant meanings and the depth they add to the narrative. However, references to alcoholic drinks, which may be unfamiliar and misleading to Arabic-speaking readers, are often substituted to ensure cultural suitability and prevent

confusion. This illustrates the nuanced decisions translators must make to maintain a close translation of the ST while ensuring it fits the target readers' cultural context. Similarly, Mussche and Willems's (2010) study of the *Harry Potter* series in its Arabic translations provides examples of how translators have navigated between literal translation and using other TLSs that ensure cultural suitability. For instance, while some GCSIs are translated literally to reflect the nearest denotative meanings of the ST, other GCSIs, such as references to food products derived from pigs, are substituted with other TL elements to ensure the translations are culturally sensitive to how these items are seen in the TC. Critics of the source-orientation TGS argue that though it results in producing close translations to the ST, those translations can seem unclear or unfamiliar to the target readers. They prefer a TGS where the translator also acts as a cultural mediator, making the TT understandable and engaging. While source-orientation maintains the ST's cultural specificity, translations must be clear, culturally sensitive, and engaging. This argument highlights translation as a dynamic cultural practice, where translators must remain close to the ST and adapt it to the reader's cultural context.

### **Target-orientating TLSs: Cultural substitution by transcultural/TC GCSIs**

As identified in Chapter One, target-orientation is a TGS by which translators modify the ST CSIs to align more closely with the TC, making them more accessible to the target readers. Building on the scholarly insights of Chesterman (1997), Olk, 2001 (2013), and Almanna (2016), this TGS can lead to changing the ST CSIs, using TL terminology that is relatable to the TC. Specifically, translators make the TT more target-orientated when they attempt to substitute the ST CSI, including GCSI, with another TL element that the target readers find more identifiable. As highlighted earlier in the current chapter, target-orientation is the least common TGS used to translate the GCSIs from *AFTA* in both TT1 and TT2. The key TLS that falls under target-orientation is *cultural substitution*. With this TLS, the translators have replaced the GCSIs from *AFTA* with lexical items in the TT that were either transcultural GCSIs or target culture (TC) GCSIs. A transcultural GCSI, as suggested by Pedersen (2005, 2007), originates from the source culture (SC) or even a third culture, but its chief

characteristic is its broad, universally relatable meaning. Meanwhile, a TC GCSI emerges directly from the culture of the target readers and is usually familiar to them. Despite its limited utilisation in translating GCSIs in TT1 and TT2, cultural substitution serves as a tool to convey the meanings of the GCSIs from *AFTA*, ensuring it aligns with the cultural and linguistic contexts of the TT reader. However, it is worth noting that the efficacy of cultural substitution hinges on the translator's understanding of both the SC and TC and a keen grasp of the target reader's linguistic and cultural context. In the following discussion, I provide examples that illustrate the utilisation and implications of the two forms of cultural substitution, by transcultural and TC GCSIs, to translate GCSIs from *AFTA* in TT1 and TT.

With cultural substitution by a transcultural GCSI, the translators have replaced certain GCSIs from *AFTA* with counterparts from either the SC or another third culture. In the table below, I provide three examples from chapters 13, 23 and 36 of *AFTA*, respectively, where the TT2 translator substituted GCSIs referring to drinks such as 'Cinzano' and 'grappa' with a corresponding GCSI from the SC.



	ST excerpt from chapters 13, 23 and 36, respectively	Corresponding translations in TT2	Back translations
1	I sent for the porter and when he came, I told him in Italian to get me a bottle of <b>Cinzano</b> (Hemingway, 1929, p. 80).	استدعيت الحاجب، وطلبت إليه بالإيطالية أن يجلب لي قارورة <b>وسكي</b> . (Asmar, 2016, p. 111)	I called for the guard and asked him in Italian to bring me a bottle of <b>whiskey</b> .
2	It was dark outside and cold and misty. I paid for my coffee and <b>grappa</b> (Hemingway, 1929, p. 132).	كان الجو بارداً، والليل شديد الظلام، ويملاه الضباب، وبعد أن نقدت الجرسون ثمن القهوة، و <b>كأس البراندي</b> . (Asmar, 2016, p. 174)	It was cold, the night was very dark, and it was filled with fog, and then I paid the waiter for the coffee and <b>the brandy glass</b> .
3	'This is a bottle of brandy and a bottle of wine.' I put them in my bag. 'Let me pay you for those.' 'All right, give me fifty lire.' I gave it to him. The <b>brandy</b> is good,' he said. You don't need to be afraid to give it to your lady (Hemingway, 1929, p. 238).	هاتان القارورتان، من أحسن أنواع الخمر فأخذتهما من تحت إبطه ووضعتهما داخل الحقيبة: هذه أستطيع دفع ثمنها لك. -لا بأس، أعطني 50 لير، فدفعتها له وأردف هو: - إحداهما <b>ويسكي</b> من النوع الجيد.. لا تخش منها على زوجك (Asmar, 2016, p. 298)	These two flasks are the best types of alcoholic liquor. I took them from under my armpit and put them inside the bag: 'I can pay for these.' 'No problem, give me 50 lire.' I paid him, and he added: 'One of them is good quality <b>whiskey</b> . Don't worry about your wife drinking it.'

Table 29: Examples of *cultural substitution by a transcultural GCSI* used as a TLS to translate certain GCISs from chapters 13, 23 and 36 of *AFTA* in TT2.

The first example from chapter 13 highlights an early scene where Frederic, recovering from his war injuries in an American hospital, acquires various brands of alcoholic drinks with the assistance of a hospital orderly. Notably, Frederic procures 'Cinzano', an Italian vermouth characterised by its strong alcohol content ([Collins Online Dictionary, 2024](#)). However, in TT2, the translator opts for cultural substitution by replacing 'Cinzano' with 'وسكي' (whiskey), an alcoholic drink deeply rooted in Irish and Scottish traditions ([Cambridge English Dictionary, 2024](#)). This translation strategy captures Frederic's general penchant for alcohol and foreshadows his later struggles with jaundice. However, it diverges significantly from Hemingway's specific reference to 'Cinzano', altering the ST's precise GCSI. This decision likely stems from a desire to align more closely with the target reader's linguistic context, as 'وسكي' (whiskey) might resonate more strongly within the Arabic lexicalisation as seen in

Almaany Arabic-Arabic dictionary (no date) than 'Cinzano'. However, such substitutions also expose the complexities and potential drawbacks of using cultural substitution, including the risks of simplification and potentially underestimating the reader's ability to engage with unfamiliar food or drink items. In the second example, the TT2 translator tackles the translation of 'grappa', a unique Italian alcoholic drink. Instead of retaining this item, 'grappa' is replaced with 'براندي' [brandi] (a phonetically adapted form for 'brandy'). This choice may be somewhat recognisable to readers in regions such as Iraq, Qatar, Egypt, and Jordan, which have historical influences from the British Empire. Nevertheless, this approach may not resonate as well in places such as Libya, where Italian cultural influences are more predominant, and Italian alcoholic drinks might be more familiar. The decision to substitute 'grappa' with 'براندي' (brandy) not only loses the cultural specificity of 'grappa' but also diminishes the translation's ability to convey the ST's richness. Despite the translator's attempt to enhance accessibility by adding 'كأس' (glass) to suggest that 'grappa' is a drink, this added text still fails to fully capture the uniqueness of 'grappa' as an Italian drink. The third example illustrates the inconsistent use of cultural substitution in TT2. Here, 'brandy', previously introduced to the readers, is inexplicably replaced with 'ويسكي' (whiskey). This alteration not only changes the drink referenced but also shifts the scene's tone and atmosphere. In the *AFTA* ST, 'brandy', typically associated with sophistication and elegance, especially when sourced from a hotel bar, is substituted with 'ويسكي' (whiskey), which may carry a more casual connotation. This change is reflective of a broader inconsistency in the translator's decisions, which seem to indiscriminately switch between sophisticated Italian drinks, including 'Cinzano' and 'grappa', to more generally recognised drinks such as 'whiskey' and 'brandy'. These inconsistencies deprive the narrative of specific GCSIs that add depth and detail. These examples highlight the intricate decisions involved in translating GCSIs from *AFTA* and the challenges presented by cultural substitution, particularly using transcultural GCSIs in the TT. While facilitating comprehension, this form of cultural substitution often risks altering the narrative's richness and obscuring its cultural specificity.

The other form of *cultural substitution*, as seen in translations of GCSIs from *AFTA* in TT1 and TT2, involves utilising a GCSI from the TC that aligns with the target readers' own cultural norms and traditions. This form was even less common than cultural substitution by transcultural GCSIs,

leading to only a handful of examples demonstrating how the two translators have utilised a TC GCSI. Below, I present two prominent examples found in chapters 9 and 23 of *AFTA*, where the translators replaced certain ST GCSIs with distinct GCSIs from the TC.

	ST excerpts from chapters 9 and 23	Corresponding translations in TT1 and TT2	Back translations
1	Gavuzzi handed me the basin of macaroni.  'Start in to eat, Tenente.'  No,' I said. 'Put it on the floor. We'll all eat.'  'There are no <b>forks</b> .'  'What the hell,' I said in English (Hemingway, 1929, p. 50).	ناولني كورديني طبق المعكرونة الباردة.  - هلموا.  - لا! انتظرونا، سنبدأ سوية  - بلا ملاعق؟!  - ماذا؟!  - ليأخذك الشيطان  (Asmar, 2016, p. 71)	Kordini handed me the cold macaroni dish.  'Come on.'  'No! Wait, we will start together.'  'Without <b>spoons</b> ?!'  'What?!'  'May the devil take you.'
2	'What have you as game?'  'I could get a <b>pheasant</b> , or <b>woodcock</b> .'  'A <b>woodcock</b> ' I said (Hemingway, 1929, p. 137).	"ماذا عندكم من أنواع الطيور؟".  "دجاج".  "نريد دجاج" (Akawi, 2007, p. 202).	'What kinds of birds do you have?'  ' <b>Chicken</b> .'  'We want <b>chicken</b> .'
		- وماذا عندك من أنواع الطيور.  - أستطيع تقديم دجاج وحجل.  قلت <b>حجل</b> (Asmar, 2016, p. 179).	'And what kinds of birds do you have?'  'I can serve <b>chicken</b> and <b>partridge</b> .'  I said, ' <b>Partridge</b> .'

Table 30: Examples of *cultural substitution by a TC GCSI* used as a TLS to translate certain GCSIs from chapters 9 and 23 of *AFTA* in TT1 and TT2.

The first example includes an ST excerpt from chapter 9, where Hemingway portrays the grim realities of war through the experiences of Frederic and his fellow ambulance drivers, who seek temporary refuge in a dugout before engaging in a battle that leads to substantial casualties. The scene where they share a meal of cold macaroni serves as a reminder of the themes of survival and camaraderie, which are pivotal throughout *AFTA*. I explained these themes in my previous chapter, highlighting how the shared struggle against the looming threat of death binds the characters

together. The corresponding translation in TT2 preserves the ST's message while using cultural substitution to translate the food utensil 'fork'. The ST phrase, '[t]here are no forks', is translated into Arabic as 'بلا ملاعق?!' (No spoons?!), reflecting Frederic's surprise and irritation at the absence of this basic utensil. This change from 'forks' to 'spoons' likely reflects the dining preferences in many Arab countries, where spoons are commonly used for a variety of dishes, including macaroni, unlike in Western contexts where forks are more prevalent. This cultural adaptation increases the relatability of the scene for Arab readers and effectively communicates the logistical frustrations faced by the characters in a culturally relevant way. Frederic's irritation, expressed as '[w]hat the hell' in the ST, is translated to 'ليأخذك الشيطان' (may the devil take you), an idiomatic expression in Arabic that conveys a similar sense of intense frustration. However, the decision to substitute 'forks' with 'spoons' also introduces ethical considerations, particularly as it alters the ST content and the intricate details of the scene as intended by Hemingway. In the second example, the translators tackle the translation of bird names, which is mentioned as part of a culinary dialogue in a Milan hotel room where the protagonists are contemplating their dinner options before Frederic's imminent return to the front. The ST excerpt mentions 'pheasant' and 'woodcock', which are birds associated with hunting traditions. The TT1 translation omits 'pheasant' altogether and simplifies 'woodcock' to 'دجاج' (chicken), which, while universally recognisable, deprives the reference of its connotations of game and luxury, diluting the sophistication of the meal to a commonplace dish. This shift might make the food items more familiar to Arab readers, but at the same time, it might also cause the traditional aspect of the dining experience to be lost. Conversely, TT2 opts for a more contextually appropriate substitution by replacing 'woodcock' with 'حجل' (partridge), a game bird that is also hunted in parts of the Arab world, thus maintaining the hunting connotation and the traditional aspect of the meal. This choice preserves more of the ST context and connotations, providing target readers with a translation that aligns better with their cultural understanding yet maintains the details of the ST scene. These two examples reflect the challenge of maintaining the ST's cultural specificity while making the TT accessible and relevant to the target reader. Each decision in the translation process reflects a negotiation between closeness to the ST and adaptation to the cultural context of the target reader, highlighting the complex dynamics of GCSIs in literary translation.

In the above discussion, I focused on how the translators have used cultural substitution as a target-orientating TLS, which involves substituting GCSIs from *AFTA* with either transcultural GCSIs or TC GCSIs, highlighting the complex decision-making process of using this TLS. This exploration covers various GCSIs, such as alcoholic drinks, food utensils, and bird names, illustrating the challenge translators face in maintaining the cultural specificity and thematic elements of the ST while enhancing the translation's accessibility and relevance for the target reader. The utilisation of a target-orientating TLS to translate GCSIs within literary contexts is also explored by previous studies, highlighting how target-orientation as a TGS facilitates reader engagement with the TT. For example, Hastürkoğlu's (2020) analysis of the English translation of specific Turkish food items in the novel *Piraye* discusses the translation of 'hindistan cevizli kurabiye' (coconut cookies) to 'macaroon'. This translation, while it deviates from the ST item unique to Turkish cuisine, is universally recognisable in Western culinary contexts. By opting for 'macaroon', the translator bridges a cultural gap, allowing English-speaking readers to connect with a familiar food item, albeit at the expense of missing the ST item's cultural significance. The implications of target-orientation as a TGS are further exemplified in a study by Panou (2022), which analyses the Greek translation of the *Captain Underpants* series. The study discusses how 'cheese and lentil pot-pies' are transformed into 'freshly baked soutzoukakia', shifting from a Western and unfamiliar dish to a specific, culturally relevant Greek dish. This substitution ensures that the food reference is comprehensible and relevant to young Greek readers, thus enriching the reading experience by adapting the ST to a familiar context.

Despite the advantages of making GCSI translations more relatable, cultural substitution, as seen in translations of GCSIs from *AFTA* in TT1 and TT2, is fraught with drawbacks, including significant losses in cultural details and connotations. These losses, combined with inconsistencies in substitution choices, reduce the literary richness of *AFTA*. The use of target-orientation as a TGS is, therefore, a complex translation decision. The existing scholarship on GCSIs in literary translation, as discussed by scholars such as Wiedenmayer (2016) and Li, Li and Hope (2022), highlights these complexities. For instance, Wiedenmayer cautions that using target-orientation as a TGS fails to convey the cultural and gastronomical depth crucial for understanding and appreciating the ST,

risking the loss of cultural specificity and diminishing the depth of understanding other cultures that could enhance reader engagement with the TT. Similarly, Li, Li and Hope's (2022) analysis of the Chinese translations of Jane Austen's references to 'mince pies' demonstrates how they are variably translated into 'meat pies' and 'pastry with fillings', each version moving further away from the British culinary context to fit the Chinese cultural context. These translations, while ensuring comprehensibility, potentially obscure the specific British cultural context, which may distance readers from unique British culinary practices. Moreover, leading scholars in the TS field, such as Baker (2011) and Dickins, Sándor and Higgins (2017), have provided extensive insights into the utilisation of cultural substitution and target-orientation. Baker's (2011) discussions on cultural substitution underscore its significance in making the TT relatable but also warn against obscuring the ST's cultural specificity and deviating from its denotative meaning. Dickins, Sándor and Higgins's (2017) exploration of *cultural transplantation*, a more radical form of target-orientation, illustrates how extensive modifications to fit the TC can transform the narrative entirely, potentially leading to superficial cultural representations and misinterpretations of the SC. Ultimately, while target-orientation can significantly enhance the accessibility and engagement of translations, this TGS requires careful utilisation to avoid detracting from the potential of understanding between cultures. Translators must navigate the delicate balance between accessibility to target readers and closeness to the ST to ensure that translations not only resonate with new readers but also maintain the ST's cultural specificity.

In this chapter, I have examined the TLSs used to translate GCSIs from *AFTA* in its Arabic translations (TT1 and TT2), beginning with an overview of the nine TLSs used by the two translators. Within this overview, I discussed the TLS utilisation rates with comparisons between TT1 and TT2 and divided the TLSs into three groups: source-orientating, neutralising, and target-orientating. I then focused on the source-orientating and target-orientating TLSs, discussing their implications and consequences for the TTs. The analysis and discussion of these TLSs revealed that with source-orientation as a TGS, the translators maintained the cultural specificity of the ST GCSIs, but they sometimes caused confusion and unfamiliarity. With target-orientation, the translators made the TT accessible and relevant to target readers, but this presented drawbacks related to obscuring the

ST's cultural specificity. Throughout this chapter, I highlighted the advantages, challenges, and drawbacks of the source-orientation and target-orientation TGSs used to translate GCSIs from *AFTA* in TT1 and TT2. I also illuminated the differences in implications between these two TGSs, emphasising the complexities in maintaining cultural specificity while ensuring relevance to target readers. The exploration of these TGSs sets the stage for exploring a neutralisation TGS, which tends to avoid a pronounced inclination towards source-orientation or target-orientation. The subsequent chapter is thereby dedicated to examining neutralising TLSs, driven by two purposes. The first is to build on the foundational analysis and discussion of source and target orientations examined in this chapter. The second is to dissect the complexities of neutralisation as a TGS, which accounts for the majority of TLSs used to translate GCSIs from *AFTA* in TT1 and TT2. This approach ensures a detailed examination of these TLSs within the next chapter, which is situated in a discussion of the overarching TGS of neutralisation.

## CHAPTER SIX

### Neutralising translation local strategies for GCSIs in TT1 and TT2

In the previous chapter, I explored the TLSs used to translate GCSIs from *AFTA* in TT1 and TT2. The analysis illuminated the nine TLSs that translators used, revealing a delicate interplay between source-orientation and target-orientation. A key learning from that chapter is the challenge translators face in remaining close to the ST GCSIs while ensuring accessibility and relevance to the target reader. This challenge underscores the complex nature of GCSIs in literary translation, which extends beyond word-for-word interpretation to embrace the intricate cultural and thematic elements of the ST. The exploration of source-orientating TLSs, such as literal translation and adjusted retention, highlighted the translators' meticulous commitment to remaining closely aligned with the ST while also pointing out the inherent challenges in maintaining the ST's cultural specificity. Moreover, the examination of target-orientating TLSs, particularly cultural substitution, brought to the fore the ethical considerations and the quest for the cultural relatability of the GCSI translations to target readers. This exploration of source-orientating and target-orientating TLSs used to translate GCSIs from *AFTA* in TT1 and TT2 not only showcased the complex nature of GCSI translations but also set the stage for an in-depth examination of neutralising TLSs that tend to avoid strict source-orientation and complete target-orientation.

Building on the foundational insights from the previous chapter, the current chapter shifts the focus to the neutralising TLSs used to translate GCSIs from *AFTA* in TT1 and TT2. As described in the previous chapter, the fact that the majority of TLSs across TT1 and TT2 were found to be of a neutralising nature is both significant and worthy of further exploration. I also highlighted that neutralising TLSs contrasts with source and target-orientating TLSs in their avoidance of both a close interpretation of the ST GCSIs and an adaptation to the target reader's cultural context. It is against this backdrop that this chapter explores the six neutralising TLSs used to translate GCSIs in TT1 and TT2, examining the implications and consequences of utilising these TLSs in each TT. In this



chapter, I examine each of these neutralising TLSs individually and in context, paying close attention to their implications across TT1 and TT2. Continuing the approach adopted in the previous chapter to demonstrate my findings, I provide specific examples for each TLS, showcasing ST excerpts with GCSIs from *AFTA* and their corresponding translations in TT1 and TT2. I also provide back-translations into English to make the choices made by the translators accessible to English-speaking readers of this thesis. I intentionally examine each TLS individually and in context to explore how using these TLSs to translate GCSIs from *AFTA* affects the narrative structure, thematic element and cultural specificity in TT1 and TT2. This chapter, therefore, aims to offer a comprehensive view of neutralising TLSs, contributing significantly to our understanding of their utilisations and implications.

## Omission

As indicated in the previous chapter, *omission* features prominently in TT2, while it ranks as the fourth most common TLS in TT1. The utilisation rate of omission varies notably between the two TTs, with its utilisation rate in TT2 being roughly 33% higher than in TT1. With this TLS, the translators have excluded the ST GCSIs from each TT. In this section, I present various examples that demonstrate how this TLS has been used and the effects it has had on TT1 and TT2. Most examples are drawn from TT2 due to its more frequent use of this TLS. Translators of TT1 and TT2 have used omission at two distinct levels, targeting both small and large text segments. At one level, they have omitted individual words, phrases, or clauses, such as references to specific alcoholic drinks or acts of communal drinking. On another level, the translators have omitted entire sentences, paragraphs, or a chapter featuring GCSIs in *AFTA*. I have termed the latter as an *abridgement*, following [Dukmak \(2012\)](#), to distinguish between small and large-scale omissions. An example of such *abridgement* is the significant reduction of chapter 40 in TT2, which will be examined later in this section. The effects of omission in TT1 and TT2 differed significantly and were largely influenced by the in-text context surrounding the ST GCSIs from *AFTA*. In certain cases, omitting GCSIs resulted in a significant loss of essential information pertinent to character development or the

comprehension of themes. However, in cases where the ST GCSIs were minimally related to character or thematic understanding, their removal was less impactful. Moreover, the effect of omission was lessened in TT1 and TT2, particularly when the translators utilised ellipsis or introduced new information within the corresponding translations to compensate for the omitted content. Below, I provide two examples of the significant loss that occurred in TT1 when certain GCSIs featured in chapters four and seven of *AFTA* were omitted from the TT.

	<b>ST excerpts from chapters 4 and 7, respectively</b>	<b>Corresponding translations in TT1</b>	<b>Back translations</b>
1	<p>'Wait a minute,' Rinaldi said.</p> <p>'Perhaps we should have a drink.' He opened his trunk and took out a bottle.</p> <p>'Not <i>Strega</i>,' I said.</p> <p>'No. <i>Grappa</i>.'</p> <p>'All right.'</p> <p>He poured two glasses, and we touched them, first fingers extended (Hemingway, 1929, p. 17).</p>	<p>"انتظر لحظة... ربما تتناول شيئاً من الشراب". ثم أخرج من حقيبته زجاجة من الخمر وملاً قدحين فقرعناهما ثم شربناهما (Akawi, 2007, p. 52)</p>	<p>Rinaldi said: 'Wait a minute. You may have some drink.' So he took a bottle of wine from his bag, filled two glasses, and then we knocked them and drank them.</p>
2	<p>That was how it ought to be. I would eat quickly and go and see Catherine Barkley.</p> <p>They talked too much at the mess and I drank <i>wine</i> because to-night we were not all brothers unless I drank a little (Hemingway, 1929, p. 36).</p>	<p>هذا ما كان ينبغي أن يكون، سأتناول طعامي على عجل، ثم أذهب لأرى كاترين باركلي. وفي قاعة العشاء، طال بنا الحديث في مختلف الشؤون (Akawi, 2007, p. 77)</p>	<p>That's what it should have been. I'll eat in a hurry and then go see Catherine Barkley. At the dinner hall, we talked about various matters for a long time.</p>

Table 31: Examples of significant impact of *omission* when used as a TLS to translate certain GCSIs from chapters four and seven of *AFTA*.

The first example highlights a significant loss of information from chapter four of *AFTA* that affects character development in TT1. In the ST excerpt, Hemingway details a dialogue between Frederic and his friend Rinaldi about their alcoholic drink preferences. This detail is crucial, as critics, including

Owens-Murphy (2009) and Darzikola and Keshmiri (2016), link Hemingway's portrayal of alcohol in *AFTA* to his personal struggles with mental health. Other research by Owen (2016) further explores the symbolic role of alcohol, emphasising its connection in *AFTA* to Frederic's trauma, coping mechanisms, and physical and emotional well-being. In the ST dialogue, the Italian alcoholic drinks mentioned: 'grappa', a strong drink (*Oxford Learner's Dictionaries*, 2024), and 'Strega', a flavoured, potentially milder drink (*Merriam-Webster Dictionary*, 2024), symbolise contrasting aspects of Frederic's evolving character. Initially, Frederic's choice of strong alcoholic drinks including his preference for grappa reflects his confusion and self-destructive tendencies. Later, his preference shifts towards milder drinks, indicating his growing maturity and self-awareness. In TT1, however, the dialogue detailing these drink choices is omitted, significantly altering the reader's perception of *AFTA*. This omission not only eliminates the immediate context but also the deeper symbolic meanings associated with these drinks. Consequently, TT1 readers will not perceive the character development and symbolism present in the ST. The second example concerns a significant loss of information from chapter seven of *AFTA* that affects thematic development in TT1. The ST sentence: 'I drank wine because tonight we were not all brothers unless I drank a little', underscores the role of shared alcohol consumption in fostering camaraderie among Frederic and his fellow ambulance drivers, portraying them as war brothers. This theme, as discussed in Chapter Four of my thesis and explored by scholars such as Camastra (2013) and Tanner (2016), highlights intentional scenes where alcohol serves to strengthen bonds of trust and brotherhood. The omission of this clause in TT1 dilutes this significant thematic element, potentially hindering readers from grasping Hemingway's intended use of these drinking scenes. Such omissions, as suggested in Dukmak's (2012) study on Arabic translations of *Harry Potter*, may stem from the need to adhere to censorship norms in Arabic-speaking countries, where alcohol references might be viewed as inappropriate. Although making the TT more culturally suitable, the decision to use omission significantly impacts the understanding and appreciation of the *AFTA*'s complexities, especially those relating to the communal experience of drinking. This decision not only restricts the reader's engagement with the full depth of *AFTA* but also raises broader questions about the ethics of translation and censorship,

highlighting the ongoing challenge in literary translation of preserving a work's rich content while making it accessible and relevant to a diverse readership.

While the omission of GCSIs, as seen in the previous two examples, led to a significant loss of information central to character and theme development in *AFTA*, the following examples show that *omission* as a TLS can sometimes have a less noticeable impact on the TT. For instance, a less noticeable impact may occur if the target reader can infer the lost information from the in-text context. The use of ellipsis, replacing GCSIs with references such as pronouns, is another form of omission that results in less noticeable information loss. Additionally, translators sometimes omit GCSIs from the TT but compensate by adding new information. In the table below, I present two examples demonstrating the less noticeable impact of omission when used to translate GCSIs from chapters seven and nine of *AFTA* in TT1 and TT2.

	ST excerpt from chapters 7 and 9, respectively	Corresponding translations in TT1 and TT2	Back translations
1	<p>'You better not go up there drunk.'</p> <p>'I'm not drunk, Rinin. Really.'</p> <p>'You'd better chew some coffee.'</p> <p>'Nonsense.'</p> <p>'I'll get some, baby. You walk up and down.' He came back with a handful of <b>roasted coffee beans</b>. Chew those, baby, and God be with you' (Hemingway, 1929, p. 38).</p>	<p>- من الأفضل ألا تزورها وأنت مخمور.</p> <p>- لست مخمورا.</p> <p>- على كل حال، لا بأس في مضغ بعض من حبوب القهوة.</p> <p>- دعك من هذه الترهات.</p> <p>- عندي بعضها.</p> <p>وبعد قليل عاد وقد ملأ قبضته منها.</p> <p>- امضغها وسر برعاية الله، (Asmar, 2016, p. 56).</p>	<p>'It's better not to visit her while drunk.'</p> <p>'I'm not drunk.'</p> <p>'After all, it's okay to chew some coffee beans.'</p> <p>'Forget this nonsense.'</p> <p>'I have some.'</p> <p>'After a while, he returned with his fist filled with <b>them</b>.'</p> <p>'Chew them and go in God's care.'</p>
2	<p>The major spoke to an orderly who went out of sight in the back and came back with a metal basin of <b>cold cooked macaroni</b> (Hemingway, 1929, p. 49).</p>	<p>ثم تحدث إلى أحد الجنود الذي غاب عن الأنظار، ثم عاد وهو يحمل أنية معدنية بها <b>معكرونة باردة</b> (Akawi, 2007, p. 92).</p>	<p>He then talked to one of the soldiers who had disappeared and returned, holding a metal utensil with <b>cold pasta</b>.</p>
		<p>فأشار إلى أحد الخدم، الذي عاد بعد لحظات يحمل طبقا من <b>المعكرونة الباردة</b> (Asmar, 2016, p. 70).</p>	<p>He pointed at one of the servants, who returned a few moments later holding a dish of <b>cold pasta</b>.</p>

Table 32: Examples of less noticeable impact of *omission* when used as a TLS to translate certain GCSIs from chapters seven and nine of *AFTA* in TT1 and TT2.

The first example demonstrates how the TT2 translator used an ellipsis to omit the GCSI 'roasted coffee beans', mentioned in a dialogue between Frederic and Rinaldi in chapter seven of *AFTA*. In this dialogue, Rinaldi suggests to Frederic not to see Catherine while drunk and offers him 'roasted coffee beans' to chew on the way to the hospital where Catherine works. Though the translator initially introduced coffee beans, later in the dialogue, they were replaced with the pronoun 'ها' (them). This change in TT2 does not disrupt the understanding of the GCSI 'roasted coffee beans' since readers can easily associate the pronoun with its initial introduction. Thus, the translator maintains a natural flow of information in the TT. The second example demonstrates how the translators used

omission to translate a GCSI, featured in an ST excerpt from chapter nine of *AFTA*. The ST excerpt portrays Frederic and other ambulance drivers waiting for food before a battle starts. A soldier returns with 'cold cooked macaroni'. In TT1 and TT2, the translators describe this meal as 'معكرونة باردة' (cold macaroni), omitting the adjective 'cooked'. This omission does not significantly affect the narrative progression in TT1 and TT2, as target readers have been previously informed in context that soldiers receive prepared meals. Specifically, the translators assume that target readers could infer that the macaroni was cooked from earlier references to a mobile kitchen used by the Italian military to transfer food to soldiers on the battlefield. These two examples highlight that omitting GCISs can lead to a less noticeable impact on the TT, provided the information does not affect the target readers' understanding. In other examples, the two translators have omitted certain GCISs but added new information to compensate for the information loss, mitigating the impact of the omissions. I elaborate on such examples in a subsequent section of the current chapter, where I focus on *addition* as a TLS used by the TT1 and TT2 translators, which leads to reducing the effects of information loss in the TT.

Another form of *omission* that has been used to translate GCISs from *AFTA* in TT1 and TT2 is *abridgement*, which involves removing large excerpts, such as full sentences, paragraphs, or even a chapter. Abridgement has resulted in a noticeable loss in TT1 and TT2, often producing shorter sections than those in *AFTA*. A remarkable illustration of abridgement occurs in TT2, where the translator has drastically condensed chapter 40 and amalgamated it with chapter 41. While only encompassing five pages in the *AFTA* ST, chapter 40 is dense with significant actions and gastronomic scenes. The pivotal decision of the protagonists to relocate to Lausanne in Switzerland to have their expected child is at the heart of this chapter. Furthermore, this chapter is infused with GCISs that Hemingway has skilfully interwoven, symbolising comfort, romance, and warmth amidst the ever-present shadow of death. Scenes such as savouring vermouth on a rainy day, a light-hearted spilling of whiskey in a hotel, and the eager anticipation of a room-service dinner paint intimate pictures of domestic happiness. Frederic's daily relaxation with vermouth and reading the newspaper adds further depth. Each gastronomic scene in chapter 40 acts as a poignant contrast to the death scene depicted in chapter 41 of *AFTA*, offering a temporary break to the reader before the

impending death of Catherine and her expected child. In TT2, the translator has diluted all these detailed gastronomic scenes from chapter 40 of *AFTA*. What remains in TT2 is a stark summary that retains only a bare reference to the central action of chapter 40, as illustrated below.

Corresponding translation of chapter 40 of <i>AFTA</i> in TT2	Back translation
<p>وهكذا مضت الأيام، حياة هادئة هانئة عشناها في ناحية مونتكس، نجاور الثلوج والغابات ونتأمل جمال الطبيعة الساحرة إلى أن انقضى شهر شباط، وارتأت كاترين الرحيل إلى لوزان لتكون قريبين من مستشفى التوليد. فانتقلنا إليها ونزلنا في أحد فنادقها الكبيرة، وكان ذلك في بداية آذار من عام 1918، في اليوم الذي بدأ فيه الألمان هجومهم الكبير على الجبهة الفرنسية.</p> <p>أقمنا في الفندق أسابيع ثلاثة التحقت في أثنائها بناد رياضي للهواة كنت أمارس فيه لعبتي الجمباز والملاكمة، في الوقت الذي كانت فيه كاترين تقضيه بالتنقل بين محال الثياب، تبتاع ملابس الوليد، وهي في أشد ما تكون من المرح والسرور.</p> <p>وفي أيام الصحو المشرقة، كنا نخرج للتجوال بين الحدائق الغناء، المحيطة بلوزان نمتطي عربة خيل، فنمضي بضع ساعات في أحضان الطبيعة الحاملة، وبتناول غداءنا في العراء، ثم نعود مع غروب الشمس إلى غرفتنا في الفندق (Asmar, 2016, p. 325).</p>	<p>And so, the days passed. We lived a quiet and happy life in the Montreux area, neighbouring the snow and forests and contemplating the charming beauty of nature until February passed. Catherine decided to move to Lausanne to be close to the maternity hospital. So, we moved there and stayed in one of its large hotels. That was at the beginning of March 1918, on the day the Germans launched their great attack on the French front.</p> <p>We stayed at the hotel for three weeks, during which I joined an amateur sports club where I practised gymnastics and boxing while Catherine spent her time moving between clothes shops buying baby clothes. She was in extreme joy and happiness.</p> <p>On bright, clear days, we would go out for a walk across the lush gardens surrounding Lausanne. Then, we would ride a horse-drawn carriage and spend a few hours in the embrace of dreamy nature, having our lunch outdoors and returning to our hotel room at sunset.</p>

Table 33: Example of *abridgement* as a form of the omission TLS used in TT2, leading to a significant reduction of chapter 40 of *AFTA*.

The TT2 translator has drastically condensed chapter 40 of *AFTA*, transforming it into a mere three-paragraph summary that depicts the protagonists' decision to relocate from the mountains to Lausanne. This substantial reduction has resulted in the elimination of the GCSIs found in that chapter. Such an abridgement omits crucial gastronomic scenes that could provide readers with ominous signals and temporary relief before facing the heartbreaking conclusion involving Catherine's and her child's deaths. The omission of these scenes has reduced the thematic

complexity and emotional depth of the chapter, leading to a significant loss in vivid imagery and symbolism. This leaves readers with a more superficial understanding of *AFTA*'s profound themes and emotional nuances.

While abridgement was used in TT2 to shorten chapter 40, as seen in the previous example, the TT1 translator has used *abridgement* to condense paragraphs and remove entire sentences from *AFTA*. In the table below, I present an example where complete sentences featuring GCSIs in chapter seven were omitted from TT1.

ST excerpt from chapter 7	Corresponding translation in TT1	Back translation
<p>The major said he had heard a report that I could drink. I denied this. He said it was true and by the corpse of Bacchus we would test whether it was true or not. Not Bacchus, I said. Not Bacchus. Yes, Bacchus, he said. I should drink cup for cup and glass for glass with Bassi, Fillipo Vincenza. Bassi said no that was no test because he had already drunk twice as much as I. I said that was a foul lie and, Bacchus or no Bacchus, Fillipo Vincenza Bassi or Bassi Fillipo Vicenza had never touched a drop all evening and what was his name anyway? He said was my name Federico Enrico or Enrico Federico? I said let the best man win, Bacchus barred, and the major started us with red wine in mugs. Half-way through the wine I did not want any more. I remembered where I was going. 'Bassi wins,' I said. He's a better man than I am. I have to go' (Hemingway, 1929, p. 37).</p>	<p>وامتد قرع الكؤوس حتى انتشى الجميع، وانتهى الأمر بمباراة حول من يستطيع أن يحتسي أكبر قدر من الخمر، حاول الملازم أن يجعل مني ومن باسيني طرفي مباراة، ولكني قلت "باسيني يربح". قلت: "باسيني يربح لأنه أفضل مني. لا بد لي وأن أذهب" (Akawi, 2007, p. 77)</p>	<p>The knocking of the glasses continued until everyone got high, and it ended with a competition about who could drink the largest amount of alcohol. The lieutenant tried to make Bassini and me both sides of a competition, but I said, 'Bassini wins.' I said, 'Bassini wins because he's better than me. So, I must go.'</p>

Table 34: Example of *abridgement* used as a form of the omission TLS used in TT2, omitting entire sentences that feature GCSIs in chapter 7 of *AFTA*.



The above excerpt from chapter seven of *AFTA* depicts an informal dialogue between Frederic and other officers that centres on a wine-drinking competition. This gastronomic scene is not merely about enjoyment; it carries deeper themes connected to camaraderie and survival instinct, which I have explained in Chapter Four of my thesis. Through humorous interactions, the officers distract themselves from the harsh realities of war, and the reference to ‘Bacchus’, the Roman god of wine, adds a layer of significance. Frederic’s rejection of the Bacchus association indicates his desire to maintain the contest casual, reflecting his shallow religious beliefs and an early portrayal of his character’s reluctance to make serious commitments. However, in TT1, the translator has chosen to abridge this excerpt, condensing it into two brief sentences and omitting many of the essential details in the ST dialogue. Most notably, the reference to ‘Bacchus’ is entirely removed. This omission not only diminishes the thematic richness but also affects the characterisation of Frederic in *AFTA*’s early chapters. By doing so, the translator has eliminated layers of meaning and complexity, diminishing insights into the characters and weakening the connection to the central themes of camaraderie and survival.

The analysis of omission as a TLS used to translate GCSIs from *AFTA* in TT1 and TT2, as discussed earlier, highlights varied implications on the TT. These include omissions that can lead to a significant loss in the TT, such as in condensing an entire chapter from *AFTA* or, omitting GCSIs necessary for theme development or those carrying humour. Other implications include the less noticeable impact of omission when the omitted ST items can either be understood from the context or do not interrupt understanding. This conclusion is supported by the TS scholarship, which highlights the advantages of this TLS, including enhanced readability, naturalness, cultural relevance, and preservation of aesthetic quality. By omitting unnecessary words or phrases from the TT, translators can make the TT more comprehensible and easier to read, as highlighted by Baker (2011). Ensuring naturalness often involves omitting words that do not significantly contribute to the meaning, which helps the TT flow more smoothly and sound more natural in the TL. Elimam (2023) explores omission in English-to-Arabic translations, illustrating this with examples such as translating the dialogue ‘A- Can I borrow your pen? B- Which one, though?’ into Arabic as ‘أ- هل أعرتني قلمك. ب- أ- أي قلم (A- Can I borrow your pen? B- Which pen?), omitting ‘though’ for a more natural-sounding

Arabic translation. This TLS is particularly useful in maintaining cultural relevance by omitting CSIs that might confuse target readers. [Alshammari \(2016\)](#) examines TLSs used for English similes in Arabic translations of Hemingway's *The Old Man and The Sea*, showing how omitting similes that reference unfamiliar items, such as the 'Portuguese man of war', avoids confusing Arabic readers who are more familiar with desert creatures than sea creatures. Additionally, translating 'بابا الفاتيكان الثاني' (Pope Vatican John Paul the second) as 'Pope John Paul II' eliminates unnecessary cultural specifics already understood in the TL context, as noted by [Dickins, Sándor and Higgins \(2017\)](#). In English-to-Arabic literary translations, omission can also help preserve the aesthetic quality of the ST. [Ashujaify \(2022\)](#) demonstrates how MA translation students' use of omission in translating metaphors from Poe's short story *The Fall of the House of Usher* can enhance the aesthetic appeal by focusing on the poetic nature of the TT rather than providing literal translations. For example, in translating metaphors involving repetition of words, students omit the repeated word to ensure a more aesthetic quality and natural flow in the Arabic translation.

However, omission also has significant drawbacks. One major drawback is the potential loss of specific meanings and thematic elements present in the ST. Key elements that contribute to thematic richness and characterisation, such as the reference to 'Bacchus' in *AFTA*, can be lost, diminishing the depth and cultural specificity of the ST. Inconsistencies may arise if omission is applied arbitrarily, affecting the coherence and cultural richness of the TT. [Marco \(2019\)](#) examines omission in English-to-Catalan translations within the COVALT literary corpus and identifies unnecessary omissions, for instance, omitting the term 'grog', which is well-known to target readers of Catalan translations, leads to a loss of cultural richness. This unexpected use of omission raises questions about its impact on the representation of ST GCSIs in the Catalan context. Similarly, in English-to-Turkish literary translation, preserving aesthetic quality while also maintaining the ST metaphorical richness has shown to be a great challenge. The inappropriate use of omission can especially disrupt the poetic nature of the TT. [Demir \(2019\)](#), for instance, discusses this issue in his analysis of Turkish translations of the *Captain Underpants* series, noting that omitting the term 'gravy', results in 'civik civik köfteler' (runny meatballs), which loses the ST metaphor and intended meaning. Demir suggests that a more contextually appropriate translation, such as 'sulu köfte'

(meatballs in a sauce), would better capture the intended meaning. In conclusion, while omission as a TLS offers several advantages, such as enhanced readability, naturalness, and cultural relevance, it must be used judiciously to avoid significant drawbacks. The potential loss of specific meanings, richness, and cultural specificity can impact the thematic depth and coherence of the TT. As highlighted by various scholars, preserving aesthetic quality while conveying the ST's richness is a great challenge. Thoughtful utilisation of omission can enhance the TT, but translators must carefully consider its effects to ensure that the TT remains close to the ST.

## Generalisation

As indicated in the previous chapter, generalisation is the second most common TLS in TT1, accounting for 22.5% of the total TLSs used for translating GCSIs from *AFTA*. In contrast, generalisation ranks fourth in TT2, representing approximately 10.5% of the total TLS utilisation rates. This signifies a notable difference in the utilisation rates of generalisation between the two TTs, with TT1 using this TLS about 12% more frequently than TT2. These disparities may be rooted in the translators' responses to the cultural and literary context of the Arabic-speaking readers. The translator of TT1 might have preferred generalisation to make *AFTA*'s nuanced narrative more accessible and relatable. Meanwhile, the translator of TT2 might have chosen to preserve the ST GCSIs, catering to a readership that appreciates a detailed translation. Furthermore, the distinct literary style of Hemingway in *AFTA*, known for its implicit depth and subtlety, may have required different approaches to resonate with diverse reader expectations in the Arabic literary context. These choices underscore the complex interplay between the translator's interpretation, the reader's cultural context, and the intrinsic literary qualities of the *AFTA* ST, shaping the disparities in the utilisation of generalisation as a TLS. With this TLS, the translators have replaced specific GCSIs from *AFTA* with more general terms in Arabic. I have divided *generalisation* into *limited generalisation* and *absolute generalisation*. With *limited generalisation*, the translators have replaced certain GCSIs with more general items that still closely resemble the ST GCSIs. In contrast, with *absolute generalisation*, a higher form of *generalisation*, they have used lexical items with more inclusive meanings of the ST GCSIs. In the table below, I have presented two examples to

demonstrate how generalisation has been used to translate certain GCSIs from chapters 2 and 18 of *AFTA* in TT1.

	ST excerpts from chapters 2 and 18, respectively	Corresponding translations in TT1	Back translations
1	Later, below in the town, I watched the snow falling, looking out of the window of the bawdy house, the house for officers, where I sat with a friend and two glasses drinking a bottle of <i>Asti</i> (Hemingway, 1929, p. 6).	والأيام تمضي ونحن لا نزال بالمدينة، وفي مرة كانت الثلوج تتساقط وأنا أرقبها من نافذة ماخور الضباط، حيث كنت أجلس مع أحد الرفاق، وأمامنا قدحان وزجاجة من الخمر (Akawi, 2007, p. 40).	The days passed, and we were still in the town. Once, snow was falling, and I was watching it from the window of the officers' brothel, where I sat with a comrade and two cups and a bottle of <i>wine</i> in front of us.
2	We drank dry <i>white capri</i> iced in a bucket; although we tried many of the <i>other wines</i> , <i>fresa</i> , <i>barbera</i> and the <i>sweet white wines</i> . They had no wine waiters because of the war and George would smile ashamedly when I asked about wines like <i>fresa</i> . 'If you imagine a country that makes a <i>wine</i> because <i>it tastes like strawberries</i> ,' he said. 'Why shouldn't it?' Catherine asked. 'It sounds splendid.' 'You try it, lady,' said George, 'if you want to. [...]' It was not much of a wine. As he said, it did not even taste like strawberries. We went back to <i>capri</i> (Hemingway, 1929, p. 101).	شربنا خمرا مثلجا من زجاجة موضوعة في دلو بعد أن تذوقنا أنواعا أخرى من الشراب. لم يكن عندهم عامل خاص بالحنة، لأن الحرب قد استوعبت الرجال، وكان جورج يبتسم في خجل عندما أطلب نوعا من الشراب ولا نجده، ويقول: "لو تتصور أن دولة تصنع نوعا من الخمر لأن مذاقه كمذاق التوت!" فقالت كاترين بصوت جميل: "ولم لا؟" "حاولي أن تتذوقيه أنت يا سيدتي إذا شئت،..." وعندما أتى به، لم يكن خمرا، ولا مذاقه كالتوت، فعدنا إلى شرابنا الأول (Akawi, 2007, p. 158).	We drank <i>iced wine</i> from a bottle in a bucket after tasting other types of <i>drinks</i> . They didn't have a bar worker because the war had absorbed the men, and George smiled with shyness when I ordered a type of <i>drink</i> , and he couldn't find it, and said: 'If you imagine that a country makes a type of <i>wine</i> because <i>it tastes like berries</i> !' Catherine said in a beautiful voice: 'And why not?' 'Try to taste it, madam, if you like, [...].' When he brought it, it wasn't wine, nor did it taste like berries, so we returned to <i>our first drink</i> .

Table 35: Examples of *generalisation* used as a TLS to translate certain GCSIs from chapters 2 and 18 of *AFTA* in TT1.

In the first example, from Chapter 2 of *AFTA*, the narrative is set in Gorizia, a mountain town in northeast Italy, newly captured by the Italian army. Snowfall, a symbol of peace in *AFTA*, signifies a temporary ceasefire, with the artillery concealed under the snow. Frederic and his fellow officers seize this peaceful moment to enjoy 'Asti', a sparkling wine from the Asti region in Italy (*Oxford Learner's Dictionaries*, 2024), in celebration of their victories. However, in TT1, the translator has replaced the specific name 'Asti' with the more general Arabic term 'خمر' (wine). In Arabic, the word 'خمر' can indicate wine or alcoholic liquor, with these meanings understood within context whether it specifically means wine (fermented grape/fruit juice) or generally describes alcohol, as indicated in the *Almaany Arabic-Arabic dictionary* (no date). In the context of the above corresponding translation in TT1, it means wine because, later, on the same page in the TT, the translator describes the wine as dark red. By using a general term, the translator erased the cultural specificity of 'Asti', diluting the scene's richness and depth in TT1 and depriving its target readers of a detailed glimpse into the intended geographical and cultural context. In addition to the use of limited generalisation for certain alcoholic drinks, as seen in this example, the translators have used this TLS for some names of meals, such as replacing 'supper' with the general term 'عشاء' (dinner) in Arabic. Although 'supper' traditionally refers to a lighter meal primarily eaten in the evening in English (*Cambridge English Dictionary*, 2024), Arabic only has one word to describe the main evening meal: 'عشاء' (dinner). The translators used this term as a catch-all for both 'dinner' and 'supper' in TT1 and TT2. The distinction between 'supper' and 'dinner' in English is slight, and in *AFTA*, Hemingway uses these terms interchangeably. For example, in Chapter 34, both words are used to describe the same meal where Frederic meets Catherine and Nurse Ferguson at a hotel in Stresa. In this case, the choice to replace 'supper' with 'dinner' does not significantly affect the narrative flow, as Hemingway's own interchangeable usage of these terms confirms their synonymous nature within the context of the novel. Overall, using limited generalisation appears to have had minimal impact on the TT.

The second example demonstrates the utilisation and implications of using *absolute generalisation* to translate various alcoholic drinks from Chapter 18 of *AFTA* in TT1. Chapter 18 marks the beginning of the first idyllic section of *AFTA*, in which Hemingway portrays a peaceful

period in Milan where Frederic is recovering from his leg injury. During this time, the protagonists enjoy visiting various bars, cafes, and restaurants. They try different wines, including 'capri', a drink potentially named after Italy's Capri Island (*Collins Online Dictionary*, 2024), and others, including 'fresa', 'barbera', and 'sweet white wine'. Frederic ultimately notes that 'capri' is their favourite. However, in TT1, the translator has opted for absolute generalisation. He has replaced the specific 'capri' with the Arabic word 'خمر' (wine) and all the other types of wine with 'شراب' (drink). Later, he referred to capri as 'شرابنا الأول' (our first drink). This generalisation in TT1 has diluted the richness of the ST, particularly the connection between capri and the island of Capri. The first sentence: 'شربنا خمرا مثلجا من زجاجة موضوعة في دلو بعد أن تذوقنا أنواعا أخرى من الشراب' (We drank iced wine from a bottle in a bucket after tasting other drinks), in TT1 is also problematic because it does not specify which drink was the protagonists' favourite. As a result, the TT has reduced the richness of the ST's narrative, leading to potential confusion for the reader. In contrast to limited generalisation, the translators' use of absolute generalisation, as in the second example, has a more substantial impact. By replacing GCSIs with more broadly inclusive Arabic words, the translators have hindered the perception of the cultural specificity of these GCSIs. In other instances, the TT2 translator has replaced a variety of drinks featured in Chapter 34 of *AFTA*, such as capri, vermouth, whiskey, soda, marsala, chianti, and cognac, with the Arabic term: 'شراب' (drink). Similarly, and even more expansively, the TT1 translator has used this general term to replace nearly all the references to specific alcoholic drinks in *AFTA*. Using the general term 'شراب' (drink) for alcoholic drinks is a recurring feature, specifically in TT1. The recurring use of this term raises questions about the TT's closeness to *AFTA*, particularly in capturing its nuanced details related to drink names.

However, it is worth acknowledging that using absolute generalisation in TT1 has sometimes preserved certain thematic elements of *AFTA*, as seen through the following example. In this example, despite translating certain drinks from chapter 40 of *AFTA* as 'شراب' (drink) in TT1, the translator has managed to preserve Hemingway's connection between the act of drinking alcohol and reading newspapers.

ST excerpt from chapter 40	Corresponding translation in TT1	Back translation
<p>Catherine turned on all the lights and commenced unpacking. I ordered a <b>whiskey</b> and <b>soda</b> and lay on the bed and read the papers I had bought at the station. It was March, 1918, and the German offensive had started in France. I drank the whiskey and soda and read while Catherine unpacked (Hemingway, 1929, p. 273).</p>	<p>أنارت كاترين أضواء الغرفة كلها، وبدأت تخرج متاعنا من الحقائب، وأما أنا فقد طلبت كأساً من الشراب، واستلقيت على الفراش أطلع الصحف التي اشتريتها من المحطة. كنا في شهر آذار/ مارس سنة 1918 حين شن الألمان هجومهم الكبير على فرنسا، فظللت أقرأ وأشرب، وكاترين منصرفاً إلى متاعنا تدور في أرجاء الحجرة (Akawi, 2007, p. 372).</p>	<p>Catherine turned on all the lights in the room and began taking our belongings out of the bags. As for me, I asked for a <b>glass of drink</b> and lay down on the bed to read the newspapers I bought from the station. We were in March 1918 when the Germans launched their great attack on France. So, I kept reading and <b>drinking</b> while Catherine was busy with our belongings, moving around the room.</p>

Table 36: Example of *generalisation* used as a TLS to translate certain GCSIs from chapter 40 of *AFTA* in TT1.

In chapter 40 of *AFTA*, newspapers serve dual purposes for Frederic: they are both a source of information about the war and an escape from the grim reality of conflict. Similar to alcohol, newspapers provide a temporary diversion and a form of entertainment. In this chapter, Frederic, having distanced himself from the war and his comrades, finds solace in reading newspapers, consuming alcohol, and discussing current events with Catherine. This helps alleviate his sense of isolation. While the translator conceals the specific names of the drinks ‘whiskey and soda’ and replaces them with the more general Arabic term ‘شراب’ (drink), the key thematic connection between drinking and reading is preserved towards the end of the chapter. The reader can understand that ‘شراب’ (drink) in TT1 refers to the consumption of alcohol, especially when considering the corresponding translation of an earlier ST excerpt, detailed later in Table 38, where the translator compensates for the loss caused by generalisation. In that earlier ST excerpt, Frederic consoles Catherine, who is worried about her appearance during pregnancy. He highlights her beauty, dismissing her negative self-view. When Catherine points out Frederic’s drinking, he casually responds, “Just whiskey and soda” (Hemingway, 1929, p. 274). In the corresponding translation to that excerpt in TT1, the translator characterises whiskey as alcoholic liquor and associates drinking

with intoxication. Catherine's statement is translated as 'لعلك ثمل' (perhaps you're drunk), and Frederic's response is conveyed as 'إن هذا النوع من الخمر لا يسكر' (this type of alcoholic liquor does not intoxicate) (Akawi, 2007, p. 373). The deliberate use of 'ثمل' (drunk) and 'خمر' (alcoholic liquor) in the TT1 corresponding translation indicates that 'شراب' (drink) earlier in the TT specifically refers to alcohol. Consequently, even though the specific names of the drinks are concealed in the TT when replaced with general terms, including 'شراب' (drink) and 'خمر' (alcoholic liquor), the translator has conveyed the central focus of the ST excerpt, highlighting the intertwined nature of newspaper reading and alcohol consumption. I examine similar examples in which translators compensate for the loss caused by *generalisation* in more detail in my ensuing discussion of the TLS *addition*.

Using generalisation in translation offers numerous advantages, particularly for addressing the absence of correspondent terms and enhancing readability, as seen in my discussed examples. This TLS has also been shown to be valuable in various other language contexts, as observed in the TS scholarship. One significant advantage is its ability to address the lack of closely matching terms in the TL. Marco's (2019) study of English-to-Catalan translations explains that translators often replace ST GCSIs with more general terms. This happens because the ST GCSI might not exist in the TC, be highly culture-specific, or reflect linguistic differences between the SL and TL. For instance, 'corned beef' is generalised as 'carn curada' (cured meat) in Catalan due to its absence in Catalan culture. Similarly, 'maple syrup' becomes 'xarop' (syrup) due to its specificity to certain English cultures. A linguistic difference example is the term for beer; while English has specific types, including 'lager', 'ale', and 'stout', Catalan uses the catch-all term 'cervesa' (beer). Sauner and Parlak (2023), who examine GCSI translations of Balzac's novels into English and Turkish, note that Turkish translations of most alcoholic drinks used only three terms: 'likör' (liqueur), 'rakı' (traditional Turkish alcoholic drink), and 'içki' (drink). 'Likör' is associated with Western and Christian cultural practices, while 'rakı', promoted as a national drink during the New Republic, signifies part of gourmet habits despite low consumption. 'İçki' designates all alcoholic drinks, including 'likör' and 'rakı'. This is particularly interesting in the Turkish context, where bureaucrats and elites promoted a Western lifestyle during the 19th century and early Republic, associating wine with Western modernity and 'rakı' with national modernity. Leading scholars in the TS field, such as Baker (2011), highlight that



this TLS is useful in conveying denotative meaning by focusing on the *superordinate* or general meaning rather than specific lexical choices. For example, Baker illustrates the translation of 'shampoo the hair' into Arabic, where no specific verb for 'shampoo' exists. The TT uses a superordinate term, such as 'اغسلي شعرك بالشامبو' (wash your hair with shampoo), maintaining the intended meaning without compromising clarity. Similarly, 'apply cream on your skin' is translated into Arabic as 'استخدمي الكريم على بشرتك' (use the cream on your skin), preserving the core message when specific verbs are lacking in the TL. This TLS leverages the hierarchical structure of universal semantic fields, allowing translators to find common semantic ground between languages. By moving up a level in the semantic hierarchy, translators can select a more general term that encompasses the denotative meaning, facilitating more understandable translations. This enhances the naturalness and fluency of the TT, avoiding unfamiliar constructions that might arise from a literal translation. In another example from Baker's work, the verb 'orbit' in Stephen Hawking's science book *A Brief History of Time*, was translated into Spanish using the general term 'giabra' (revolve), ensuring the concept of movement around a central point is maintained without technical specifics.

However, despite its advantages, generalisation in translation has drawbacks, mainly related to the potential loss of cultural specificity and richness of the ST. Sauner and Parlak (2023) note that the French meal name 'déjeuner' (midday meal) was translated into Turkish as 'yeme' (meal), missing the specific context. In English-to-Arabic literary translations, Elgerwi (2013) examines IT-cleft and WH-cleft sentences in an Arabic translation of Charles Dickens's *A Tale of Two Cities* to determine if the *pragmatic* or contextual meaning is transferred. A key finding is that conveying the general meaning of the ST is easier than its contextual meaning. An example from the study is the translation of "it was a large churchyard that they were in" as 'وكان ذلك الفناء رحبا' (the yard was spacious), which only conveys the general meaning and omits the second clause. Using generalisation, in this case, leads to the loss of the contextual meaning of the ST sentence, which focuses on the hugeness of the churchyard and highlights the massive number of deaths. Scholars such as Baker (2011) and Dickins, Sándor and Higgins (2017) discuss how this TLS often leads to translation loss by omitting specific details present in the ST, resulting in a less rich and detailed translation, diminishing the depth and cultural specificity of the ST. For instance, in Baker's (2011)

example of translating 'orbiting' as 'revolving'. While 'orbiting' specifically refers to a smaller object revolving around a larger one in space, 'revolving' is more general, potentially losing the specific astronomical context. According to Dickins, Sándor and Higgins (2017), using generalisation in translation is not acceptable if the TL offers suitable alternatives or if the omitted details are important in the ST but not implied or compensated for in the TT context. Therefore, while generalisation is practical and often necessary, it must be used with caution to ensure the core message remains intact without sacrificing the richness and specificity of the ST.

## **Addition**

As explained in the previous chapter, *addition* is a significant TLS used to translate GCSIs from *AFTA* in both TT1 and TT2, with slight variations between them. Specifically, in TT1, addition is the third most commonly used TLS, accounting for 15% of the total TLS utilisation, while in TT2, it ranks second, representing approximately 12%. This indicates the significance of addition as TLS in translating GCSIs in both TTs. The translators have used this TLS to enrich the GCSIs with additional layers of meaning within each TT. In this section, I provide examples that demonstrate how addition has been used and the effects it has had in TT1 and TT2. Importantly, addition is often combined with other TLSs, including *adjusted retention*, *literal translation*, *omission* or *generalisation*, creating various effects in the TT. These effects range from clarifying a GCSI meaning in the TT and compensating for information loss in the TT to enhancing the TT by creating a more evocative narrative. Below, I present two examples where the TT2 translator has used addition to translate certain GCSIs from chapters 10 and 34 of *AFTA*, clarifying the GCSI meanings in the TT.

	ST excerpts from chapters 10 and 34, respectively	Corresponding translations in TT2	Back translations
1	'Good-by, baby. The cognac is under the bed. Get well soon' (Hemingway, 1929, p. 62).	وداعا، قارورة الكونياك تحت سريرك. أرجو لك تحسنا عاجلا (Asmar, 2016, p. 83)	'Goodbye, <i>Al-konyak (the cognac) flask</i> under your bed. I wish you a speedy recovery.'
2	'Do you want breakfast?' She wanted breakfast. So did I and we had it in bed, the November sunlight coming in the window, and the breakfast tray across my lap (Hemingway, 1929, p. 223).	- هل ترغيبين في تناول الفطور؟ - نعم. وكنت أيضا أحس بالجوع، فتدبرت الأمر، كي نأكل ونحن في سريرنا، وبينما نحن نلتهم الطعام بشهية زائدة وأشعة الشمس تتلألأ على الصينية النحاسية فوق ركبتي (Asmar, 2016, p. 282)	'Do you want to have breakfast?' 'Yes.' I was also feeling hungry, so I arranged for us to eat while we were in bed, and while we were devouring food with great appetite, the sun's rays were shining on the copper tray on my knees.

Table 37: Examples of *addition* used as a TLS to translate certain GCSIs from chapters 10 and 34 of *AFTA* in TT2.

These examples show how the translator's use of addition to translate the GCSIs: 'cognac' and 'had it in bed', has clarified the GCSI meanings in TT2. In the St excerpt from chapter 10 of *AFTA*, Frederic's friend, Rinaldi, visits him in a field hospital and brings 'cognac', highlighting their strong friendship. The translator retains the reference to 'cognac' in the TT, depicting its phonetic form in Arabic and adding the Arabic definite article 'ال' (the) to align with the Arabic language structural rules. Since 'cognac' is not commonly used in Arabic, he also adds the Arabic word 'قارورة' (flask) to clarify that it is an alcoholic drink. This introduction of 'قارورة' aims to provide context and clarity, yet it also invites reflection on the translator's perspective regarding the target reader's engagement with the narrative. This choice suggests an emphasis on ensuring comprehension, possibly at the expense of immersing the reader in the ST's narrative. Demir's (2019) study of GCSIs in the Turkish translations of the *Captain Underpants* series suggests that addition can result in excessive detail, hindering the narrative or distorting the ST's style. The study indicates that translators must gauge the extent of detail the target reader can tolerate, as added text might disrupt the reading experience and detract from the narrative's flow. Similarly, the decision to include 'قارورة' in TT2 not only affects the choice of words in the TT but also shapes the reading experience, influencing the readers'

interaction with the narrative. Therefore, the inclusion of this term merits careful consideration, focusing on its role in shaping the narrative's presentation and its impact on the reader's journey through the TT. In the second example, from chapter 34 of *AFTA*, the protagonists have breakfast in bed. As explained in Chapter Four of my thesis, the repeated references to 'breakfast' in *AFTA* are intentional, highlighting the romantic relationship between the protagonists through their intimate mornings. Hemingway focuses more on 'breakfast' than other meals in *AFTA*, underlining its importance for the protagonists after their romantic evenings. To make this implied meaning clear, the TT2 translator has added the phrase 'نحن نلتهم الطعام بشهية زائدة' (we were devouring food with great appetite). Again, while this could help clarify the romantic connotations of the frequent 'breakfast in bed' scenes, it may also be perceived as excessively explicit. This explicitness emerges from the translator's direct depiction of the protagonists' actions, shifting the focus from the implied portrayal of romance to a more explicit and less subtle expression of their relationship. Such explicitness could detract from Hemingway's stylistic preference for ambiguity and indirectness.

In a more complex example, which I present in the following table, the TT1 translator uses addition in combination with generalisation to translate certain GCSIs from *AFTA*. The example demonstrates the use of addition to compensate for the information loss that occurred when replacing GCSIs referring to alcoholic drinks from *AFTA* with general terms in the TT. The use of addition to compensate for information loss aligns with what [Dickins, Sándor, and Higgins \(2017\)](#) describe as *compensation*. According to these TS scholars, compensation involves creating a textual effect in the TT that differs from the ST, mitigating information losses by introducing an alternative that is less problematic. Compensation can take various forms, such as making implicit meanings explicit and replacing connotative meanings with denotative ones. These scholars note that compensation can range from adding single words to incorporating entire phrases or sentences. They provide the example of the phrase 'كالعفاريت' (like devils) in Zakaria Tamer's Arabic story 'النار والماء' which is translated into English as 'naughty' to avoid conveying an unintended sense of evil. Similarly, in their example of the Arabic play 'السيد ومراته في مصر', the phrase 'المرءة الخنزيرة' (piggish woman) is translated as 'by being piggish to me' to fit the idiomatic expression better. These choices ensure that the textual effect is maintained through different terms in the TT. The example below

demonstrates how the TT1 translator used addition to compensate for the information loss that occurred when replacing the GCSIs 'whiskey and soda' from chapter 40 of *AFTA* with general terms in TT1.

ST excerpt from chapter 40	Corresponding translation in TT1	Back translation
<p>'But I will be thin again, darling. 'You're thin now.' 'You've been drinking.' 'Just whiskey and soda.' There's another one coming, she said. 'And then, should we order dinner up here?' (Hemingway, 1929, p. 271).</p>	<p>"ستعود إلي نحافتي بعد أن ألد يا حبيبي." "أنت الآن هيفاء." "لعلك ثمل." "إن هذا النوع من الخمر لا يسكر." "ها هي كأس أخرى في طريقها إليك. هل سنتناول عشاءنا هنا في الحجرة؟" (Akawi, 2007, p. 373)</p>	<p>'I'll be slim again after I give birth, my love.' 'You're now slender.' 'Perhaps you're drunk.' 'This type of alcoholic liquor does not intoxicate.' 'Here's another glass on its way to you. Shall we have our dinner here in the room?'</p>

Table 38: Example of *addition* used as a TLS to translate certain GCSIs from chapter 40 of *AFTA* in TT1.

The ST excerpt portrays a conversation between the protagonists while staying in a Swiss chalet. Frederic reassures Catherine, who expresses concerns about her physical appearance due to pregnancy, emphasising her beauty and denying her self-criticism. Catherine responds to Frederic's reassurance by observing that he has been drinking, which Frederic casually admits with 'just whiskey and soda'. In the ST excerpt, the phrase 'just whiskey and soda' could imply that the drink is relatively mild due to the soda. However, it also suggests Frederic's light sarcasm, acknowledging that diluting whiskey with soda does not necessarily alter its alcohol content. The ST excerpt reveals Frederic's conscious admission of his alcohol use within their conversation, clearly conveying his acceptance of his actions. In TT1, the translator has replaced this phrase with the general expression 'هذا النوع من الخمر' (this type of alcoholic liquor) and added the phrase 'لا يُسكر' (does not intoxicate) to signal the drink's mildness. Despite aiming for compensation, the translator's choice to specify that the drink 'does not intoxicate' might restrict the interpretation, leaving out the nuanced sarcasm

Frederic's comment implies. This choice may limit the reader's ability to discern the multiple layers within the ST dialogue, including the sarcastic tone of Frederic's admission. Leaning towards a singular interpretation, the TT prevents a reflection of the ST's ambiguities and the detailed interactions between the protagonists. Moreover, the translator's choice to add new text raises concerns about the TT's closeness to the ST, especially given Hemingway's minimalist Iceberg Theory, where much is implied rather than stated explicit. Researchers such as Moreland (2000), Johnston (2019), and Zhou (2022) stress the importance of Hemingway's minimalist writing style. Specifically, the additional texts may soften the ambiguity of the narrative. By making the implicit explicit, the TT can reduce the narrative's depth and lead to a more prescriptive reading experience. Davies (2003), who examines translations of *Harry Potter*, argues that using addition risks undermining the reader's role in constructing meaning, potentially becoming patronising. The study suggests that using this TLS in literary translations affects the ST's ambiguity. In Davies's example, the surname 'Snape' from *Harry Potter* carries subtle connotations in English, which are lost in its French and Italian translations as 'Rogue' (arrogant) and 'Piton' (python), respectively. These translations fix meanings that were ambiguous in the ST, thereby losing some of *Harry Potter's* ambiguity. Similarly, addition can detract from the richness of *AFTA's* narrative, which relies on indirectness and invites readers to explore the unspoken through their own insights. Enhancing clarity in the TT while also preserving the ST's ambiguity is an important aspect to honour both the author's intent and the reader's interpretive freedom.

Notably, the translators have not only used addition to clarify GCSIs or compensate for lost information in TT1 and TT2, as seen through the previous examples. They have also used this TLS to incorporate some literary expressions not found in the ST. This creative use of addition has created a more evocative narrative in the TT. In the table below, I present three examples to show how the translators enriched TT1 and TT2, specifically in their translations of GCSIs from chapters 23 and 38 of *AFTA*.

	ST excerpts from chapters 23 and 38	Corresponding translation in TT1 and TT2	Back translations
1	After we had eaten we felt fine, and then after, we felt very happy and in a little time the room felt like our own home and this room was our home too in the same way (Hemingway, 1929, p. 138).	بعد العشاء، شعرت أن الجو قد تحسن، ونعمنا ببشائر السرور تشع في عيوننا، ولم تمض فترة قصيرة حتى بسمت الدقائق لنا، وتحولت الغرفة كأنها عشنا الزوجي المؤمل (Asmar, 2016, p. 180).	After dinner, I felt that the atmosphere had improved, and we were blessed with the glad tidings shining in our eyes, and it was not until a short time until the minutes smiled for us, and the room turned as if it was our hoped wedding net.
2	While Catherine was there I went up to a beer place and drank dark Munich beer and read the papers (Hemingway, 1929, p. 259).	قصدت مقهى صغيرا في نهاية الشارع المحاذي للبحيرة، أريد أن أروي عطشي من خمور مونيخ الذائعة الصيت (Asmar, 2016, p. 315).	I headed for a small cafe at the end of the street adjacent to the lake. I wanted to quench my thirst with the Munich wines of renowned reputation.
3	He had been a headwaiter and she had worked as maid in the same hotel and they had saved their money to buy this place. They had a son who was studying to be a headwaiter (AFTA, chapter 38, p. 258).	كان الرجل يعمل رئيسا للخدم في أحد الفنادق، وهي تعمل معه خادمة في الفندق ذاته، واقتصدا من عملهما مالا ابتاعا به هذا المكان، وكان لهما ابن يتعلم فن رئاسة الخدم في أحد فنادق زيورخ (Akawi, 2007, p. 353).	The man worked as a head of the service in a hotel, and she worked with him as a maid in the same hotel, and they saved money from their work and bought this place, and they had a son who was learning the art of being head of the service in a hotel in Zurich.

Table 39: Examples of *addition* used as a TLS to translate certain GCSIs from chapters 23 and 38 of *AFTA* in TT1 and TT2.

In the first example, from chapter 23 of *AFTA*, the TT2 translator has gone beyond Hemingway's simple descriptors of the protagonists' expressions of happiness, 'fine' and 'happy' while dining in a hotel room in Milan. The translator has added clauses that paint a richer emotional scene in the TT. Specifically, the translator emphasises how the meal serves as a form of spiritual comfort, improving the general atmosphere in the hotel room, offering 'بشائر السرور' (glad tidings) to the protagonists and making their room 'عش زوجي مؤمل' (a hoped wedding net). Though these additional texts have made the TT more engaging, again, they moved away from Hemingway's minimalist writing style, making the implicit explicit. The second example, taken from chapter 38, depicts Frederic's visit to a beer place in Switzerland. Hemingway merely states that Frederic 'drank dark Munich beer'. The TT2

translator, aware of the cultural gap surrounding alcoholic drinks in many Arabic-speaking countries, has expanded the description. He replaced 'drank' with the more expressive 'أروي عطشي' (to quench my thirst) and described the beer using the noun phrase 'الدائعة الصيت' (of renowned reputation). This enhancement aims to make the context clearer and more engaging for Arabic-speaking readers. However, it restricts the readers' freedom and curiosity to interpret the literary images on their own. In the last example, also from chapter 38, the TT1 translator has added embellishment to the description of Mr. and Mrs. Guttingen, the innkeepers. In the ST excerpt, Hemingway straightforwardly mentions their son is training to be a 'headwaiter'. The TT1 translator has gone a step further, describing the pursuit of becoming a headwaiter as 'فن' (art), thus enriching the narrative for Arabic-speaking readers. In conclusion, while using addition to translate GCSIs, as seen in the preceding examples, has made the TT more vivid and engaging, they also have strayed from Hemingway's minimalist writing style. This style leaves room for readers to interpret underlying themes, but the added details in TT1 and TT2 could potentially diminish this aspect of Hemingway's literary work.

The TLS addition, as demonstrated in previous examples, is used to enhance reader comprehension and engagement by clarifying meanings and enhancing narratives. This TLS and its implications have also been explored in the TS scholarship. For instance, Sauner and Parlak (2023) illustrate how Turkish translators sometimes add terms such as 'sabah kahvaltısı' (morning breakfast) to convey the sociological aspects of mealtimes in Balzac's novels, aiding Turkish readers in understanding the cultural context of these mealtimes that might be lost with a literal translation. Demir (2019) highlights how using addition can make the TT more comprehensible, as seen in translating 'candy' from the *Captain Underpants* series into Turkish as 'bonbon şekerı' (bonbon candy). This scholar explains that by adding 'bonbon', the TT becomes more appealing to Turkish young readers familiar with the term, enriching their reading experience. Furthermore, TS scholars such as Dickins, Sándor and Higgins (2017) demonstrate that the use of addition in Arabic-to-English translations often makes expressions idiomatic and contextually appropriate in the TT. They cite an example from a newspaper text about the 1999 Kosovo war, where the expression 'منذ الهيمنة التركية'



(ever since Turkish hegemony) is translated as 'ever since the days of Turkish hegemony'. They explain that the English translation requires the addition of 'days of' to make the meaning of 'هيمنة' (hegemony), as a time-related expression, comprehensible for the target readers. Davies (2003) adds that using addition in literary translations helps bridge cultural gaps, making CSIs comprehensible. She provides an example from the French translation of *Harry Potter*, where the translator enhances clarity for the target reader by explaining the CSI 'prefects', which refers to a unique role in the British school system. The translator retains the term as 'préfet' in the French TT but incorporates an explanatory dialogue by making the character Harry ask about its meaning. Another character, Ron, responds and clarifies its meaning by comparing 'préfet' to 'pion' (a staff member who keeps order in school), a familiar term for French readers, which ensures immediate understanding. By clarifying meanings and creating evocative narratives, this TLS enhances the target readers' comprehension and enjoyment of the TT.

However, while using addition can be beneficial, it risks overloading the TT with excessive details, potentially hindering narrative flow or distorting the ST style. This is supported by existing research on GCSIs in Literary translations. Researchers such as Demir (2019) warn that unnecessary additional texts might over-emphasise certain aspects, altering the intended emphasis of the ST. Translators must gauge the level of detail the target reader can tolerate, as added texts might disrupt the reading experience and detract from the narrative flow. Sauner and Parlak (2023) point out that inconsistent additions in Turkish translations of Balzac's novels caused confusion about mealtimes, as the term 'déjeuner' (midday meal) was translated inconsistently, leading to a loss of semantic and sociological significance. Davies (2003) also discusses the drawbacks of using addition in literary translations, indicating that it can risk interrupting the narrative flow or burdening the reader with excessive detail. This scholar prefers adding short phrases over lengthy notes in the TT to avoid diverging from the ST's style. However, she highlights that translators can sometimes incorporate details unobtrusively, as seen in French translations of the CSI 'prefects', where characters ask for clarification within the dialogue. Davies (2003) notes that the choice of incorporating new text depends on the target reader's expectations. For example, Chinese

translators often use footnotes, expecting readers to pause for explanations, which might be less acceptable for French or German readers. The effectiveness of these additions can vary; some footnotes provide useful information, while others might be irrelevant. The risk of using addition includes the potential to over-explain, altering the ST's ambiguity or introducing unintended connotations. As indicated earlier, translating Snape's name to 'Rogue' (arrogant) in French or 'Piton' (python) in Italian changed the negative associations of the ST name. Another example from Davies's study is the French translation of the name 'Mrs. Norris' as 'Miss Teigne' which also conveys unpleasantness too explicit compared to the subtle reference in the *Harry Potter* ST. These examples illustrate the danger of clarifying what was intended to be ambiguous.

## Specification

As discussed in the previous chapter, *specification* is the fifth most common TLS used to translate GCSIs from *AFTA* in both TT1 and TT2. It ranks as the median TLS, accounting for 8.6% of the total TLS utilisation rates in TT1 and approximately 7% in TT2. Unlike *generalisation*, which the translators used to replace certain GCSIs from *AFTA* with general terms in the TT, *specification* entailed replacing GCSIs with detailed or specific terms. Interestingly, while the translators mostly used *generalisation* to translate names of alcoholic drinks, I found that they used *specification* more commonly to translate verbs and place names that describe eating and drinking. To illustrate this, I included, below, two examples that showcase how *specification* was used to translate certain GCSIs from chapters 5 and 38 of *AFTA* in TT1.

	ST excerpts from chapters 5 and 38	Corresponding translations in TT1	Back translations
1	At dinner I ate very quickly and left for the villa where the British had their hospital (Hemingway, 1929, p. 23).	التهمت طعامي على عجل، ثم ذهبت إلى البناء الذي اتخذ منه البريطانيون مستشفى لهم (Akawi, 2007, p. 61).	I devoured my food in a hurry and then went to the building that the British had turned into a hospital for themselves.
2	We were in the beer place at the corner table. It was getting dark outside. It was still early but the day was dark and the dusk was coming early (Hemingway, 1929, p. 260).	كنا جالسين إلى مائدة في ركن من أركان حانة الجعة، وبدأت الدنيا تظلم في الخارج قبل ميعاد الظلام لأن النهار كان داكنا، ولأن الضباب بدأ يزحف مبكرا (Akawi, 2007, p. 355).	We were sitting at a table in the corner of the beer bar, and it began to grow dark outside before it was time for darkness because the day was already dark, and the fog began to creep in early.

Table 40: Examples of *specification* used as a TLS to translate certain GCSIs from chapters 5 and 38 of *AFTA* in TT1.

In these examples, the TT1 translator used *specification* to translate two types of GCSIs, including a verb related to eating and a name describing a drinking place in *AFTA*. In the first example, the translator has replaced the simple action verb 'ate' with the more specific and descriptive Arabic term 'التهمت' (devoured). This choice goes beyond a straightforward interpretation of the verb to a more vivid description, which highlights the urgency in Frederic's eating action and captures the notion of Frederic's eagerness to see Catherine in chapter 5 of *AFTA*. Similarly, the verb 'drink', in other excerpts from *AFTA*, has been replaced with the more specific verb 'احتسى' (sip) to convey a slower, more thoughtful consumption of drinks in both TT1 and TT2. While replacing the verbs: 'eat' and 'drink' from *AFTA* with more specific verbs in TT1 and TT2 could be viewed as departing from Hemingway's minimalist style, it has enhanced the narrative with detailed descriptions. In such examples, the translators have faced the challenge of remaining close to the ST's style while making the narrative more engaging for the target reader. In the other example from chapter 38, the TT1 translator has replaced the GCSI 'beer place' with 'حانة' (bar), providing specificity and historical context. While the ST GCSI is somewhat ambiguous, leaving room for interpretations such as a bar, pub, or inn, the chosen Arabic term 'حانة' (bar) is rooted in pre-Islamic Arab history, where such places were commonly frequented for alcohol consumption. This choice of 'حانة' (bar) not only narrows down

the possible interpretations but also introduces a cultural and historical dimension to the TT. Importantly, the translator has avoided the term 'خمارة' (tavern), which, although similar in function, has fallen into disuse and, in some Arabic countries, particularly in Libya, has nowadays taken on connotations of illegal or illicit alcohol sales. Using specification in the above two examples, while perhaps diverging from the minimalist style of the ST, allows the TT to be more culturally relevant and comprehensible to Arabic-speaking readers.

Although it might initially appear that *specification* has only been used on its own, as seen in the previous examples, it was often combined with other TLSs to translate various GCSIs from *AFTA* in TT1 and TT2. This combination of TLSs was very common. In the following table, I present two examples to demonstrate how the *specification* TLS is combined with other TLSs, such as *generalisation* and *addition*, to translate certain GCSIs from chapters 34 and 40 of *AFTA* in TT1 and TT2. These examples also showcase the translators' diverse approaches to unique challenges posed by the given GCSIs.

	ST excerpts from chapters 34 and 40	Corresponding translations in TT1 and TT2	Back translations
1	She wanted breakfast. So did I and <b>we had it in bed</b> , the November sunlight coming in the window, and <b>the breakfast tray</b> across my lap (Hemingway, 1929, p. 223).	- هل ترغبين في تناول الفطور؟ نعم. وكنت أيضا أحس بالجوع، فتدبرت الأمر، كي نأكل ونحن في سريرنا، وبينما نحن نلتهم الطعام بشهية زائدة، أشعة الشمس تتلألأ على الصينية النحاسية فوق ركبتي (Asmar, 2016, p. 282)	'Do you want to have breakfast?' 'Yes.' I also felt hungry, so I managed to eat while we were in bed, and while <b>we were devouring food with excess appetite</b> , the sunbeams were <b>sparkling on the copper tray</b> on my knees.
2	'I'll drink some wine,' Catherine said. It won't hurt me. 'Maybe we can get some of our <b>old white capri</b> ' (Hemingway, 1929, p. 274).	سأتناول شيئا من شراب لا يلحق بي أذى، إنه نبيذ معتق أبيض (Akawi, 2007, p. 374).	'I'll have something to drink that won't hurt me. It's <b>vintage white wine.</b> '

Table 41: Examples of *specification* combined with other TLSs to translate certain GCSIs from chapters 34 and 40 of *AFTA* in TT1 and TT2.

In the first example, the TT2 translator has combined *specification* and *addition* to create a vivid depiction of a breakfast scene in chapter 34. While Hemingway simply narrates that the protagonists are having breakfast in bed with sunlight and a 'breakfast tray' on Frederic's lap, the translator has enriched this scene in TT2. He used the term 'بشهوة زائدة' (with excess appetite) to amplify the enthusiasm with which the protagonists are eating and described the sunlight as 'تتلاّلاً' (sparkling) on a 'صينية نحاسية' (copper tray) on Frederic's lap. This layered approach has added aesthetic and emotive depth to the meaning of the ST GCSI, making it more engaging in the TT. In the other example from chapter 40, the TT1 translator has combined *generalisation* and *specification* to describe the GCSI 'old white capri', referring to a type of wine. Initially, the use of two contrasting TLSs to translate the same GCSI appeared inconsistent, but upon closer examination, each seems to have served a specific purpose. The translator has replaced 'white capri' with the general term 'نبيذ' (wine), likely to avoid confusing Arabic readers unfamiliar with this specific type of wine. Simultaneously, he has replaced the adjective 'old' with 'معتق' (vintage), a term with positive connotations when collocated with 'نبيذ' (wine) in Arabic. This contrasts with the closest denotative meaning of 'قديم' (old), which in Arabic can imply undesirability, meaning 'out of date' (*Almaany Arabic-Arabic dictionary*, no date). Moreover, as suggested by Dickins, Sándor and Higgins (2017), the word 'قديم', in a way similar to the English word 'old', is *polysemous*, having multiple denotative meanings. The translator's decision to combine specification with generalisation has made TT1 both linguistically appropriate and culturally suitable, thereby enhancing its appeal and comprehension. Overall, using multiple TLSs, such as *specification*, *addition*, and *generalisation*, in combination offers a nuanced way of bridging cultural and linguistic gaps. It allows the translator to remain close to the ST while creating a TT that is both meaningful and engaging.

Using specification in translation offers numerous advantages, significantly enhancing the clarity, precision, and cultural suitability of the TT. Elimam (2023) emphasises that using *hyponyms* or specific terms can avoid the negative connotations associated with more general translations. For instance, 'archaic' can be translated into Arabic as 'عتيقة' to maintain its strength. This TLS referred

to as the *use of a more neutral/less expressive word* by Baker (2011), ensures that the translation remains accurate and contextually appropriate. Additionally, specific translations can mitigate the impact of potentially obscene terms. For example, 'sexual relationships' might be translated literally as 'علاقات جنسية' (sexual relationships) in Arabic, which could sound culturally unsuitable; hence, a less expressive term such as 'علاقات حميمة' (intimate relationships), can be used to soften the impact and ensure cultural suitability. Dickins, Sándor and Higgins (2017) use the term *particularising translation* for specification. They discuss several examples, including the Arabic term 'خال', which specifies a maternal uncle, providing more detail than the general English term 'uncle'. This specificity helps prevent ambiguity, such as translating 'كنيسة قديمة' as 'ancient church' instead of 'old church' to avoid confusion between 'old' (not new) and (former). In another example, the Arabic word 'صهر', which can mean both 'son-in-law' and 'brother-in-law', can be translated as 'son-in-law' to provide clarity in a specific context. They also highlight that specification is beneficial in contexts where the ST term implies something typically referred to in more specific terms. They provide the example of, translating 'إنذار' (warning) as 'ultimatum' in a military context rather than its literal meaning provides necessary detail. In technical and scientific texts, specification can ensure that precise relationships or hierarchies are accurately conveyed. For instance, translating 'حجرة ضيقة' (small room) as 'cramped room' emphasises the discomfort due to limited space, which is crucial when the TT aims to highlight this aspect. Additionally, using specification can align with contextual subtleties, ensuring that the translation is more acceptable to the target reader. In another example, translating 'كنز ثمين' (valuable treasure) as 'priceless treasure' instead of its literal translation aligns with common English collocations, making the TT sound more natural. Thus, using specification can be crucial when the TL lacks suitable alternatives, ensuring the TT is both clear and contextually appropriate.

Despite its advantages, using the specification TLS can present notable challenges in translation, primarily related to translation loss, contextual mismatches, and potential overemphasis on details. Elimam (2023) acknowledges that using specific terms can involve translation loss, where part of the ST meaning might be compromised. He provides the example of translating 'ugly' literally into Arabic as 'قبيح' (ugly), which reflects the denotative meaning, but the neutral term 'غير جذاب' (non-

attractive) may soften the intended impact, thus losing the ST's expressive meaning. Baker (2011) provides examples where using less expressive words avoids unintended details but at the cost of losing some of the ST's expressive meaning. She provides several examples, including the example 'mumble' in English, which suggests confusion or embarrassment, is translated into Italian as 'suggerisce' (suggests) to avoid the wrong connotation of 'mugugnare' (mutter), thus losing the ST's specificity. Another example she provides is the term 'home' in 'the panda's mountain home', which is translated into Chinese as 'mountain habitat' or 'mountain settlements,' presenting less expressive and more formal terms, losing the warmth and familiarity implied in the ST term. Dickins, Sándor and Higgins (2017) further elaborate on the potential drawbacks of specification as a TLS, noting that it can lead to contextual mismatches. For example, translating 'حجرة ضيقة' (small room) as 'cramped room' instead of its literal translation might over-emphasise the size issue when the context does not require such specificity. They caution that using specification is inappropriate if the TL offers an alternative that does not require added detail or if the added detail conflicts with the overall context of the ST or TT. Moreover, using specification can sometimes introduce an unintended focus on specific details, potentially altering the reader's perception of the TT. An example they provide is translating 'بلد' as 'country' instead of 'place' or 'community', which might shift the emphasis from a broader concept to a narrower geopolitical entity, which could be misleading depending on the context. Furthermore, they note that specification as a TLS can sometimes result in overloading the TT with unnecessary details that distract from the main message. An example they provide, translating 'ملابس رثة' (shabby clothes) as 'old and worn-out clothes' might be more specific but could clutter the TT if the context does not require such detail. Therefore, while using specification can enhance clarity and precision, it must be used judiciously. Translators need to ensure that the specificity added is necessary and culturally suitable, maintaining a balance between detail and the intended meaning.

## Synonymy

As indicated in the previous chapter, *synonymy*, a neutralising TLS used for translating GCSIs from *AFTA* in TT1 and TT2, ranks as the sixth most commonly used TLS, showing minor differences between the two TTs. Specifically, it accounts for approximately 8% of the overall TLS utilisation in TT1, compared to just over 5% in TT2. With this TLS, the translators have chosen Arabic terms that, while not being exact matches, still convey similar denotative meanings of the GCSIs from *AFTA*. As indicated in the previous chapter, this TLS is often used in conjunction with *literal translation*. The example below shows how the TT1 translator used synonymous terms to portray the sensory aspects of a GCSI from *AFTA* while remaining close to the ST excerpt.

ST excerpt from chapter 7	Corresponding translation in TT1	Back translation
I would put the key in the door and open it and go in and then take down the telephone and ask them to send a bottle of capri bianca <b>in a silver bucket full of ice</b> and you would hear the ice against <b>the pail</b> coming down the corridor and the boy would knock and I would say leave it outside the door please (Hemingway, 1929, p. 36).	ثم أتناول الهاتف وأطلب إليهم أن يرسلوا إلينا زجاجة من الشراب تتأرجح في سلة من الفضة مملأى بالثلج، ثم نسمع في الممر ارتطام الثلج بجدران السلة، ويطلق الصبي الباب فأطلب إليه أن يضعها في الخارج (Akawi, 2007, p. 76).	Then I take the phone and ask them to send us a bottle of drink that swings <b>in a silver basket full of ice</b> , and then in the corridor, we hear the ice hitting the walls of <b>the basket</b> , and the boy knocks on the door, and I ask him to put it outside.

Table 42: Example of *synonymy* used as a TLS to translate certain GCSIs from chapter seven of *AFTA* in TT1.

The above ST excerpt from chapter seven of *AFTA* portrays Frederic's reverie about being with Catherine in a Milan hotel room, which, as explained in my previous chapter (Chapter Five), reveals Frederic's longing to reunite with Catherine and live in the romantic atmosphere of Milan. Frederic narrates in detail how he unlocks the hotel room, picks up the phone, and orders a 'bottle of capri bianca in a silver bucket full of ice'. He also describes the sound of the ice clinking against the metal pail as it makes its way down the corridor. These specific details contribute to the overall atmosphere of the scene. In TT1, the translator has chosen to use *literal translation*, remaining as close as



possible to the ST's words. However, he did deviate from a strict, close depiction of certain words to better capture the sensory details of the ST scene. For example, he has replaced the terms 'bucket' and 'pail' with the Arabic synonym 'سلة' (basket). While 'سلة من الفضة' (silver basket) does not exactly equate to 'silver bucket' or 'pail', it still preserves the image of ice making a sound against a metallic container. This example shows that a strict use of *literal translation* to translate GCSIs is not always practical. Sometimes, the use of *synonymy* is necessary to achieve a similar impact in the TT while still maintaining the functional roles of words such as 'bucket' and 'pail' from the ST.

Besides using *synonymy* to capture the sensory aspects of GCSIs in *AFTA*, the translators have also used this TLS to convey both hidden and culturally associated meanings, as will be highlighted in the following discussion. In TT1, the translator has not directly depicted the word 'bottle,' which in the context of chapter nine of *AFTA* refers to a proportion of medicine, as 'زجاجة' (bottle). Instead, he used a term with medicinal implications in Arabic, 'قارورة' (flask). This choice has enriched the TT by capturing the cultural specificity of the ST. To further illustrate this, I have included in the upcoming table an example that shows how the TT1 translator has conveyed the basic meaning of the word 'bottle' while also depicting its specific association with medicines.

ST excerpt from chapter 9	Corresponding translation in TT1	Back translation
He offered me a glass of cognac. I looked at the board tables, the instruments shining in the light, the basins and the stoppered <b>bottles</b> (Hemingway, 1929, p. 49).	قدم لي قدحا من الخمر فتناولته وأنا أنظر إلى الموائد العريضة وما عليها من أحواض و <b>قوارير</b> مغلقة وآلات جراحية تلمع في الضوء .(Akawi, 2007, p. 91)	He offered me a cup of alcoholic liquor, and I had it while looking at the wide tables filled with basins, closed <b>flasks</b> and surgical tools shining in the light.

Table 43: Example of *synonymy* used as a TLS to translate certain GCSIs from chapter nine of *AFTA* in TT1.

In the ST excerpt, Frederic describes his experience in a field hospital due to his leg injury in wartime. He mentions various items in the setting, including 'bottles' filled with medicine. In the Arabic corresponding translation from TT1, the translator has used the word 'قارورة' (flask) rather than the direct Arabic depiction of the word 'bottle' as 'زجاجة'. Although both terms: 'قارورة' (flask) and 'زجاجة'

(bottle), serve the same basic function as portions of drinks, 'قارورة' (flask) is more commonly associated with medicine in the Arabic language. By choosing 'قارورة' (flask), the translator has managed to do more than merely convey the denotative meaning of the word 'bottle'. He also has depicted its specific context as a proportion of medicine.

In TT2, the term 'قارورة' (flask) has been used to add cultural and contextual layers when translating GCSIs related to alcohol in *AFTA*. Unlike in TT1, where the term mainly refers to portions of medicine, in TT2, it replaces terms such as 'bottle' and 'canteen' that indicate portions of alcoholic drinks. Additionally, both translators have often opted for the Arabic term 'جرعة' (dose) instead of the straightforward Arabic interpretation of 'drink', which is 'شراب', especially when alcohol is being referred to in *AFTA*. This choice underscores the nuanced role that alcohol plays in the story, either as medication or a coping mechanism. In the table below, I provide three examples to illustrate how the translators have used *synonymy* to convey the intricate relationship between alcohol and its specific role in *AFTA*.

	ST excerpts from chapters 21, 28 and 37	Corresponding translations in TT1 and TT2	Back translations
1	I reached down to the floor for <b>the bottle</b> and poured another drink (Hemingway, 1929, p. 127).	وتناولت <b>القارورة</b> من على الأرض، وملأت الكأس للمرة الرابعة، (Asmar, 2016, p. 165).	I took <b>the flask</b> from the floor and filled the glass for the fourth time.
2	'Give me <b>the canteens</b> to fill.' He filled <b>the canteens</b> and some of the wine ran out on the stone paving of the courtyard. Then he picked up <b>the wine jug</b> and put it just inside the door (Hemingway, 1929, p. 179).	املاً جميع <b>قواريرنا</b> خمراً واتبعني، ففعل بونلو ذلك، تاركاً <b>القارورة</b> الكبيرة قرب الباب (Asmar, 2016, p. 232).	'Fill all <b>our flasks</b> with wine and follow me.' So Bonello did that, leaving <b>the big flask</b> near the door.
3	I sat in the stern with my coat on and the collar turned up and watched Catherine row. She rowed very well but the oars were too long and bothered her. I opened the bag and ate a couple of sandwiches and took <b>a drink of</b> the brandy. It made everything much better and I took another drink (Hemingway, 1929, p. 245).	جلست في المؤخرة متدثراً بسترتي أرقب كاثرين. كانت تجذف بمهارة فائقة، إلا أن المجذافين كانا طويلين جداً فضايقاها. فتحت الحقيبة، وأكلت شطيرتين وشربت <b>جرعة من</b> الخمر أنعشتني فأتبعتها أخرى (Akawi, 2007, p. 336).	I sat in the back, wrapped in my coat, watching Catherine. She rowed with great skill, but the oars were too long and bothered her. I opened the bag, ate two sandwiches, and took <b>a dose of</b> wine that refreshed me, so I followed it with another.
		وشرعت تجذف، إلا أن طول المجذاف كان يضايقها ولكنها استمرت دون التقوه بكلمة. فتحت الحقيبة وأكلت قطعيتين من السندويش ثم <b>جرعت</b> قليلاً من الويسكي (Asmar, 2016, p. 304).	She began to row, but the oar's length was bothering her. But she continued without saying a word. I opened the bag and ate two pieces of sandwich, then took <b>a small dose of</b> whiskey.

Table 44: Examples of *synonymy* used as a TLS to translate certain GCSIs from chapters 21, 28 and 37 of *AFTA* in TT1 and TT2.

The three examples demonstrate how the translators have used *synonymy* to translate certain GCSIs describing the portions of alcoholic drinks in *AFTA*. In these examples, the translators have used the Arabic synonyms 'قارورة' (flask) and 'جرعة' (dose) to replace the English terms 'bottle', 'canteen', and 'drink' in TT1 and TT2. Specifically, 'قارورة' (flask) appears about 50 times in TT2 as a substitute for 'bottle' and 'canteen', while 'جرعة' (dose) is used as a substitute for 'drink' 9 times in TT1 and 12 times in TT2. This appears to be a deliberate choice by the translators to emphasise the

role of alcohol as self-medication and a coping mechanism for Frederic against trauma in *AFTA*. Various scholars, including [Dodman \(2006\)](#) and [Salam and Abualadas \(2017\)](#), have explored the role of alcohol in Hemingway's works and specifically addressed its relation to the theme of trauma in *AFTA*. They illustrate how alcohol has a nuanced presence in *AFTA* and serves as Frederic's coping mechanism for the physical and psychological traumas inflicted by war. Frederic resorts to alcohol to manage post-traumatic symptoms such as nightmares and flashbacks showing his emotional pain. In chapter nine of *AFTA*, a doctor suggests that Frederic drinks brandy as a pain reliever. In subsequent chapters, Frederic's continuously relies on alcohol even during his hospital stay, consuming large quantities of strong alcoholic drinks. The translators' use of terms that are typically linked to medicine in Arabic such as 'قارورة' (flask) and 'جرعة' (dose), has served to underline this complex relationship Frederic has with alcohol. Their choices of these terms not only affect how Arabic-speaking readers interpret Frederic's reliance on alcohol but also enrich the narrative by conveying its thematic depth.

## **Explanation**

As indicated in the previous chapter, *explanation* is a moderately utilised TLS among those used for translating GCSIs from *AFTA* in TT1 and TT2. It is the seventh most commonly used TLS in each TT, with slight variations between the two. Specifically, the explanation TLS represents 7.5% of the total TLS utilisation in TT1, compared to just over 5% in TT2. With this TLS, the translators have opted to paraphrase the ST GCSIs, ranging from brief phrases to full sentences, to provide clarity or add a creative dimension to the TT. In the first case, the translators have provided clarity to the GCSIs from *AFTA* in TT1 and TT2 by disambiguating the meanings of these GCSIs or breaking down certain GCSIs into their constituent parts to overcome structural differences between English and Arabic. In the table below, I provide two examples to demonstrate how the TT2 translator has used *explanation* to translate certain GCSIs from chapters 3 and 37 of *AFTA* and disambiguates the meanings of those GCSIs in TT2.

	ST excerpts from chapters 3 and 37	Corresponding translations in TT2	Back translations
1	I had drunk much wine and afterwards coffee and Strega, and I explained, winefully, how we did not do the things we wanted to do; we never did such things (Hemingway, 1929, p. 12).	كنت أسرف في احتساء الشراب، ومع ذلك فقد أوضحت له وأنا مخمور وجهة نظري في أن كثيرا من الأشياء التي تنوي تنفيذها، لا تتم وقد لا تتم أبدا (Asmar, 2016, p. 20).	I was excessive in drinking, and yet I clarified to him, while I was drunk, my view that many of the things you intend to do may not happen and may never happen at all.
2	It was smooth and hot and the heat went all through me and I felt warmed and cheerful. It's lovely brandy, I said (Hemingway, 1929, p. 243).	سرى المشروب في أمعاني، فشعرت بالدفء يغمر كل جسدي وأحسست بعدها بالنشاط يعاودني مجددا (Asmar, 2016, p. 303).	The beverage flowed into my gut, and I felt the warmth immersing my whole body, and then I felt the energy returning to me once again.

Table 45: Examples of *explanation* used as a TLS to translate certain GCSIs from chapters 3 and 37 of *AFTA* in TT2.

In the first example from chapter 3, Frederic converses with a priest and breaks a promise to visit the priest's hometown. Here, Hemingway uses a coined term, 'winefully', to describe Frederic's inebriated state. The TT2 translator has translated this GCSI by breaking down the term into its constituent parts, essentially depicting it as 'وأنا مخمور' (while I was drunk). While effective, this TLS compromises the stylistic closeness to Hemingway's writing, which uses the *stream-of-consciousness* technique to portray Frederic's fragmented thoughts. In chapter 37, the protagonists escape Italy for Switzerland, facing challenges, including a stormy night, Catherine's pregnancy, and the Swiss police. A significant element here is the relief they experience while drinking brandy. The TT2 translator has used *explanation* to clarify the sensations linked to drinking in this context. Rather than remaining very close to the ST, the translator uses phrases in Arabic such as 'شعرت بالدفء يغمر' (I felt the warmth immersing my whole body) and 'وأحسست بعدها بالنشاط يعاودني مجددا' (I felt the energy returning to me once again) to capture the nuanced emotions of warmth and rejuvenation tied to consuming brandy. In both instances, the TT2 translator used *explanation* as a TLS, which clarified the meaning of the ST GCSIs. These choices offer readers a clearer understanding but may also dilute the stylistic and emotional nuance of the ST. In the second example, for instance, the

translator has vividly portrayed brandy as not just an alcoholic drink but as a source of warmth and energy, crucial for the protagonists' perilous journey. This diverges from the ST but enriches the TT by making the sensations more accessible to the target reader.

While the translators have used *explanation* to clarify the meaning of certain GCSIs from *AFTA*, as shown in my previous examples, they have also used this TLS creatively by replacing other GCSIs with evocative paraphrasing or using literary devices to enhance their interpretations of implicit meanings and produce a more evocative image. In the table below, I present two examples, focusing on how the TT2 translator has creatively used *explanation* to replace certain GCSIs from chapters three and nine of *AFTA* with evocative paraphrasing in TT2.

	ST excerpts from chapters 3 and 9	Corresponding translations in TT2	Back translations
1	I had gone to no such place but to the smoke of cafés and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, drunk, when you knew that that was all there was (Hemingway, 1929, p. 13).	لم أذهب إلى أي من تلك الأماكن، ولكني وليت وجهي شطر المقاهي حيث تعقد سحب الدخان، وشطر الليالي الصاخبة، وشطر الغرف الدافئة، هناك حيث تذوب في وسط الدوامة، ويدور بك رأسك، ويزيغ بصرك، وتشعر بأن كل شيء حولك يطن ويذوي، وتتحسس الجدار، تريد أن تتكئ بجسدك عليه، وتريد أن يهدأ روعك. هناك، شطر ليالي السرير الوثير، والنبيذ المعتق، وحيث يدرك المرء أن كل ما يتمناه ويحلم به، طوع بنانه، وفي مقدوره .	I didn't go to any of those places, but I turned my face to the cafés where the clouds of smoke linger, the noisy nights, the warm rooms, where you melt in the middle of the whirlpool, your head spins, your sight is blurred, you feel that everything around you is buzzing and resounding, you feel the wall, you want to lean your body on it, you want to calm down. The nights with the plush bed and the vintage wine, where one realises that everything he wishes and dreams of is at his fingertips and within his capacity.
2	I ate the end of my piece of cheese and took a swallow of wine. Through the other noise I heard a cough, then came the chuh-chuh-chuh-chuh - then there was a flash, as when a blast furnace door is swung open (Hemingway, 1929, p. 51; Asmar, 2016, p. 21).	التهمت قطعة الجبن الباقية، وهممت بحمل قارورة الخمرة، ولكن موجة أشد من الهواء اللافح جعلتني أغمض عيني. ولم أكد أسقط القارورة من يدي حتى علا الهدير: تشاه، تشاه، تشاه، تشاه. وأبرق وميض خاطف، تبعه في الحال انفجار مخيف (Asmar, 2016, p. 72).	I devoured the remaining piece of cheese and was about to lift the wine flask, but a strong wave of air made me close my eyes. I did not drop the bottle from my hand until the roar went higher: chah, chah, chah. And a swift light sparkled, immediately followed by a horrific explosion.

Table 46: Examples of *explanation* used as a TLS to translate certain GCSIs from chapters three and nine of *AFTA* in TT2.

In the above table, I have provided two examples that showcase how the TT2 translator has used *explanation* to enrich the meaning of GCSIs related to drinking in chapters three and nine of *AFTA*. In the first example from chapter three, the translator has maintained Hemingway's use of the *stream-of-consciousness* technique while replacing the term 'drunk' with a more nuanced, descriptive paraphrase. This has not only maintained the complexity of Hemingway's prose but also

has made Frederic's confused state more relatable to the target readers. However, utilising this TLS might serve as a form of self-censorship on the part of the translator, aiming to address the cultural sensitivities of the target readers regarding intoxication. The second example from chapter nine presents a different challenge. The ST describes Frederic and other officers sharing cheese and wine in a dugout just before a shell explodes nearby, killing some officers and injuring Frederic. Hemingway's minimalist writing style in this excerpt allows readers of *AFTA* to form their own emotional interpretation of the scene. However, the TT2 translator has chosen to use a more creative, evocative paraphrasing. Specifically, the phrase 'I took a swallow of wine' becomes 'همت 'بحمل قارورة الخمرة' (I was about to lift the wine flask), depicting an incomplete action and signalling that something significant is about to occur. This creative choice leaves a heightened emotional impression in TT2, capturing Frederic's abrupt transition from contemplation to chaos. Nonetheless, while this choice has added an emotionally charged layer, it also diverged from Hemingway's stylistic preference for minimal embellishment. The translator's choice prevents the target readers from the opportunity to interpret the emotional resonance of the scene in their own terms, as readers of *AFTA* in English would have done. Therefore, while the translator has succeeded in conveying the emotional nuances of the drinking actions, this creative use of *explanation* may also detract from Hemingway's stylistic and emotional intent.

The creative use of *explanation* in TT1 and TT2 has also entailed incorporating some literary devices in the TT to enhance the effectiveness of translating GCSIs from *AFTA*. One device used specifically in TT1 is *personification*, which involved attributing human characteristics to abstract concepts of sensations associated with food, adding deep and vivid imagery to the TT that was absent in the ST excerpt. In the table below, I have included some examples from TT1 that show how this translator has used *explanation* creatively by using literary devices such as personification when translating GCSIs from *AFTA*.



	ST excerpts from chapters 23 and 41	Corresponding translations in TT1	Back translations
1	Catherine wore my tunic over her shoulders while we ate. We were very hungry (Hemingway, 1929, p. 138).	كانت كاترين تضع سترتي على كتفها عندما كنا نتناول طعامنا، والجوع يلدعنا (Akawi, 2007, p. 204).	Catherine was putting my jacket on her shoulders when we had our food, and hunger was stinging us.
2	'I only feel hungry. I get terribly hungry' (Hemingway, 1929, p. 138).	"أحس بالجوع يعتصرني" (Akawi, 2007, p. 205).	'I feel hunger squeezing me.'
3	The waiter brought a dish of sauerkraut with a slice of ham over the top and a sausage buried in the hot wine-soaked cabbage. I ate it and drank the beer. I was very hungry (Hemingway, 1929, p. 281).	أحضر لي الخادم طبقاً من الخضر وعليه شريحة من لحم الخنزير، فأكلته وشربت الجعة. كان الجوع ينهشني (Akawi, 2007, p. 383).	The servant brought me a plate of vegetables with a slice of pig's meat on top, so I ate it and drank the beer. Hunger was gnawing at me.

Table 47: Examples of *explanation* used as a TLS to translate certain GCSIs from chapters 23 and 41 of *AFTA* in TT1.

In the above table, I have presented three examples that show the translator's attempt to explain the protagonists' sensations of hunger through *personification* in TT1. In the first example, the translator used the phrase 'الجوع يلدعنا' (hunger was stinging us) to depict the sensation of hunger. Using the verb 'يلدع' (sting), the translator has attributed a human characteristic to hunger, representing it as something capable of inflicting pain. Similarly, in the other two examples, the translator has used the verbs 'يعتصرني' (squeezing me) and 'ينهشني' (gnawing on me), respectively, to depict the sensation of hunger. These two verbs also attribute a human characteristic to hunger, representing it as something capable of physically affecting or harming a person. The use of *explanation* in these three examples has depicted *AFTA*'s scenes more expressively and vividly, emphasising the intensity of hunger experienced by the protagonists in *AFTA*.

Although it might initially appear that the translators have used the TLS *explanation* on its own in their translations of GCSIs, as seen in the previous examples, they often incorporated other TLSs, such as *generalisation*, *specification* and *addition*. For example, when clarifying the meaning of a given GCSI from *AFTA*, the translators sometimes used *generalisation* by selecting a term in the TT with a broader meaning. Conversely, they used *specification* by opting for a term that is more

narrowly defined than the ST GCSI. *Explanation* is also used in combination with *addition* when the translators have introduced new contextual information into the TT to enhance clarity. To demonstrate how the TLS of explanation is combined with the other TLSs, I have provided the two examples below that show the translations of certain GCSIs from chapters 13 and 30 of *AFTA*.

	ST excerpts from chapters 13 and 30	Corresponding translations in TT1 and TT2	Back translations
1	'We can't, Signor Tenente. There isn't room.' The man who said this had his arm around me and my arm was around his neck. His breath came in my face, metallic with garlic and red wine (Hemingway, 1929, p. 75).	قال أحدهما وكان يطوق جسدي بذراعه وتلتف يدي حول عنقه، بينما تفوح من فمه رائحة الخمر والثوم: "إن هذا غير ممكن يا سيدي الملازم. إن المكان لا يتسع لذلك" (Akawi, 2007, p. 124)	One of them said, while he wrapped my body with his arm and my hand coiled around his neck, while the smell of alcohol and garlic diffused from his mouth: 'This is not possible, Lieutenant. The place cannot accommodate that.'
		قال ذلك الرجل الذي أمسك بعنقه: لن نستطيع أيها الليوتنان، فالمصعد ضيق جدا. بينما كان يلف ذراعه حولي، وينفث زفيره في وجهي، مما جعلني أكتشف أنه بات ليلته مخمورا، مكثرا من الشراب وأكل الثوم. (Asmar, 2016, p. 104)	The man who I was holding on his neck said: We can't, Lieutenant, because the lift is too narrow. While he wrapped his hand around me and blew his exaltation in my face, I discovered that he spent his night drunk, drinking and eating garlic excessively.
2	Piani took out his knife with the corkscrew and drew the cork on a wine bottle. They have sealing-wax on it,' he said. 'It must be good.' He smiled (Hemingway, 1929, p. 193).	أخرج بياني سكينه التي تحوي آلة لفتح القوارير، ونزع غطاء زجاجة خمر، وقال مبتسما: "لقد ختموها بالشمع، لا بد وأنها من نوع فاخر" (Akawi, 2007, p. 273).	Piani took out his knife, which has a machine for opening flasks, and removed the cover on the wine bottle, and he said smiling: They sealed it with wax. It must be of a luxurious type.
		أخرج سكيننا ونزع سدادة إحدى القارورتين. مختومة بالشمع. الأمر الذي يؤكد جودة نوعها (Asmar, 2016, p. 246).	He took out a knife and removed the stopper from one of the two flasks. It is sealed with wax, which confirms the quality of its type.

Table 48: Examples of *explanation* combined with other TLSs to translate certain GCSIs from chapters 13 and 30 of *AFTA* in TT1 and TT2.

In the above table, I have provided two examples to demonstrate how *explanation* is combined with other TLSs to translate certain GCSIs from *AFTA* in TT1 and TT2. These examples show how the translators have used various TLSs to ensure that the target reader understands the meaning of the ST GCSI. In the first example, Frederic is admitted to an American hospital in Milan after being injured in war. During his transfer from the ambulance to his room, his injured leg is bent painfully. Adding to his discomfort is the strong, unpleasant smell of 'garlic' and 'wine' from a hospital worker's breath in the lift. The term 'metallic', used to describe the smell, poses a translation challenge due to its negative undertones. The translators have diverged in their translations of this term. The TT1 translator has used the Arabic verb 'تفوح' (diffuse a strong odour), signifying the diffusion of a strong smell, to specifically describe the smell's intensity. In contrast, the TT2 translator has used additional context, noting that the worker 'بات ليلته مخمورا' (spent his night drunk) and replaced 'wine' with the general Arabic term 'شراب' (drink) to convey the smell's origin and its impact on Frederic. The ST excerpt in the second example depicts a critical moment where Frederic and an ambulance driver named Piani find some 'wine' while retreating from Caporetto. The wine has a wax seal, prompting Piani to say, 'it must be good'. This simple description of the wine presents another translation challenge as it carries both emotional and qualitative significance. Both translators have tackled this by specifying that the wine is of high quality, using phrases such as 'نوع فاخر' (a luxurious type) and 'الذي يؤكد جودة نوعها' (which confirms the quality of its type). In both examples, the TLSs used by the translators blur the lines between different types of TLSs, including *specification* and *explanation*, as they seek to capture the full emotional and contextual range of the ST GCSIs. The translators have used a combination of TLSs to ensure that the ST's details are communicated to the Arabic-speaking reader.

In this chapter, I have explored the diverse neutralising TLSs used to translate GCSIs from *AFTA* in its Arabic translations (TT1 and TT2). These TLSs include *omission*, *generalisation*, *addition*, *specification*, *synonymy*, and *explanation*, each with its own set of implications and consequences on the TT. Firstly, I explored how the translators have used *omission* in both TT1 and

TT2, noting that this TLS often reduced the complexity and richness of *AFTA*. For example, omitting the names of specific drinks in TT1 and condensing text in TT2 resulted in a loss of symbolic depth and cultural specificity. Next, I examined the use of *generalisation*, which sometimes maintained the overall narrative but often at the expense of reducing the ST's cultural richness. For instance, generalising GCSIs pertaining to the names of drinks diminished the depth of TT1 and TT2. I then considered the TLS of *addition*, which revealed a tension between clarifying the ST GCSI meanings and maintaining the ST's cultural specificity. At times, added information led to unintended stylistic changes, distorting the ambiguity and richness of the ST. Additionally, I discussed the use of *specification*. While this TLS resulted in producing more specific and precise translations, it often conflicted with Hemingway's minimalist writing style in *AFTA*, distorting the ST's ambiguity. I also explored the use of *synonymy*, where translators have chosen Arabic terms with medicinal connotations to represent alcohol, leading to nuanced interpretations. However, these choices lacked closeness to the ST GCSIs, which raised questions about the precision of TT1 and TT2. Finally, I tackled the use of *explanation* as a TLS, which the translators have used to translate certain GCSIs, improving the accessibility of the TT for Arabic readers. However, their choices sometimes risked altering the tone of the ST excerpt, highlighting the need to remain close to the ST while enhancing reader comprehension and engagement. Throughout this chapter, I have emphasised that GCSIs in literary translation is an intricate task that requires considering multiple factors such as linguistic divides, cultural differences, reader expectations and ethical considerations. This sets the stage for the forthcoming conclusion of my thesis, where I will summarise these findings and discuss their implications for future research.

## CONCLUSION

This conclusion provides a comprehensive summary of the thesis, focusing on key research findings in response to the research aims and objectives. It will also discuss the thesis's contributions and limitations and suggest areas for extension and future research. The central aim of this thesis is to examine gastronomic culture-specific items (GCSIs) in English-to-Arabic literary translations, specifically in Arabic translations of Ernest Hemingway's (1929) *A Farewell to Arms (AFTA)*. I focus on two Arabic translations of *AFTA*: TT1, translated by Rehab Akawi and published by Dar Al-Harf Al-Arabi Press in Lebanon in 2007, and TT2, translated by Jalal Asmar and released by Al-Ahlia Press in Jordan in 2016. Across this research, I address three main questions. The first question investigates the translation local strategies (TLSs) used by the translators of *AFTA* in TT1 and TT2, and I found that both translators used a variety of nine TLSs, such as *literal translation*, *omission*, and *cultural substitution*, among others. The second question explores the wider implications and consequences of using these TLSs for translating GCSIs in *AFTA*. This exploration centres primarily on the translation global strategies (TGSs) used by translators to translate GCSIs from *AFTA* in TT1 and TT2. Here, I aimed to understand if the translators leaned more toward remaining close to the Source Text (ST) or substituting the ST GCSIs with other target language (TL) elements that fit the target reader's cultural context. I identified three main TGSs: source-orientation, target-orientation, and neutralisation. The most commonly used TGS was neutralisation, avoiding a pronounced inclination towards either source-orientation or target-orientation. The source-orientation TGS came next, where the translators remained close to the ST by maintaining the cultural specificity of the ST GCSIs without making them more relatable to target readers' cultural context. The target-orientation TGS was the least commonly used TGS, focusing on substituting the ST GCSIs with other TL elements that are more accessible and relevant to the target readers. The third question sought to gain insights from the overall TLSs and TGSs used to translate GCSIs from *AFTA* in TT1 and TT2. I examined each TLS's impact on *AFTA*'s cultural specificity, thematic element and narrative structure. I analysed how the identified TLSs may influence the Arabic-speaking reader's perception of *AFTA* in TT1 and TT2. Additionally, I explored the creativity exhibited by translators through their

chosen TLSs and noted any instances of deviation or embellishment that resulted from the utilisation of these TLSs. For example, some TLSs led to departures from *AFTA*'s narrative or to significant loss of thematic and literary impact.

To identify the TLSs used and understand their implications, I scrutinised every excerpt featuring GCSIs in *AFTA* and compared each to their corresponding translations in TT1 and TT2. As identified in Chapter Five, one source-orientating TLS I found was *adjusted retention*, where translators converted GCSIs to the Arabic alphabet while adhering to Arabic phonetic rules. This TLS reveals a source-orientating TGS, most closely retaining the ST GCSIs by mirroring their phonetic forms in the TT. The translators maintained closer to the English pronunciation of certain ST GCSIs or slightly modified the ST GCSIs for easier Arabic articulation. This difference highlights the challenges of using this TLS to translate GCSIs, specifically in remaining close to the ST form while ensuring accessibility to the target reader. The translators also diverged in their use of typographical markers for translated GCSIs; they used quotation marks to differentiate them from the rest of the TT or integrated them seamlessly. Another source-orientating TLS I identified was *literal translation*, where translators conveyed the denotative meanings of ST GCSIs while aligning them with Arabic grammatical rules. Though this TLS closely captures the explicit denotative meanings in the TT, it sometimes falls short of communicating the cultural connotations and thematic elements of the ST. The translators closely mirrored Hemingway's minimalist style in translating certain GCSIs but at the cost of losing some cultural connotations and thematic elements due to the differences in cultural contexts between English and Arabic readers. In summary, the use of *adjusted retention* and *literal translation* as source-orientating TLSs each come with their own set of challenges and complexities. *Adjusted retention* serves as a tool for introducing Arabic-speaking readers to the ST, but it also raises questions about consistency and uniformity in the Arabic translations. *Literal translation*, on the other hand, prioritises closeness to the ST but does not convey cultural connotations and thematic elements in the TT. These TLSs underscore the complexities of using source-orientation as a TGS, which aims to maintain the cultural specificity, stylistic nuances, and linguistic subtleties of the ST and allows for cultural understanding. This conclusion is supported

by the TS scholarship, including studies by [Li, Li and Hope \(2022\)](#) and [Panou \(2022\)](#), which highlight the advantages of maintaining cultural specificity to enhance cultural understanding and reader engagement. However, this TGS can hinder readability and cultural suitability, as seen in a study by [Mussche and Willems \(2010\)](#), where source-orientation may introduce elements unfamiliar to target readers. Critics of this TGS generally advocate for a balanced approach that maintains cultural specificity while also adapting the translation to ensure clarity and engagement.

Contrastively, the translators, when opting for a target-orientation TGS, particularly using the *cultural substitution* TLS, aimed to adapt the ST to fit the cultural context of target readers. The analysis of cultural substitution in my research revealed intricate decision-making: translators either replaced ST GCSIs with transcultural GCSIs or target culture (TC) GCSIs. Substituting ST GCSIs with transcultural GCSIs ensures that the translation can be understood across different cultures while using TC GCSIs provides an accessible translation that aligns more closely with the cultural expectations of the target readers. As identified in Chapter Five, cultural substitution has presented several advantages in facilitating engagement and understanding while providing a culturally relevant translation for Arabic readers. However, this TLS is not without its drawbacks. While using cultural substitution facilitates engagement with the TT, it leads to the loss of cultural specificity, causes reader confusion and reduces the narrative richness. The impact of using cultural substitution as a target-orientating TLS reaches beyond the context of Arabic-translated literature; it has societal and global implications. The critical challenge here is remaining close to the ST while making the TT accessible and appealing to a new reader. Decisions around the translations of GCSIs can either enrich our understanding of other cultures or contribute to the elimination of unique cultural elements. In summary, the use of target-orientation as a TGS in translation involves complexities. It enhances the accessibility and relevance of the translation for the target audience by replacing culture-specific items (CSIs) with familiar items. This presents an advantage, as discussed by [Hastürkoğlu \(2020\)](#) and [Panou \(2022\)](#), in helping readers engage with the TT. However, the target-orientation TGS can lead to significant losses in cultural details and thematic richness. Scholars such as [Wiedenmayer \(2016\)](#) and [Li, Li and Hope \(2022\)](#) caution that target-orientation risks obscuring the ST cultural

specificity, diminishing cultural understanding. TS scholars such as Baker (2011) and Dickins, Sándor and Higgins (2017) stress the importance of ensuring relatability to target readers while also remaining close to the ST to preserve its cultural and narrative depth.

My research reveals that translators often use a nuanced TGS of neutralisation that avoids a pronounced inclination towards either source-orientation or target-orientation. This TGS, examined in Chapter Six, encompasses the use of several TLSs, such as generalisation, specification, and *omission*. The TLS of omission was identified as a commonly used TLS to translate GCSIs from *AFTA* in TT1, and more specifically in TT2. As identified in Chapter Two, the decision to omit ST items from the TT could be attributed to the translator's laziness, as suggested by Pedersen (2005), or commercial and publishing considerations, as noted by Leppihalme (2011). However, my research focused on its implications in translation, revealing that omission has far-reaching implications and consequences on the TT. It raises important questions about the significant effects that even omitting small text segments from the TT can have on the narrative. Omission, while enhancing readability, leads to the loss of specific meanings, richness, and cultural specificity, impacting the thematic depth and coherence of the TT as a translated literary text. Specifically, omitting entire sentences and paragraphs or even condensing a chapter into a summary results in a loss of culturally significant and symbolic details. Such omissions have downstream effects on the narrative richness, the portrayal of characters, the exploration of themes, and even the subtleties of humour. This TLS underscores the challenges that translators face in translation while adhering to several contextual factors, including the need to ensure naturalness, readability and publishing consideration. The discussion of this TLS has also revealed the significant roles of GCSIs in carrying symbolic meanings in the narrative since even minor changes to these items have substantial impacts on the TT. In the lens of TS scholarship, omission, while seen by Baker (2011) and Elimam (2023) as a TLS that enhances readability, naturalness, and cultural relevance by removing unnecessary words or phrases. However, it can also lead to significant losses in thematic elements and cultural specificity, as noted by Março (2019) and Demir (2019). While omitting ST items from the TT that do not disrupt comprehension has a less noticeable impact, arbitrary omissions can cause inconsistencies and



reduce the coherence and depth of the TT, as discussed by Alshammari (2016). In summary, thoughtful use of omission can improve the TT's flow and aesthetic quality. However, translators must consider readability while also considering the importance of maintaining the ST's thematic richness and cultural specificity.

My research also reveals the distinct implications of using *generalisation*. While this TLS addresses the absence of correspondent terms and enhances the TT's readability, it often sacrifices the narrative richness and cultural specificity of the ST. When translators used generalisation, cultural specificity and symbolic meaning were often lost in the TT. This highlights the inherent challenge translators face: how to maintain the narrative richness and cultural specificity of a literary work while also making it broadly comprehensible to target readers. The translators' decisions to use generalisation in literary translations can either enrich our collective understanding by retaining unique thematic elements of the literary work or dilute it by opting for more general terms, thereby sacrificing richness and cultural specificity. Overall, generalisation in translation enhances readability and addresses the absence of correspondent terms, a conclusion supported by existing research on GCSIs conducted by Marco (2019) and also by the works of leading TS scholars such as Baker (2011). However, omission can lead to a loss of cultural specificity and richness, as noted by Sauner and Parlak (2023) and Elgerwi (2013). In summary, generalisation can be a practical TLS, but it must be applied cautiously to maintain the depth and cultural specificity of the ST, as identified by Dickins, Sándor and Higgins (2017). A contrasting TLS to generalisation is the TLS of *specification*, which involves replacing ST GCSIs with detailed and specific TL terms. This TLS reveals the translators' attempts to enhance the clarity, precision, and cultural suitability of the TT. While specification allows for precise translations, it sometimes risks translation loss, contextual mismatches, and potential overemphasis on details, thereby conflicting with the ST's writing style. The Arabic translations I have analysed within my research have diverged from *AFTA's* ST style, opting for more specific and evocative terms intentionally cited in the ST to carry implied meanings. In some instances, translators combined specification with generalisation to enrich the TT by providing culturally relevant details about specific foods and drinks in the ST. This combination of TLSs underscores the importance of

a flexible approach in literary translations. The translators' choice to use specification combined with other TLSs, such as generalisation, is far from a mere technical decision. It holds considerable implications for the translation process in which the translators remain close to the ST while ensuring precision in expressions and cultural suitability of the TT. The insights from my research about specification align with how this TLS is viewed in the TS scholarship, particularly with scholars such as Elimam (2023) and Baker (2011), who agree that using the specification TLS in translation enhances clarity, precision, and cultural suitability. This TLS involves using specific terms to avoid negative connotations and provide clear context. Dickins, Sándor and Higgins (2017) also highlight the advantages of specification in preventing ambiguity. However, specification can lead to translation loss, contextual mismatches, and overemphasis on details, potentially altering the ST meaning and narrative flow, as noted by Baker (2011) and Elimam (2023).

The exploration of other neutralising TLSs, such as *addition*, *synonymy*, and *explanation*, also has contributed valuable insights about their implications on the TT. Addition as a TLS has shown a dual implication: it enhances reader comprehension and engagement by clarifying meanings and enhancing narratives while sometimes overloading the TT with excessive details, potentially hindering narrative flow, or distorting the ST's ambiguity and style. While adding text to clarify certain GCSIs has enhanced understandability in the TT, this comes at a cost. Specifically, the added text sometimes led to more explicit interpretations than intended in the ST, thereby disrupting the narrative and conflicting with the ST's style. Overall, using addition as a TLS enhances reader comprehension and engagement by clarifying meanings and enriching narratives, an advantage also observed in existing research on GCSIs in literary translations. Sauner and Parlak's (2023) research on Turkish translators highlights that translators add text to convey sociological aspects, and Demir's (2019) study illustrates how adding text to Turkish translations makes the TT more appealing. However, excessive additions can hinder narrative flow and distort the ST's ambiguity and style, as suggested by Davies (2003), who warns against excessively adding details and advocates for ensuring additions enhance rather than disrupt the translation. The use of synonymy as a TLS also has dual implications. While synonymy might make the TT more accessible,

it also introduces extra details that might not align with the ST's narrative. The TLS of explanation brings its own set of challenges. While using explanation enhances the reader's comprehension of the ST, it also risks straying from the ST's style and tone. It alters the aesthetic and emotional tone of the ST, representing a potential loss for some readers interested in the ST's style and tone. Overall, my discussion of various neutralising TLSs highlights the translators' attempt to avoid a pronounced inclination towards source-orientation, so they do not risk producing translations that are unclear and unfamiliar to the target reader. They also avoid a pronounced inclination towards target-orientation, so they do not reduce the narrative richness and cultural specificity of the ST.

In examining the implications and consequences of using diverse TLSs and TGSs, it is evident that the way translators use them significantly impacts translation. The use of nine TLSs and three overarching TGSs to translate GCSIs from *AFTA* in TT1 and TT2 reflects the complexities of GCSIs in the English-to-Arabic literary translations. Translators navigate through the complex task of maintaining the cultural specificity and narrative richness of the ST while making the translations accessible and relevant for the target readers. This multi-layered use of TLSs and TGSs sometimes facilitates reader understanding and engagement with the TT, particularly when using TLSs such as generalisation, specification, explanation, synonymy and addition. However, the use of these TLSs also reveals the inherent challenges translators face in maintaining the stylistic features and cultural specificity of the ST while aiming to produce translations that are accessible and relevant for a new readership. Moreover, the exploration of these broader trends in TLS utilisations reveals the intricate role of literary translators, who must craft a version of the ST that is both engaging for the target reader and reflective of the thematic richness and cultural specificity of the ST. This analysis underscores the dynamic and creative nature of translating GCSIs within literary narratives. The varied TLSs used to translate GCSIs from *AFTA* in TT1 and TT2 also highlight the strategic integration and combination of these TLSs. A key insight is the deliberate combination of TLSs, such as literal translation, addition, and generalisation, which facilitates smoother linguistic transitions and enriches the TT with cultural depth, particularly in translating English literature into Arabic. This integrating approach to using TLSs, especially evident in the translations of GCSIs from *AFTA*,

showcases translators' ongoing efforts to maintain thematic depth and cultural specificity while making the translations accessible and relevant to target readers.

By examining the TLSs and TGSs used to translate GCSIs from Hemingway's *AFTA* in TT1 and TT2, my research offers valuable insights into the interplay of these strategies in literary translations from English into Arabic. The translators navigate the complex task of remaining close to the ST and maintaining its cultural specificity while making the TT accessible and relatable to new readers. The findings of my research enrich the TS field by shedding light on the complexities of GCSIs in English-to-Arabic literary translations and the pivotal role of various translation strategies. My research addresses the lack of clarity regarding the translation of GCSIs from English into Arabic, an area that remains under-explored. As discussed in Chapter Two, it also addresses a significant gap in TS scholarship, particularly in the under-researched area of gastronomic translation. It introduces a methodological framework and offers insights, focusing on translating Hemingway's work from English into Arabic. The systematic literature review highlights the scarcity of research on gastronomic translation, emphasising the significance of my study within the broader TS field. By examining the translation strategies used to translate GCSIs, the study illuminates the complexities of translating these items and proposes a methodology adaptable to various literary and linguistic contexts. The methodological approach outlined in Chapter Three, along with the analyses and discussions in Chapters Four to Six, provides an analytical framework for future research. This framework facilitates comparative studies between translations and underscores the implications and consequences of translation strategies. The examination of GCSI translations in TT1 and TT2 engages with theoretical frameworks, which further enhances our understanding of the strategies used in translating GCSIs, particularly in the context of English-to-Arabic translations. Practically, the study offers clarity to translators regarding the complexities of translating GCSIs within literary texts, particularly for those working on English-to-Arabic literary translations. This clarity ensures that translators consider the implications of different TLSs, ranging from the impact of remaining close to the ST to the effects of being accessible to TT readers. Academically, it serves as a foundational study for future research, offering a solid base for scholars exploring the translation of GCSIs in other

works by Hemingway, in different literary genres, or across other language pairs. These contributions lay the groundwork for future studies investigating GCSI translation across languages and cultures, enriching the TS field.

Most significantly, my thesis contributes to TS by introducing a refined taxonomy of TLSs and TGSs specifically tailored for translating GCSIs in literary texts. This taxonomy addresses key shortcomings in existing TLS taxonomies for translating CSIs, which lack the clarity and specificity needed to navigate the unique demands of GCSI translation, especially in culturally dense literary texts. My taxonomy aims to provide clarity around the TLSs and TGSs available, their utilisations, and, crucially, the implications and consequences associated with each strategy. By systematically categorising TLSs and TGSs, this taxonomy bridges a crucial gap in English-to-Arabic literary translation scholarship, providing a framework for precise analysis of the translation choices impacting both cultural specificity and reader engagement. Furthermore, my research addresses both theoretical and practical dimensions of GCSI translation, connecting TS theory with practical applications. Detailed in Chapter Two and applied in Chapters Five and Six, this taxonomy serves as a central analytical tool for my research and is adaptable for broader comparative analysis of GCSI translation strategies across various linguistic and cultural contexts. Although the primary focus of my research is on English-to-Arabic literary translation, this taxonomy establishes a foundation for further exploration, inviting future research into the advantages and potential shortcomings of current TLS taxonomies. Further literary-critical analyses of TT1 and TT2 could explore how the TLSs impact the representation of Hemingway's thematic concerns, such as romance and camaraderie, and how they shape the Arabic audiences' experience and interpretation of his literary style. Ultimately, my thesis offers both a methodological and analytical framework for examining GCSIs within TS, enriching scholarship on TLSs in literary translation. It highlights the importance of understanding the varied implications of each strategy, benefiting translators and scholars who face complex translation challenges across languages and genres. My findings also encourage further research on similar challenges across a diverse range of literary works and cultural contexts, ensuring my refined taxonomy remains a relevant and effective analytical tool.

While providing valuable insights into the translation strategies used for GCSIs in the English-to-Arabic literary context, my research has specific limitations that merit recognition. One key limitation is the focus on only two Arabic translations of *AFTA*. Although this has allowed for an in-depth analysis, it restricts the generalisability of my findings to other translations and translators. This narrow scope limits the external validity of my research, making it difficult to extend my findings to a broader range of translations or translators. Another limitation stems from focusing on Hemingway's *AFTA* and excluding other literary works and authors. As explained in Chapter Three, the selection of *AFTA* is based on three reasons: it is rich with GCSIs integral to both plot and character development; its numerous references to a variety of English, Italian, German, and French culinary traditions, complicating the translation of these GCSIs into Arabic; and it has attracted notable attention from publishers of Arabic-translated literature. However, this selection restricts the generalisability of my findings to translations of other works by other authors. This narrow scope limits the external validity of my research, making it difficult to extend my findings to a wider range of literary works by other authors. Another limitation arises from concentrating solely on English-to-Arabic translations. While this addresses a specific gap in the academic literature, it limits the research's applicability to Arabic-to-English translations and to other language pairs. Each translation direction and each language pair present unique challenges affecting the translation of GCSIs. Therefore, my research does not offer universal insights about the use of translation strategies applied in the Arabic-to-English translation direction or in translations of other languages. Despite focusing on two Arabic translations of Hemingway's *AFTA*, this concentrated approach has allowed for a profound exploration of the translation strategies used to translate GCSIs. This detailed analysis provides valuable insights into the complexities of translating GCSIs in an English-to-Arabic literary context, which broader studies might overlook. It offers valuable findings that enhance our understanding of translation challenges and strategies in this context. While concentrating on the English-to-Arabic language pair, my research addresses a notable gap in current academic literature. This focus enriches academic literature on a less-studied language pair and serves as a foundation for future research into other linguistic and cultural contexts.

Furthermore, the translation strategies identified in my study, though rooted in the English-to-Arabic translation context, offer a template for exploring translation strategies in other language pairs facing similar challenges. This contribution is significant, laying the groundwork for comparative studies that can extend these insights into other languages and broaden the scope of future research in the TS field. Therefore, while my research represents a scholarly endeavour, its limitations outline the scope and potential areas for extension. These areas include broadening the analysis to encompass other Arabic translations of *AFTA* over time, enhancing our understanding of how the use of translation strategies and their implications have changed since the early Arabic translations of *AFTA* in the 1950s. Another area for extension includes broadening the analysis to a wider range of literary texts across various genres and authors, which could validate the generalisability of the insights about the translation strategies identified. Comparative studies across other language pairs would shed light on the influence of cultural and linguistic differences on translation strategies, offering insights into their implications and consequences on translations. Another area to consider is the integration of machine translation and Computer-Assisted Translation (CAT) tools in literary translation. Studies such as those by Way, Youdale and Rothwell (2023) and Oliver, Toral and Guerberof-Arenas (2022) show machine translation's potential in enhancing naturalness and engagement. At the same time, research by Omar and Goma'a (2020), Guerberof-Arenas and Toral (2022), and Cespedosa and Mitkov (2023) identifies constraints in machine translation's ability to handle the cultural and creative dimensions important for high-quality literary translation. Future studies could examine how combining the capabilities of machine translation with human expertise might support both accessibility and literary quality, particularly in contexts where figurative meanings, CSIs, and stylistic elements are vital. By pursuing these extensions, future research could build upon the valuable insights provided by this research, addressing its limitations and contributing to a more comprehensive understanding of GCSIs in literary translations.

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# Glossary

This glossary contains the definitions of the terms I use in my thesis. It is organised based on the alphabetical order of the terms.

	Term used in the thesis	Definition
1	Addition	A translation local strategy translators use to translate culture-specific items by enriching the source-text items with additional layers of meaning within the target text.
2	Cultural substitution	A translation local strategy translators use to translate culture-specific items by replacing the source-text items with lexical items in the target text that are either transcultural items or target culture items. A <i>transcultural item</i> originates from the source culture or a third culture, but its chief characteristic is its broad, universally relatable meaning. Meanwhile, a target culture item emerges directly from the culture of the target readers and is familiar to them.
3	Explanation	A translation local strategy translators use to translate culture-specific items by paraphrasing the source-text items to provide clarity or add a creative dimension to the target text.
4	Generalisation	A translation local strategy translators use to translate culture-specific items by replacing the source-text items with more general terms in the target language.
5	Literal translation	A translation local strategy translators use to translate culture-specific items by matching the source-text items with their nearest denotative meanings in the target language, structuring the corresponding translations closely to the source text, and following the grammatical rules and sentence structures of the target language.
6	Neutralisation	A translation global strategy where translators avoid a pronounced inclination towards either source-orientation or target-orientation in their translations of culture-specific items. (See definitions of source and target orientation below).
7	Omission	A translation local strategy translators use to translate culture-specific items by excluding the source-text items from the target text.

8	Retention	A translation local strategy translators use to translate culture-specific items by leaving the source-text items almost unchanged in the target text. This translation local strategy divides into <i>pure retention</i> and <i>adjusted retention</i> . With <i>pure retention</i> , translators retain the source-text item as it is in the target text. With <i>adjusted retention</i> , translators retain the source-text items in the target text by transferring their phonetic forms using the target language alphabet and adjusting that form to reconcile with the target language phonetic system.
9	Source-orientation	A translation global strategy where translators preserve the source culture-specific items as close to the source text as possible, thus maintaining the cultural specificity of the source text.
10	Specification	A translation local strategy translators use to translate culture-specific items by replacing the source-text items with detailed or specific terms in the target language.
11	Synonymy	A translation local strategy translators use to translate culture-specific items by replacing the source-text items with target language terms that, while not being exact matches, still convey similar denotative meanings to the source culture-specific items.
12	Target-orientation	A translation global strategy where translators modify the source culture-specific items to align more closely with the target culture, making them more accessible and relevant to the target readers.
13	Taxonomy	This is a structured list of translation local strategies, as introduced by experts in the field of Translation Studies, to provide clarity about translations of culture-specific items. This list is typically arranged on a spectrum, starting with source-orientating strategies and progressing to target-orientating strategies.
14	Translation global strategy	This is the macro-level strategy that translators use to translate culture-specific items throughout the entirety of the source text. It can take one of three forms: source-orientation, target-orientation, or neutralisation. (See definitions of these three above).
15	Translation local strategy	These are the micro-level strategies that translators use in their translations of the individual culture-specific items that may feature in the source text. These strategies are usually in sync with the translation global strategy translators use and can be described as source-orientating, target-orientating, or neutralising.

## List of abbreviations

*AFTA: A Farewell to Arms* by Ernest Hemingway (1929)

CSI: Culture-specific item

GCSI: Gastronomic culture-specific item

SC: Source culture

SL: Source language

ST: Source text

TC: Target culture

TGS: Translation global strategy

TL: Target language

TLS: Translation local strategy

TS: Translation Studies

TT: Target text

TT1: Target text 1. This abbreviation refers to Rehab Akawi's (2007) Arabic translation of *AFTA*, published by Dar Al-Harf Al-Arabi Press in Lebanon.

TT2: Target text 2. This abbreviation refers to Jalal Asmar's (2016) Arabic translation of *AFTA*, published by Al-Ahlia Press in Jordan.

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## Appendix

This appendix contains the primary objects of study in my research: ST excerpts with GCSIs from *AFTA* and their corresponding translations in both TT1 and TT2. I organised these in the form of separate tables and divided them by *AFTA* chapters that feature GCSIs. Each chapter includes one or more ST excerpts (paragraphs/dialogues) with GCSIs. I extracted and aligned these excerpts manually with their corresponding translations in TT1 and TT2. I added references to their locations and page numbers, creating a detailed textual map that facilitates analysis. I also back-translated the corresponding translations. Back translation, in my thesis, played two roles. First, it facilitated the analysis by making observations and taking notes while I was translating the Arabic translations back into English. Second, it makes my thesis accessible to English-speaking readers. I also highlighted the GCSIs in different colours to distinguish between the ten types of GCSIs that appeared in *AFTA*. I developed this colour-coding system, and then I applied it to the corresponding translations and the back translations for consistency and to facilitate analysis. The small table below shows the key for the subsequent tables, illustrating the types of GCSIs that appear in *AFTA* and the respective colours I designated for each.

Foodstuff proper	Ways of eating/drinking	Food/drink portions	Food/drink properties	Sensations	Eating/drinking utensils	Metaphorical GCSIs	Eating places	People serving food	Names of meals

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 1 / Chapter 2 / Page 6 (p. 6),</p> <p>Later, below in the town, I watched the snow falling, looking out of the window of the bawdy house, the house for officers, where I sat with a friend and <b>two glasses drinking a bottle of Asti</b> ... That night in the mess after <b>the spaghetti course</b>, which everyone <b>ate very quickly and seriously, lifting the spaghetti on the fork until the loose strands hung clear then lowering it into the mouth, or else using a continuous lift and sucking into the mouth</b>, helping ourselves <b>to wine from the grass-covered gallon flask</b>; it swung in a metal cradle and you pulled the neck of <b>the flask</b> down with the forefinger and <b>the wine, clear red, tannic and lovely, poured out into the glass held with the same hand</b>; after this course, the captain commenced picking on the priest.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 40</p> <p>والأيام تمضي ونحن لا نزال بالمدينة، وفي مرة كانت الثلوج تتساقط وأنا أرقبها من نافذة ماخور الضباط، حيث كنت أجلس مع أحد الرفاق، وأمامنا <b>قدحان وزجاجة من الخمر</b>. وعندما أطلنا من النافذة رأينا الثلوج تتساقط بطينة ثقيلة، فأدركنا أن نهايتها قد دنت في ذلك العام؛ ولم تكن قد استولينا بعد على الجبال الواقعة في أعالي النهر؛ ولا على أية جبال أخرى خلفه؛ فأرجأنا ذلك كله إلى العام الاتي [...] في تلك الأمسية؛ جلسنا في غرفة الطعام حيث جرت بيننا مباراة في <b>أكل المكرونة التي التهمناها على عجل وفي نهم؛ فكان نفر منا يرفعها فوق الشوكة حتى تتدلى أطرافها في وضوح؛ ثم يدنيها من فمه ويلقي بها فيه؛ والنفر الأخر يرفعها بسرعة ودون انقطاع ثم يمتصها؛ وشربنا الخمر من زجاجة مغطاة بالعشب تتأرجح في مهد معدني؛ تنتزع غطاءها بسبابتك؛ و<b>ثم تملأ الكأس باليد نفسها؛ فاذا الخمر في الأقداح قان شهي</b>. وبعد أن فرغنا من هذه المباراة، بدأ الكابتن يسخر من القسيس</b></p>
<p>Back translation</p>	<p>p. 40</p> <p>Days pass while we are still in the city, and once it snowed and I watched it from the window of the officers' brothel, where I was sitting with one of the comrades, and in front of us was <b>two cups and a bottle of wine</b>. When we looked out the window and saw the snow falling slowly and heavy, we realized that it had come to an end that year; we had not yet captured the mountains high in the river, nor any other mountains behind it; so, we postponed it all to the next year. [...]</p> <p>That evening, we sat in <b>the dining room</b> where we had a competition in <b>eating the pasta</b> that <b>we had hastily devoured and voraciously</b>: one of us <b>lifted it over the fork so that its ends dangled clearly, then lowered it into his mouth and threw it into it, the other lifted it quickly and without interruption and then sucked it, and we drank wine from a bottle covered with grass</b> that swings in a metal cradle, <b>you pluck its lid with your index finger, and then you fill the cup with the same hand</b>. So <b>the wine in the cups is dark red and delicious</b>. After we finished this competition, the captain started making fun of the priest.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 13</p> <p>شاهدت تساقط الثلوج مرة أخرى، في غير هذا المكان، في قلب المدينة، كنت أجلس مع ضابط من أصدقائي، أطل من نافذة بيت الدعارة، وفجأة حيث كنت أجلس مع أحد الرفاق، وفجأة غمر الثلج كل شيء وأدركت أنا وصديقي الضابط أن كل شيء قد</p>

	<p>انتهى بالنسبة للسنة الحالية، وأن الحرب ستهدأ قليلاً ... وفي المساء ذاته، بعد تناول وجبة "المعكرونة" المعتادة، التي كان كل منا يلتهمها بشهية، شرع القائد في دعاياته الساخرة، مصوباً سهام لسانه إلى القس الطيب القلب.</p>
<p>Back translation</p>	<p>p. 13</p> <p>I watched the snow fall again in a different place, in the heart of the city. I was sitting with a friend officer and looking out the window of the brothel. I was sitting with one of my colleagues, and suddenly, snow covered everything, and I and my friend, who was an officer, realized that everything was over for the current year and that the war would calm down a little</p> <p>[...] That same evening, after having the usual "pasta" meal, which each of us devoured with appetite, the commander began his sarcastic jokes, pointing his arrows at the kind-hearted priest.</p>

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 1 Chapter 3 / pp. 12-13</p> <p>p. 12</p> <p>That night <b>at the mess</b> I sat next to the priest and he was disappointed and suddenly hurt that I had not gone to the Abruzzi. He had written to his father that I was coming and they had made preparations. I myself felt as badly as he did and could not understand why I had not gone. It was what I had wanted to do and I tried to explain how one thing had led to another and finally he saw it and understood that I had really wanted to go and it was almost all right, I had <b>drunk</b> much <b>wine</b> and afterward <b>coffee</b> and <b>Strega</b>, and I explained, <b>winefully</b>, how we did not do the things we wanted to do; we never did such things.</p> <p>We two were talking while the others argued. I had wanted to go to Abruzzi. I had gone to no place where the roads were frozen and hard as iron, where it was clear cold and dry and the snow was dry and powdery and hare-tracks in the snow and the peasants took off their hats and called you Lord and there was good hunting. I had gone to no such place but to the smoke of <b>cafés</b> and nights when the room whirled and you needed to look at the wall to make it stop, nights in bed, <b>drunk</b>, when you knew that that was all there was, and the strange excitement of waking and not knowing who it was with you, and the world all unreal in the dark and so exciting that you must resume again unknowing and not caring in the night, sure that this was all and all and all and not caring. Suddenly to care very much and to sleep to wake with it sometimes morning and all that had been there gone and everything sharp and hard and clear and sometimes a dispute about the cost. Sometimes still pleasant and fond and warm and <b>breakfast</b> and <b>lunch</b>.</p>
<p>Corresponding translation in TT1 (Akkawi, 2007)</p>	<p>p. 47</p> <p>في تلك الأمسية كنا في <b>غرفة الطعام</b>، وجلست بجوار القسيس الذي خاب أمله وأمضه أنني لم أذهب إلى أبروزي، فقد كان كتب إلى أبيه يبينه بقدمي، وأنهم أعدوا العدة لاستضافتي. فأحسست بما أحس به من مرارة، ولست أدري لماذا لم أذهب، مع أنني كنت راغباً في ذلك. وحاولت تسويغ هذا بأن الأمور قد تعاقبت الواحد إثر الآخر فألهتني، ولما عرف أن تخلفي كان من غير عمد مني، وأنني كنت أريد الذهاب حقاً، غفر لي والتمس لي المعاذير. <b>أفرطت في الشراب</b>، ثم <b>تناولت قندحاً من القهوة</b>، وأوضحت له وأنا نشوان كيف أننا لا نفعل في هذه الحياة ما نريد، وكيف أننا لا نفعله أبداً.</p> <p>دار هذا بيني وبين القسيس، بينما كان من حولنا في الغرفة في جدل، وتابعت حديثي قائلاً له إنني كنت أود الذهاب إلى أبروزي إلا أنني لم أذهب إلى حيث الطرقات متجمدة صلبة كالحديد، والجو صافٍ بارد جاف، والتلج هش تنقش الأرانب عليه آثار قوائمها، أو إلى الريف حيث يرفع لك القرويون قبعاتهم ويلقبونك باللورد وحيث تجد الصيد السمين. لم أقصد تلك الأماكن، وإنما ذهبت إلى حيث دخان <b>المقاهي</b>، والليالي التي تعب فيها <b>الشراب</b> عبا حتى تدور الغرفة بك وتجد نفسك مكرها على تثبيت نظرك في جدارها لتتقف. هناك تقضي الليالي في الفراش ثملاً؛ وعندما تستيقظ، وتعرف أن كل شيء مضى، تتقادفك أحاسيس عجيبة حين تفكر في أنك لا تعرف من من الخلق كان معك، وأن حياة الظلام وهم وخيال، وأنها مثيرة إلى حد أنك تجد نفسك مسوقاً إلى أن تعود إليها ثانية، لا تعي شيئاً، ولا تعباً بأمراً، [...] كنت أغرق حيناً في السعادة وفي الغرام، وفي الدفء <b>وشهي الطعام</b>،</p>
<p>Back translation</p>	<p>p. 47</p> <p>That evening we were in <b>the dining room</b>, and I sat next to the priest, who was disappointed that I had not gone to Abruzzi, as he had written to his father informing him</p>

	<p>that I was coming, and that they had prepared to host me. I felt the bitterness I felt, and I don't know why I didn't go, even though I wanted to. I tried to justify this by saying that things had followed one after the other and distracted me, and when he knew that my successor was unintentional from me, and that I really wanted to go, he forgave me and asked me for excuses. I exaggerated in drinking, and then I had a cup of coffee, and then I clarified to him, while I was intoxicated, how in this life we don't do what we want, and how we never do it.</p> <p>This took place between me and the priest, while he was around us in the room in an argument, and I continued to tell him that I would have liked to go to Abruzzi but I did not go to where the roads are frozen and hard as iron, and the weather is clear, cold and dry, and the snow is fragile on which rabbits engrave traces of their legs, or to the countryside where the villagers raise their hats and call you Lord and where you find fat hunting. I didn't head to those places, I went to the smoke of the cafés, and the nights when you quickly gulped down until the room turned you around and you found yourself forced to look at its wall to stand. When you wake up and know that everything is past, you get strange sensations when you think that you don't know who on earth is with you, that the life of darkness is an illusion and a fantasy, and that it is so exciting that you find yourself being marketed until you return to it again, not aware of anything, not caring about something, [...] Suddenly you continue caring and sleep, and then you sometimes wake up in the morning, and all these excitements has diminished, and life in front of you becomes serious , harsh, obvious, and sometimes one thinks about judgment. I was immersed in happiness, love, warmth, and delicious food.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>pp. 20 – 22</p> <p>في أمسية ذلك اليوم، في أثناء الطعام، جلست إلى جوار القس وكانت علامات اليأس بادية على محياه، وعندما علم بأنني لم أذهب إلى أبروزي تأثر كثيرا وظهر عليه الأسى.</p> <p>p. 21</p> <p>كان قد كتب إلى والده بنبئه بقدمي، واستعد القوم لاستقبالي وقد بادلته الشعور بالمرارة التي انتابه، بالإضافة إلى أنني لم أستطع تبيان السبب الجلي الذي من أجله لم ألب دعوته البريئة. فتعذرت بالقول: إنني كنت راغبا في الذهاب إلى هناك، غير أن ملابسات الحوادث التي واجهتني، واختلال البرنامج الذي وضعته لأيام عطلتي وحدوث ما لم أكن أتوقعه، كل ذلك جعلني عاجزا عن تلبية دعوته، وأخيرا ظهر عليه أنه اقتنع بمزاعمي، وقد تم كل شيء على الشكل الذي أردته في أثناء دفاعي المختلق، كنت أسرف في احتساء الشراب، ومع ذلك فقد أوضحت له وأنا مخمور وجهة نظري في أن كثيرا من الأشياء التي تنوي تنفيذها، لا تتم وقد لا تتم أبدا.</p> <p>وبينما كنا في هذا الحديث، كان الحاضرون في جدل آخر. والحقيقة أنني كنت راغبا في زيارة أبروزي، ولكنني لم أذهب إلى أي من الأماكن التي اشدت فيها البرد وتجمد الماء، ولا سيما مناطق الريف حيث الأرض يكسوها الثلج، وحيث الفلاحون السذج يخلعون قبعاتهم عند رؤيتك ويدعونك بلقب اللورد، وحيث يوجد الصيد الكثير.</p>



لم أذهب إلى أي من تلك الأماكن، ولكني وليت وجهي شطر **المقاهي** حيث تعقد سحب الدخان، وشطر الليالي الصاخبة، وشطر الغرف الدافئة، هناك حيث تنوب في وسط الدوامة، ويدور بك رأسك، ويزيغ بصرك، وتشعر بأن كل شيء حولك يطن ويدوي، وتتحسس الجدار، تريد أن تتكئ بجسدك عليه، وتريد أن يهدأ روعك.

هناك، شطر ليالي السرير الوثير، و**النبيذ المعتق**، وحيث يدرك المرء أن كل ما يتمناه ويحلم به، طوع بنانه، وفي مقدوره.

هناك حيث تفاجأ بمشاهد، حيث ترى في الصباح وأنت تفتح عينك، جسدا غريبا إلى جانبك، قد نسيت ليلته معك، وتحس في ظلام الغرفة بأن الدنيا كلها زائفة، وبأنها كذلك مثيرة، وأنه ينبغي عليك التظاهر بعدم الاكتراث بكل ما حدث، وتجاهل متع كل الساعات الفائتة.

p. 22

وتتمضي عليك دقائق مزعجة، وعلى حين غرة، تجد نفسك منقادا إلى الاهتمام من جديد، فاللهفة إلى التمدن ثانية والإغفاء أيضا، ومن ثم إلى يقظة أخرى إلى تأمل عميق بكل ما حدث، إلى مواجهة كل شيء على حقيقته، مهما كان صريحا.. مؤلما.. حادا. وأحيانا إلى خوض مساومة عنيفة حول الثمن.

وفي رغبة وشوق، تنطلق إلى الخارج، وإلى هواء الحرية النقي، وفي نفسك طمأنينة، وفي جسدك نشوة، وكذلك قناعة بأن كأسك قد فرغت، وأن حظك قد استوفى، ولكنك سرعان ما تعيد الكرة.. ليلة أخرى، وفراش آخر، و**كأس مترعة**.

p. 20

That evening, **during food time**, I sat next to the priest with signs of despair on his face, and when he learned that I had not gone to Abruzzi, he was very moved and sad.

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He had written to his father informing him that I'm coming, and the people were ready to meet me, and I reciprocated his bitterness, and I could not explain frankly why I was not able to accept his innocent invitation. I was not able to say that I wanted to go there, but I couldn't because of the circumstances of the accidents I encountered, the disruption of the program I set for my days off and the occurrence of what I did not expect. All this made me unable to answer his invitation, and finally it appeared that he was convinced of my claims, and everything was done as I wanted during my fabricated defense, **I was excessive in sipping drink**, and yet I explained to him, while I was drunk, that many of the things you intend to do, are not completed, and may never be done.

While we were in this conversation, those present were in another debate. In fact, I wanted to visit Abruzzi, but I have not been to any of the places where the cold has intensified and the water has frozen, especially the rural areas where the land is covered with snow, where the naïve peasants take off their hats at the sight of you and call you by the title of Lord, and where there is a lot of hunting.

I didn't go to any of those places, but I turned my face to **the cafés** where the clouds of smoke are held, the noisy nights, the warm rooms, where you melt in the middle of the whirlpool, your head spins, your sight is blurred, you feel that everything around you is buzzing and resounding, you feel the wall, you want to lean your body on it, you want to calm down.

Back translation

The nights with the plush bed, [the vintage wine](#), and where one realizes that whatever one wishes and dreams of, is obedient to them, and that they're capable of.

There you are surprised by scenes, where in the morning you see with your eyes open, a strange body next to you, but you have forgotten how you have spent the night. You feel in the darkness of the room that the whole world is false, that it is also exciting, and that you should pretend not to care about everything that has happened, and ignore the pleasures of all the past hours.

p. 22

Disturbing minutes pass on you, and suddenly, you find yourself drawn to attention again, eagerness to be civilized again and also to fall asleep, and then to another awakening to deep contemplation of all that has happened, to face everything as it is, no matter how frank. Painful. Sharp. And sometimes to engage in violent bargaining over the price.

In desire and longing, you go outward, into the fresh air of freedom, in your soul tranquility, in your body ecstasy, as well as the conviction that your glass has emptied, that your luck has been fulfilled, but that you quickly repeat the ball. Another night, another bed, and [a full glass](#).

ST Paragraph containing GCSI(s)	<p>Book 1 / Chapter 4 / P. 15 – 17</p> <p>p. 15</p> <p>The battery in the next garden woke me in the morning and I saw the sun coming through the window and got out of the bed. I went to the window and looked out. The gravel paths were moist and the grass was wet with dew. The battery fired twice and the air came each time like a blow and shook the window and made the front of my pajamas flap. I could not see the guns but they were evidently firing directly over us. It was a nuisance to have them there but it was a comfort that they were no bigger. As I looked out at the garden I heard a motor truck starting on the road. I dressed, went downstairs, had some <b>coffee</b> in the <b>kitchen</b> and went out to the garage. [...]</p>
	<p>p. 16</p> <p>‘Has there been any trouble getting parts?’ I asked the sergeant mechanic.</p> <p>‘No, Signor Tenente.’</p> <p>‘Where is the gasoline park now?’</p> <p>‘At the same place.’</p> <p>‘Good,’ I said and went back to the house and <b>drank</b> another <b>bowl of coffee at the mess table</b>. <b>The coffee</b> was <b>a pale gray</b> and <b>sweet with condensed milk</b>. Outside the window it was a lovely spring morning. There was that beginning of a feeling of dryness in the nose that meant the day would be hot later on. That day I visited the posts in the mountains and was back in town late in the afternoon. [...]</p>
	<p>p. 17</p> <p>I washed, brushed my hair and we started.</p> <p>‘Wait a minute,’ Rinaldi said. ‘Perhaps we should <b>have a drink</b>.’ He opened his trunk and took out <b>a bottle</b>.</p> <p>‘Not <b>Strega</b>,’ I said.</p> <p>‘No. <b>Grappa</b>.’</p> <p>‘All right.’</p> <p>He <b>poured two glasses</b> and we <b>touched them, first fingers extended</b>. <b>The grappa</b> was <b>very strong</b>.</p> <p>‘Another?’</p>

	<p>'All right,' I said. We drank the second grappa, Rinaldi put away the bottle and we went down the stairs. It was hot walking through the town but the sun was starting to go down and it was very pleasant. The British hospital was a big villa built by Germans before the war. Miss Barkley was in the garden. Another nurse was with her. We saw their white uniforms through the trees and walked toward them. Rinaldi saluted. I saluted too but more moderately.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>pp. 50 – 52</p> <p>أيقظتني في الغداة صوت المدافع في الحديقة المجاورة لنا، ورأيت أشعة الشمس تتسلل إلى الحجرة عبر النافذة، فغادرت فراشي وتوجهت نحوها، [...] أيقظ سمعي صوت سيارة من سيارات النقل تدب فوق الطريق، فارتديت ملابسني ونزلت الدرج، وتناولت قنحا من القهوة في المطبخ، ثم ذهبت إلى حضيرة السيارات [...]</p> <p>p. 51</p> <p>"هل تجدون مشقة في الحصول على قطع الغيار؟".</p> <p>"كلا يا سيدي الملائم"</p> <p>"أين مستودع الغاز الآن؟".</p> <p>"في المكان عينه".</p> <p>"هذا حسن".</p> <p>ثم عدت إلى المنزل، وجلست إلى مائدة الطعام، وتناولت قنحا من قهوة رمادية باهتة، حلوة المذاق ممزوجة بالحليب المركز.. وفي الخارج كان صبح الربيع خلابا. وشرعت أحس بالجفاف يختلج أنفي ما أوحى إلي بأن النهار سيكون حارا. في ذلك اليوم، زرت مراكزنا في الجبال، ثم رجعت إلى المدينة في ساعة متأخرة من النهار.</p> <p>p. 52</p> <p>فاغتسلت ومشطت شعري، وقيل أن نرحل قال رينالدي:</p> <p>"انتظر لحظة.. ربما نتناول شيئا من الشراب". ثم أخرج من حقيبته زجاجة من الخمر وملأ قنحين فقراهما ثم شربناهما، فإذا بالشراب قوي المفعول. قال رينالدي:</p> <p>"هل لك في واحد آخر؟".</p> <p>"لا بأس". ثم شربنا قنحين آخرين. ووضع رينالدي الزجاجة جانبا ونزلنا الدرج. كان الطقس حارا إذا تجول المرء في المدينة، ولكن الشمس بدأت تميل نحو الغروب فأمسى الجو محببا إلى النفس. ولما بلغنا المستشفى البريطاني، ألقينا بنا بديعا ضخما أقامه الألمان قبل الحرب. كانت الأنسة باركلي جالسة في الحديقة مع إحدى الممرضات، ورأينا ملابس التمريض البيضاء التي ترتديانها خلال الأشجار، فتوجهنا نحوهما وحياهما رينالدي وحيبتهما أيضا، ولكن في شيء غير قليل من التكلف،</p>
<p>Back translation</p>	<p>p. 50</p> <p>The next day I was woken up by the sound of guns in the garden next to us, and I saw sunlight creeping into the room through the window, so I left my bed and headed towards it, [...] I heard the sound of a truck driving over the road, so I dressed my clothes and went down the stairs, had a cup of coffee in the kitchen, then went to the parking lot [...]</p> <p>p. 51</p>

	<p>"Do you find it difficult to get spare parts?"</p> <p>"No, sir, lieutenant."</p> <p>"Where is the gas depot now?"</p> <p>"In the same place."</p> <p>"That's good."</p> <p>Then I went home, sat down at the dining table, and had a cup of pale grey, sweet coffee mixed with concentrated milk. Outside, spring morning was picturesque. I began to feel dry in my nose, suggesting that the day would be hot. That day, I visited our centers in the mountains, and then returned to the city late in the day.</p> <p>p. 52</p> <p>I washed and combed my hair, and before we left, Rinaldi said:</p> <p>"Wait a minute. Maybe you have some drink." Then he took out a bottle of wine from his bag and filled two glasses, so we knocked them and then drank them, and the drink had a strong effect. Rinaldi said:</p> <p>"Do you fancy another one?"</p> <p>"It's okay." Then we drank two more cups. Rinaldi put the bottle aside and we went down the stairs. It used to be hot if you wander around the city, but the sun began to tilt towards sunset and it became endearing. When we reached the British hospital, we found it was a magnificent building built by the Germans before the war. Miss Barkley was sitting in the garden with one of the nurses, and we saw the white nursing clothes they wore through the trees, so we went towards them and Rinaldi greeted them and I greeted them as well, but in a little mannerism,</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>pp. 25 – 27</p> <p>استيقظت هذا الصباح على صوت المدافع يدوي في الحديقة القريبة. كانت الشمس مرسلّة أشعتها الدافئة عبر النوافذ، فنهضت من سريري واتكأت على حديد الفتحة المقابلة ناظرا إلى الخارج. كانت الأرض المفروشة بالحصى مبللة، والعشب على جوانبها رطبا ترصعه قطرات الندى، وفجأة دوي انفجار قنبلة، ثم تبعها انفجار قنبلة أخرى وانفجعت عبر الفتحة هواء ساخن كالعاصفة العاتية، هز حديد النافذة، واختلج في أطراف قميصي. لم أستطع رؤية المدافع، ولكن كان من الواضح أنها تقذف نيرانها من فوقنا مباشرة ولم يكن لنا عزاء إلا أنها ليست من النوع الكبير جدا!</p> <p>وبينما كنت أسرح نظري في الحديقة، سمعت سيارة شحن تهدر فوق الطريق، فارتديت ملابسني وهرولت هابطا السلم، فتناولت فنجان قهوة من على منضدة في المطبخ وخرجت قاصدا مستودع السيارات. [...]</p> <p>p. 27</p> <p>-هل هناك أي آلات أخرى يمكن أن تعيقنا في أثناء العمليات؟</p> <p>-لا، حضرة الليوتنان.</p> <p>-أين خزان البنزين؟</p>

	<p>-ما زال في مكانه السابق.</p> <p>قلت: حسناء ورجعت إلى المركز، وهناك احتسيت فنجاناً آخر من القهوة، ومن النافذة رحنت أتأمل الصباح الربيعي الفاتن. وكان هناك بداية إحساس قريب بجفاف النهار القادم وحرارة شمس الساطعة.</p> <p>في ذلك اليوم زرت معظم المراكز الصحية في الجبل، وقفلت راجعا إلى غرفتي في البلدة، [...] سرحت شعري وانطلقت بصحبته قاصدين مقرها.</p> <p>كانت الحرارة ما زالت مرتفعة ولكن الشمس قاربت الغروب، والجو يبشر بأمسية ممتعة.</p> <p>كان المستشفى البريطاني عبارة عن بناية فخمة، أنشأها الألمان قبيل الحرب. وعند اقترابنا منه، لمحنا الأنسة باركلي في الحديقة، وبصحبته ممرضة أخرى، ومن خلال الأشجار، ظهرتا لنا بملابس التمريض الرسمية، فاتجهنا رأسا إليهما، وحياهما رينالدي بحرارة، بينما مددت يدي بشكل اعتيادي.</p>
<p>Back translation</p>	<p>P 25</p> <p>I woke up this morning to the sound of guns resounding in the nearby park. The sun was sending its warm rays through the windows, so I got up from my bed and leaned on the iron of the opposite hole, looking out. The gravel floor was wet, the grass on its sides damp and studded with dewdrops, and suddenly a bomb exploded, followed by the explosion of another bomb and hot air rushed through the hole like a storm, the iron of the window shook and mixed in the ends of my shirt. I couldn't see the guns, but it was clear that they were firing directly above us and we had no consolation except that they are not very big!</p> <p>As I gazed in the garden, I heard a cargo car roaring over the road. I got dressed and ran down the stairs, had a cup of coffee that was on a table in the kitchen and walked out into the car depot. [...]</p> <p>P 27</p> <ul style="list-style-type: none"> <li>- Are there any other machines that can hinder us during operations?</li> <li>- No, Lieutenant General.</li> <li>- Where is the gasoline tank?</li> <li>- Still in place.</li> </ul> <p>I said, "Okay," and I went back to the Centre, where I sipped another cup of coffee, and from the window I looked at the mesmerizing spring morning. And there was the beginning of a near feeling of the dryness of the coming day and the bright heat of its sun.</p> <p>That day I visited most of the Health Centres in the mountain, and I closed back to my room in the town, [...]</p> <p>I brushed my hair and went with him to their base.</p>

	<p>The temperature was still high but the sun was about to set, and the atmosphere heralded a pleasant evening.</p> <p>The British Hospital was a stately building, built by the Germans before the war. As we approached it, we spotted Miss Barkley in the garden, accompanied by another nurse, and through the trees, they appeared to us in nursing uniforms, and we turned straight to them, and Rinaldi greeted them warmly, while I extended my hand normally.</p>
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<p>ST Paragraph containing GCSI(s)</p>	<p>Book 1/ Chapter 5/ p. 22</p> <p>I went along the narrow road down toward the river, left the car at the dressing station under the hill, crossed the pontoon bridge, which was protected by a shoulder of the mountain, and went through the trenches in the smashed down town and along the edge of the slope. Everybody was in the dugouts. There were racks of rockets standing to be touched off to call for help from the artillery or to signal with if the telephone wires were cut. It was quiet, hot and dirty. I looked across the wire at the Austrian lines. Nobody was in sight. I had a drink with a captain that I knew in one of the dugouts and went back across the bridge. [...]</p> <p>p. 23</p> <p>At dinner I ate very quickly and left for the villa where the British had their hospital. It was really very large and beautiful and there were fine trees in the grounds. Miss Barkley was sitting on a bench in the garden. Miss Ferguson was with her. They seemed glad to see me and in a little while Miss Ferguson excused herself and went away.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 59</p> <p>قطعت الطريق الضيق منحدرًا نحو النهر، تاركًا سيارتي في مركز الإسعاف عند قاعدة التل، ثم عبرت القنطرة الخشبية التي كانت في حمى جزء بارز من الجبل، وسرت وسط الخنادق المحفورة في تلك المدينة التي أمست خرابًا بيابًا، محاذيًا في ذلك حافة المنحدر. كان الجنود قابعين في الخنادق، [...] وتناولت كأسًا من الشراب في أحد الخنادق مع ضابط كنت أعرفه، وبعد أن انتهيت منه، عبرت القنطرة وقلت راجعًا. [...]</p> <p>p. 61</p> <p>التهمت طعامي على عجل، ثم ذهبت إلى البناء الذي اتخذ منه البريطانيون مستشفى لهم، لقد كان قصرًا رحبًا بديعًا غرست في أرضه أشجار جميلة، فوجدت الأنسة باركلي جالسة على مقعد في الحديقة ومعها الأنسة "فيرجيوسن" وهي تلتمس لنفسها المعاذير قائلة: "سأتركك معًا لكي تحلو لكما الخلوة دوني".</p>
<p>Back translation</p>	<p>P. 59</p> <p>I crossed the narrow road downhill towards the river, leaving my car at the ambulance station at the base of the hill, then crossed the wooden archway that was in the heat of a prominent part of the mountain, and walked through the trenches dug in that city that had become a ruin, along the edge of the cliff. The soldiers were languishing in the trenches, [...] the quietness prevailed in that hot dirty area, and I looked behind the wires</p>

	<p>towards the Austrian frontlines but I could not see anybody in the distance. I had a glass of drink in one of the trenches with an officer I knew, and after I finished it, I crossed the bridge and went back. [...]</p> <p>P. 61</p> <p>I hurriedly devoured my food, and then went to the building that the British had taken as their hospital, it was a spacious and magnificent palace in which beautiful trees were planted, and I found Miss Barkley sitting on a bench in the garden with Miss Ferguson, executed herself, saying: "I will leave you together so that you may be alone without me."</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 36</p> <p>سرت بمحاذاة الطريق المذكورة باتجاه النهر، تاركا السيارة في المركز الطبي عند سفح التلة، ثم عبرت جسر القوارب الذي كان محميا بكنف الجبل، ورحت أنتقل بين خنادق الجنود، المحفورة في أطلال قرية مدمرة. كانوا جميعا قابعين في خنادقهم وقد وزعت هنا وهناك صواريخ النجدة، معدة للانطلاق عند الحاجة وعند انقطاع أسلاك الهاتف.</p> <p>كان كل شيء ساكنا حارا، وتطلعت إلى ما وراء الأسلاك الشائكة، حيث خطوط النمساويين، فلم ألمح أحدا، ولم يقع بصري على مخلوق منهم.</p> <p>p. 37</p> <p>لم يطل مكوثي بين الخنادق، إذ قفلت راجعا بعد أن شاركتني أحد الضباط الذين أعرفهم كأساس من الشراب المنعش، أدت بعدها ظهري إلى بقاع الموت والانتحار الاختياريين، [...]</p> <p>لم أكد أنتهي من تناول الغداء، حتى نهضت قاصدا المستشفى البريطاني. كان في الحديقة بناء فخم، تكتنفه من كل الجهات أشجار بديعة، حسنة التنسيق.</p> <p>وعلى مقعد بين تلك الأشجار، رأيت الأنسة باركلي، تجلس وبصحبتها الأنسة فيركوسن، وحالما تأكدنا من الشخص القادم نحوهما، بدا عليهما السرور كمن ينتظر قدوم شخص عزيز.</p> <p>p. 38</p> <p>لم يمض على وصولي بضع دقائق حتى نهضت الأنسة فيركوسن، مدعية بلباقة أنها مضطرة إلى تركنا.</p>
<p>Back translation</p>	<p>P. 36</p> <p>I walked along the road in question towards the river, leaving the car at the medical centre at the foot of the hill, then crossed the boat bridge that was protected by the mountain, and moved through the soldiers' trenches, dug into the ruins of a destroyed village. They were all in their trenches, and rescue rockets were distributed here and there, ready to be launched when needed and when the telephone wires were broken.</p> <p>Everything was still hot, and I looked beyond the barbed wire, where the Austrians were striped, and I did not glimpse anyone, nor did my gaze fall on any of them.</p> <p>P. 37</p>



I didn't stay in the trench for long. I went back after one of the officers joined me for a glass of refreshing drink. I turned my back on the spots towards the voluntary death and suicide, [...]

I did not finish having lunch, and I stood up and went to the British hospital. The garden had a grandiose building, surrounded by beautiful, well-coordinated trees.

On a bench among those trees, I saw Miss Barkley, sitting with Miss Verkusen. As soon as they were sure of the person coming towards them, they seemed as happy as if they were waiting for a loved one to come.

P. 38

A few minutes after I arrived, Miss Verkusen got up, tactfully claiming that she had to leave us.

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 1 / Chapter 7 p. 36</p> <p>They were fighting in the Carpathians. I did not want to go there anyway. It might be good though. I could go to Spain if there was no war. The sun was going down and the day was cooling off. After <b>supper</b> I would go and see Catherine Barkley. I wish she were here now. I wished I were in Milan with her. I would like <b>to eat</b> at <b>the Cova</b> and then walk down the Via Manzoni in the hot evening and cross over and turn off along the canal and go to the hotel with Catherine Barkley. Maybe she would. Maybe she would pretend that I was her boy that was killed and we would go in the front door and the porter would take off his cap and I would stop at the concierge's desk and ask for the key and she would stand by the elevator and then we would get in the elevator and it would go up very slowly clicking at all the floors and then our floor and the boy would open the door and stand there and she would step out and I would step out and we would walk down the hall and I would put the key in the door and open it and go in and then take down the telephone and ask them to send <b>a bottle of capri bianca</b> in a silver bucket full of ice and you would hear the ice against the pail coming down the corridor and the boy would knock and I would say leave it outside the door please. Because we would not wear any clothes because it was so hot and the window open and the swallows flying over the roofs of the houses and when it was dark afterward and you went to the window very small bats hunting over the houses and close down over the trees and we would <b>drink the capri</b> and the door locked and it hot and only a sheet and the whole night and we would both love each other all night in the hot night in Milan. That was how it ought to be. I would <b>eat quickly</b> and go and see Catherine Barkley.</p> <p>They talked too much <b>at the mess</b> and I <b>drank wine</b> because to-night we were not all brothers unless I <b>drank a little</b> and talked with the priest about Archbishop Ireland who was, it seemed, a noble man and with whose injustice, the injustices he had received and in which I participated as an American, and of which I had never heard, I feigned acquaintance. It would have been impolite not to have known something of them when I had listened to such a splendid explanation of their causes which were, after all, it seemed, misunderstandings. [...]</p> <p>p. 37</p> <p>There was great laughter from everybody.</p> <p>'And what did he say?' asked the priest. Rocca ignored this and went on to explain the joke to me. You see the point, don't you? It seemed it was a very funny joke if you understood it properly. They <b>poured</b> me more <b>wine</b> and I told the story about the English private soldier who was placed under the shower bath. Then the major told the story of the eleven Czecho-slovaks and the Hungarian corporal. After some more wine I told the story of the jockey who found the penny. The major said there was an Italian story something like that about the duchess who could not sleep at night.</p>
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p. 38

At this point the priest left and I told the story about the travelling salesman who arrived at five o'clock in the morning at Marseilles when the mistral was blowing. The major said he had heard a report that I could **drink**. I denied this. He said it was true and by the corpse of Bacchus we would test whether it was true or not. Not Bacchus, I said. Not Bacchus. Yes, Bacchus, he said. I should **drink cup for cup** and **glass for glass** with Bassi, Fillipo Vincenza. Bassi said no that was no test because he had already drunk twice as much as I. I said that was a foul lie and, Bacchus or no Bacchus, Fillipo Vincenza Bassi or Bassi Fillippo Vicenza had never touched a drop all evening and what was his name anyway? He said was my name Frederico Enrico or Enrico Federico? I said let the best man win, Bacchus barred, and the major started us with red wine in mugs. Half-way through the wine I did not want any more. I remembered where I was going.

'Bassi wins,' I said. He's a better man than I am. I have to go.'

'He does really,' said Rinaldi. He has a rendezvous. I know all about it.'

'I have to go.'

'Another night,' said Bassi. 'Another night when you feel stronger.' He slapped me on the shoulder. There were lighted candles on the table. All the officers were very happy.

'Good-night, gentlemen,' I said.

Rinaldi went out with me. We stood outside the door on the patch and he said, You better not go up there **drunk**.

'I'm not **drunk**, Rinin. Really.'

'You'd better **chew** some **coffee**.'

'Nonsense.'

'I'll get some, baby. You walk up and down.' He came back with **a handful of roasted coffee beans**. **Chew those**, baby, and God be with you.'

'Bacchus,' I said.

'I'll walk down with you.'

We walked along together through the town and I **chewed** the **coffee**. At the gate of the driveway that led up to the British villa, Rinaldi said good-night.

p. 39

'Good-night,' I said. 'Why don't you come in'

He shook his head. No, he said. I like the simpler pleasures.

	<p>'Thank you for the <b>coffee beans</b>.'</p> <p>'Nothing, baby. Nothing.'</p> <p>I started down the driveway. The outlines of the cypresses that lined it were sharp and clear. I looked and saw Rinaldi standing watching me and waved to him.</p> <p>I'm perfectly all right.'</p> <p>I sat in the reception hall of the villa, waiting for Catherine Barkley to come down. Some one was coming down the hallway. I stood up, but it was not Catherine. It was Miss Ferguson.</p> <p>'Hello,' she said. "Catherine asked me to tell you she was sorry she couldn't see you this evening.' I'm so sorry. I hope she's not ill.</p> <p>'She's not awfully well.'</p> <p>'Will you tell her how sorry I am?'</p> <p>'Yes, I will.'</p> <p>Do you think it would be any good to try and see her to morrow?'</p> <p>'Yes, I do.'</p> <p>'Thank you very much,' I said. 'Good-night.' I went out the door and suddenly I felt lonely and empty. I had treated seeing Catherine very lightly, I had <b>gotten somewhat drunk</b> and had nearly forgotten to come but when could not see her there I was feeling lonely and hollow.</p> <p>End of the chapter</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 76</p> <p>فالحرب قائمة بينها وبين "جبال الكريبات" وعلى أي حال فأنا لا أريد الذهاب إليها، ولعله يكون جميلا لو استطعت الذهاب إلى إسبانيا لو لم تكن الحرب مشتتة.</p> <p>بينما كانت هذه الأفكار تدور برأسي وكانت الشمس تنحدر نحو المغيب، وجو النهار يزداد برودة، اعتزمت أن أذهب لأرى كاترين باركلي بعد <b>تناول العشاء</b>. ليبتها معي الآن، أو لبتنا كنا معا في "ميلانو" <b>نتناول طعامنا في حانة "الكوفا"</b>، نسير في شارع "مانزوني" في ليلة دافئة، ثم ننعطف نحو القناة، ونسير بمحاذاتها حتى ينتهي بنا المطاف إلى أحد الفنادق. ربما ترضى، ولعلها تتخيلني فتأها الذي قضى، وندخل الفندق من الباب الأمامي، فيرفع الحارس قبعته محييا، ثم أقف عند منضدة عامل الاستقبال وأطلب المفتاح، وكاترين واقفة بجوار المصعد، ثم ندخله ويرتفع بنا ببطء شديد وجرسه يرن عند كل طابق حتى نصل، ويفتح الصبي الباب فتخرج كاترين وأنا أتبعها، ونسير في الردهة، وأضع المفتاح في الباب وأولجه، ثم أتناول الهاتف وأطلب إليهم أن يرسلو إلينا <b>زجاجة من الشراب</b> تتأرجح في سلة من الفضة مملأ بالتلج، ثم نسمع في الممر ارتطام التلج بجدران السلة، ويترق الصبي الباب فأطلب إليه أن يضعها في الخارج لأننا في ذلك الوقت نكون قد تحللنا من ملابسنا بسبب حرارة الجو ..</p> <p>p. 77</p> <p>والنافذة مفتوحة، والطيور تحوم فوق أسطح المنازل، وعندما يأتي الظلام بعد ذلك، وتذهب إلى النافذة، فإنك ترى الخفافيش الصغيرة تطير فوق المنازل ثم تهبط حتى تكاد تلامس الأشجار، <b>ثم تغرق في الشراب</b>، والباب مغلق، والجو حار، وغطاء واحد يضمننا، ونفني أنفسنا الليل كله غراما في جو ميلانو الدافئ. هذا ما كان ينبغي أن يكون، <b>سأتناول طعامي على عجل</b>، ثم أذهب</p>

لأرى كاثرين باركلي. وفي قاعة العشاء، طال بنا الحديث في مختلف الشؤون، وثار جدل حول الاتهامات الموجهة إلى رئيس أساقفة إيرلندا،

[...]

وامتد قرع الكؤوس حتى انتشى الجميع، وانتهى الأمر بمباراة حول من يستطيع أن يحتسي أكبر قدر من الخمر، حاول الملازم أن يجعل مني ومن باسيني طرفي مباراة ولكني قلت ... "باسيني يربح ...".

قلت: "باسيني يربح لأنه أفضل مني. لا بد لي وأن أذهب". [...]

ولم يشأ رينالدي أن يدعني أذهب وحدي، فخرج معي ووقفنا في ممر خارج باب الحجرة، وقال:

"أرى أنه من الأفضل ألا تذهب الليلة أنت ثمل".

"أصدقك القول يا ريني (مصغر رينالدي) إنني لست ثملاً".

"من الخير لك أن تتناول قنحاً من القهوة".

p. 78

"إنك تهدي".

"ساحضر بعضاً منها أيها الطفل". ثم غاب لحظة وعاد وقبضة يده مملوءة بحبات من البن المجفف وقال:

"امضغ هذه الحبات أيها الطفل، ثم اذهب في رعاية الله".

"في رعاية الله".

"سأراقبك".

"هون عليك فأنا على ما يرام".

مضغت حبات البن، وسرنا معا في طرقات المدينة حتى وصلنا باب المدخل الذي يؤدي إلى المستشفى البريطاني ثم حياني رينالدي تحية المساء

فرددت عليه التحية وقلت:

"لماذا لا تأتي معي؟". فhez رأسه وقال:

"كلا، إنني لا أحب هذه المغامرات العنيفة".

"شكراً لك على حبات البن".

عفوا أيها الطفل.. عفوا".

سرت في الممر وكان محدود المعالم واضحاً، ثم التفت ورائي فوجدت رينالدي لا يزال واقفاً في مكانه يرقبني، فلوحت له بيدي ثم انصرف.

جلست في بهو الاستقبال في انتظار كاثرين باركلي، ثم سمعت وقع أقدام مقبلة في الردهة فوقفت، ولكن تبين لي أنها لم تكن كاثرين، بل كانت الأنسة "فيرجيوسن" فقالت:

- "مرحباً، لقد طلبت إلي كاثرين أن أنبئك بأنها تعتذر عن عدم استطاعتها رؤيتك هذا المساء".

- "إن أسفي شديد، ولكني أمل ألا تكون مريضة".

- "إنها ليست على ما يرام".

	<p>- "هل لك أن تبلغنيها شديد أسفي؟".</p> <p>- "حسنا، سأبئها بذلك".</p> <p>p. 79</p> <p>- أتظن أنها ستكون غدا في حالة تسمح لي بأن أراها؟"</p> <p>- نعم، أعتقد ذلك".</p> <p>- "شكرا جزيلا، نعمت مساء".</p> <p>- ثم انصرفت، وقد أحسست فجأة بالوحدة والفراغ. لقد اعتدت أن أرى كاترين لماما، وعندما أفرطت في الشراب بعض الشيء، كدت أنسى أن أحضر إليها، ولكن عندما استحالت علي رؤيتها شعرت بأنني بانس وحيد.</p> <p>End of the chapter</p>
<p>Back translation</p>	<p>P. 76</p> <p>The war is between it and the Carpathian Mountains and in any case, I don't want to go there, and it would be nice if I could go to Spain if the war wasn't raging.</p> <p>While these thoughts were swirling in my head and the sun was descending towards sunset, and the day getting colder, I planned to go and see Catherine Barkley after <b>having dinner</b>. I wish she was with me now, or if we were together in Milan <b>having food at the "Kufa" bar</b>. We walk down Manzoni Street on a warm night, then turn towards the canal, walking along it until we end up in a hotel. Maybe she will please, and maybe she will imagine me as her boy who died, and we enter the hotel through the front door, and the guard raises his hat saluting, then I stand at the reception worker's counter and ask for the key, and Catherine is standing next to the elevator, and then we enter it and it rises us very slowly and its bell rings on every floor until we arrive, and the boy opens the door and Catherine comes out and I follow her, and we walk in the hallway, and I put the key in the door. Then I take the phone and ask them to send us <b>a bottle of drink</b> that swings <b>in a silver basket full of ice</b>, and then in the corridor <b>we hear the ice hitting the walls of the basket</b>, and the boy knocks on the door and I ask him to put it outside because at that time we will put off our clothes because of the heat of the weather.</p> <p>P. 77</p> <p>The window is open, the birds hover over the rooftops, and when darkness comes after that, and you go to the window, you see the little bats flying over the houses and then landing until they almost touch the trees, <b>then you are drown in the drink</b>, the door is closed, the weather is hot, one cover is holding us, and we annihilate ourselves all night in the warm atmosphere of Milan. That's what it should have been, <b>I'll eat in a hurry</b>, and then go see Catherine Barkley. <b>At the dinner hall</b>, we talked about various matters for a long time, and there was controversy over the accusations against the Archbishop of Ireland.</p>

p. 55

إنها تتبادل القنابل مع جبال الكريات! لا! لا أريد الذهاب إلى هناك أبدا، رغم أنها سفوح رائعة.. وكذلك كنت أعتزم زيارة إسبانيا..  
أه لو لم تكن هذه الحرب، لكننا جنينا كثيرا من المتع.

كانت الشمس تميل نحو الغروب والجو يبرد شيئا فشيئا، واعتزمت أن أتناول عشاءي وأذهب فوراً إلى الأناقة باركلي ليبتها هنا الآن.. بل ليتنا معا في ميلان. لكن اصطحبتها إلى حانة كوفاء، ثم سرت برفقتها في شارع مانزوني الكبير، في الأمسيات الدافئة، وبعدها إلى الحانة، ومن ثم إلى جولة أخرى في شارع آخر، وأخيرا إلى الفندق، إلى الفندق بصحبة كاترين باركلي.. لربما قبلت ذلك.. ولربما ادعت أنني فتاه، قتيل السوم.. أه لو تقبل الأناقة باركلي، وعندها ندخل الفندق معا من الباب الأمامي، [...] وندخل وأمسك بسמاعة التلفون، وأطلب إرسال قارورة وسكي، ثم نسمع وفر أقدام الخادم، ويقرع الباب، فأمره بوضعها خارجا؛ لأننا عاربان لم نستطع ارتداء شيء من شدة الحرارة، ونفتح النوافذ، ونشاهد السنونو يرفرف فوق السطوح، ونشرب الويسكي والباب مقفل والجو حار، وليس هناك إلا غطاء واحد على السرير، والليله بطولها ونحن نعانق بعضنا بعضا، في ليلة دافئة، في غرفة واحدة، في ميلان، هكذا ينبغي أن نكون، سأتناول عشاءي مسرعا وأذهب إلى كاترين باركلي.

p. 56

في القاعة عند العشاء، ثار جدل عنيف حول التهمة الموجهة إلى رئيس أساقفة أيرلندا، وتفرع الحديث وتشعب إلى أن انتهى بمهارة حماسية حول من يستطيع احتساء أكبر كمية من الخمر، وحاول اللفتانت أن يجعلني طرفا في المباراة، ولكنني تذرعت بموعد سابق.

-إنه مرتبط حقا، واثق من ذلك، أنا أعرف كل شيء.

وعندما استأذنت وخرجت، تبعتني، فوقنا قليلا عند المدخل.

-من الأفضل ألا تزورها وأنت مخمور.

-لست مخمورا.

- على كل حال، لا بأس في مضغ بعض من حبوب القهوة.

- دعك من هذه الترهات.

- عندي بعضها.

وبعد قليل عاد وقد ملأ قبضته منها.

-امضغها وسر برعاية الله.

- لا! برعاية يسوع.

- سأرافك في بعض الطريق. كن مطمئنا، فأنا على ما يرام. ولكنه تظاهر بالغباء ورافقتي، وعند المفترق المؤدي إلى المستشفى البريطاني ودعني مبتسما فقلت له: لماذا لا ترافقتي حتى النهاية!

- لا! أفضل مغامرات من نوع أخف.

- أشكرك على القهوة الطازجة، وهرولت نحو المستشفى، وعندما بلغت منتصف الطريق، التفت خلفي فرأيت رينالدي ما زال واقفا يرقيني، بينما في أول الطريق أمامي.. كان هيكل إنسان يتجه نحوي، إنه يقصدني.. من تراه يكون؟

لا، ليست كاترين باركلي.. إنها الأناقة فيركوسن، فابتدتها محييا: مرحبا.

p. 57

- كلفتني كاترين أن أخبرك بأنها لا تستطيع مقابلتك هذا المساء.

	<p>- ماذا؟ آسف جدا.. أرجو ألا يكون قد أصابها سوء؟</p> <p>- ليست على ما يرام.</p> <p>- أكون شاكرا إذا تفضلت بإبلاغها ألمي لذلك.</p> <p>- حسنا كما تريد.</p> <p>- شكرا لك، هل تعتقد أنه من الممكن رؤيتها غدا؟</p> <p>- ربما، شكرا جزيلًا.</p> <p>وخرجت من البوابة.. في الحال تملكني شعور غريب، شعور بالوحدة والفراغ.. لم يكن بي حافظ قوي لرؤيتها.. ولم أكن أشعر بالقلق الزائد لقدمي هنا، ولكني الآن عندما لم أرها.. أشعر كأن شيئًا عزيزًا افتقدته، وخسرته، وسيمضي وقت طويل.. حتى أراها ثانية.</p> <p style="text-align: right;">End of the chapter</p>
<p style="text-align: center;">Back translation</p>	<p>P. 55</p> <p>It exchanges bombs with the Carpathian Mountains! No! I never want to go there, even though it's great foothills. I also intended to visit Spain. Oh, if it weren't for this war, we would have reaped a lot of pleasures.</p> <p>The sun was tending towards sunset, and the weather was getting cold little by little, and I intended to have my dinner and go immediately to Miss Barkley I wish she was here now. I wish we were together in Milan. I would take her to the Kufa Bar, then we walk down the big Manzoni Street, on warm evenings, and then to the bar, and then to another tour down another street, and finally to the hotel, to the hotel with Catherine Barkley. Maybe I accepted that. She may have claimed that I was her girl, the Somme dead. Oh, if Miss Barclay kissed, and then we enter the hotel together through the front door, [...] and we go in and I grab the phone, and I ask for a bottle of whiskey, and then we hear the servant's feet squealing, and he knocks on the door, and I order him to put it outside, because we are naked and could not wear anything from the heat, and we open the windows, and we watch the swallow fluttering over the roofs, and we drink whiskey and the door is locked and it is hot, and there is only one cover on the bed, and the whole night as we hug each other, on a warm night, in one room, in Milan, that's how we should be, I'm going to have my dinner quickly and go to Catherine Barkley.</p>



<p style="text-align: center;">ST</p> <p>Paragraph/dialogue containing GCSI(s)</p>	<p>Book One / Chapter 9 / p. 45</p> <p>I asked him if there was a big dugout where the drivers could stay and he sent a soldier to show me. I went with him and found the dugout, which was very good. The drivers were pleased with it and I left them there. The major asked me to <b>have a drink</b> with him and two other officers. We <b>drank rum</b> and it was very friendly. Outside it was getting dark. I asked what time the attack was to be and they said as soon as it was dark. I went back to the drivers. They were sitting in the dugout talking and when I came in they stopped. I gave them each a package of cigarettes, Macedonias, loosely packed cigarettes that spilled tobacco and needed to have the ends twisted before you smoked them. Manera lit his lighter and passed it around. The lighter was shaped like a Fiat radiator. I told them what I had heard.</p> <p>'Why didn't we see the post when we came down?' Passini asked.</p> <p>'It was just beyond where we turned off.'</p> <p>'That road will be a dirty mess,' Manera said.</p> <p>'They'll shell the - out of us.'</p> <p>'Probably.'</p> <p>'What about <b>eating</b>, lieutenant? We won't get a chance <b>to eat</b> after this thing starts.'</p> <p>'I'll go and see now,' I said.</p> <p>'You want us to stay here or can we look around?'</p> <p>'Better stay here.'</p> <p>I went back to the major's dugout and he said <b>the field kitchen</b> would be along and the drivers could come and get <b>their stew</b>. He would loan them <b>mess tins</b> if they did not have them. I said I thought they had <b>them</b>. I went back and told the drivers I would get them as soon as the <b>food</b> came. Manera said he hoped <b>it</b> would come before the bombardment started. They were silent until I went out. They were all mechanics and hated the war.</p> <p>I went out to look at the cars and see what was going on and then came back and sat down in the dugout with the four drivers. We sat on the ground with our backs against the wall and smoked. [...]</p> <p>p. 49</p> <p>'<b>Do we eat yet</b>, Tenente?' Gavuzzi asked.</p> <p>'I will go and see,' I said. Gordini stood up and went outside with me.</p> <p>'Is there anything I can do, Tenente? Can I help in any way?'</p> <p>He was the quietest one of the four. 'Come with me if you want,' I said, 'and we'll see.'</p> <p>It was dark outside and the long light from the searchlights was moving over the mountains. There were big search-lights on that front mounted on camions that you passed sometimes on the roads at night, close behind the lines, the camion stopped a little off the road, an officer directing the light and the crew scared. We crossed the</p>
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brickyard, and stopped at the main dressing station. There was a little shelter of green branches outside over the entrance and in the dark the night wind rustled the leaves dried by the sun. Inside there was a light.

The major was at the telephone sitting on a box. One of the medical captains said the attack had been put forward an hour. He offered me a glass of cognac. I looked at the board tables, the instruments shining in the light, the basins and the stoppered bottles. Gordini stood behind me. The major got up from the telephone.

'It starts now,' he said. It has been put back again.

I looked outside, it was dark and the Austrian search-lights were moving on the mountains behind us. It was quiet for a moment still, then from all the guns behind us the bombardment started.

'Savoia,' said the major.

'About the soup, major,' I said. He did not hear me. I repeated it. 'It hasn't come up.'

A big shell came in and burst outside in the brickyard. Another burst and in the noise you could hear the smaller noise of the brick and dirt raining down.

'What is there to eat?'

'We have a little pasta asciutta,' the major said.

'I'll take what you can give me.'

The major spoke to an orderly who went out of sight in the back and came back with a metal basin of cold cooked macaroni. I handed it to Gordini.

'Have you any cheese?'

The major spoke grudgingly to the orderly who ducked back into the hole again and came out with a quarter of a white cheese.

'Thank you very much,' I said.

'You'd better not go out.'

Outside something was set down beside the entrance. One of the two men who had carried it looked in.

'Bring him in,' said the major. 'What's the matter with you?'

'Do you want us to come outside and get him?'

The two stretcher-bearers picked up the man under the arms and by the legs and brought him in.

p. 50

'Slit the tunic,' the major said.

He held a forceps with some gauze in the end.

The two captains took off their coats. 'Get out of here,' the major said to the two stretcher-bearers.

'Come on,' I said to Gordini.

'You better wait until the shelling is over,' the major said over his shoulder.

'They want to eat,' I said.

'As you wish.'

Outside we ran across the brickyard. A shell burst short near the river bank. Then there was one that we did not hear coming until the sudden rush. We both went flat and with the flash and bump of the burst and the smell heard the singing off of the fragments and the rattle of falling brick. Gordini got up and ran for the dugout. I was after him, holding the cheese, its smooth surface covered with brick dust. Inside the dugout were the three drivers sitting against the wall, smoking.

'Here, you patriots,' I said.

'How are the cars?' Manera asked.

'All right.'

Did they scare you, Tenente?'

'You're damned right,' I said.

I took out my knife, opened it, wiped off the blade and pared off the dirty outside surface of the cheese. Gavuzzi handed me the basin of macaroni.

'Start in to eat, Tenente.'

'No,' I said. 'Put it on the floor. We'll all eat.'

'There are no forks.'

'What the hell,' I said in English.

I cut the cheese into pieces and laid them on the macaroni.

'Sit down to it,' I said.

They sat down and waited. I put thumb and fingers into the macaroni and lifted. A mass loosened.

'Lift it high, Tenente.'

I lifted it to arm's length and the strands cleared. I lowered it into the mouth, sucked and snapped in the ends, and chewed, then took a bite of cheese, chewed, and then a drink of the wine. It tasted of rusty metal. I handed the canteen back to Passini.

p. 51

'It's rotten,' he said. 'It's been in there too long. I had it in the car.'

They were all eating, holding their chins close over the basin, tipping their heads back, sucking in the ends. I took another mouthful and some cheese and a rinse of wine. Something landed outside that shook the earth.

'Four hundred twenty or minnenwerfer,' Gavuzzi said.

'There aren't any four hundred twenties in the mountains,' I said.

'They have big Skoda guns. I've seen the holes.'

'Three hundred fives'

We went on eating. There was a cough, a noise like a railway engine starting and then an explosion that shook the earth again.

'This isn't a deep dugout,' Passini said.

'That was a big trench mortar.'

'Yes, sir.'

I ate the end of my piece of cheese and took a swallow of wine. Through the other noise I heard a cough, then came the chuh-chuh-chuh-chuh - then there was a flash, as when a blast furnace door is swung open, and a roar that started white and went red and on and on in a rushing wind. I tried to breathe but my breath would not come and I felt myself rush bodily out of myself and out and out and out and all the time bodily in the wind. [...]

p. 56

Captain doctor - (interested in something he was finding, 'Fragments of enemy trench-mortar shell. Now I'll probe for some of this if you like but it's not necessary. I'll paint all this and - Does that sting! Good, that's nothing to how it will feel later. The pain hasn't started yet. Bring him a glass of brandy. The shock dulls the pain; but this is all right, you have nothing to worry about if it doesn't infect and it rarely does now. How is your head?'

'Good Christ' I said.

Better not drink too much brandy then. If you've got a fracture you don't want inflammation. How does that feel?'

Sweat ran all over me.

'Good Christ!' I said.

I guess you've got a fracture all right. I'll wrap you up and don't bounce your head around.' He bandaged, his hands moving very fast and the bandage coming taut and sure. 'Alright, good luck and Vive la France.

'He's an American,' one of the other captains said.

	<p>'I thought you said he was a Frenchman. He talks French,' the captain said. I've known him before. I always thought he was 'French.' He drank a half tumbler of cognac. 'Bring on something serious. Get some more of that Antitetanus.' The captain waved to me. They lifted me and the blanket-flap went across my face as we went out. Outside the sergeant-adjutant knelt down beside me where I lay, Name? he asked softly, 'Middle name? First name? Rank? Where born? What class? What corps?' and so on. I'm sorry for your head, Tenente. I hope you feel better. I'm sending you now with the English ambulance.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 85</p> <p>وسألته عما إذا كان هناك مخبأ كبير يحتمي فيه السائقون، فأرسل معي أحد الجنود ليدلني عليه، فوجدته صالحا بعث البهجة في وجوه رجالي.</p> <p>تركتهم هناك ورجعت إلى الميجر الذي دعاني لتناول كأس من الشراب مع اثنين آخرين من الضباط، فشربنا الخمر في صحبة ممتعة، بينما بدأ الظلام ينشر أجنحته في الخارج. سألت عن موعد بدء الهجوم فقالوا لي إننا سنشرع فيه عندما يدلهم الليل. رجعت إلى السائقين فوجدتهم جالسين في مخبئهم يتجادلون أطراف الحديث، وعندما دخلت توقفوا عنه، فأعطيت كل واحد منهم لفافة من السجائر المقدونية، وهي غير محكمة الضغط، حتى إن المرء يلف طرفها بأصبعيه قبل أن يدخنها، فأشعل مانيرا قداخته التي تشبه جهاز تبريد المياه في سيارة "فيات"، ودار على رفاقه يشعل لهم سجائرهم، ثم أخبرتهم بما سمعته عن أنباء الهجوم فقال باسيني:</p> <p>- "لماذا لم نتفقد مركز الإسعاف عندما هبطنا؟"</p> <p>- "سيكون ذلك الطريق مسلكا وعرا شديد الزحام."</p> <p>- "سنصلهم نارا حامية."</p> <p>- "هذا أمر محتمل."</p> <p>- "وماذا عن الطعام أيها الملازم؟ لن نتاح لنا فرصة تناوله إذا ما بدأ الهجوم."</p> <p>- "سأذهب الآن لأتدبر الأمر."</p> <p>- "هل تبقى هنا أم نخرج في البحث عن طعام؟"</p> <p>- "أفضل أن تبقوا هنا."</p> <p>رجعت إلى الميجر في مخبئه وأخبرته بأن السائقين يريدون أن يتناولوا طعامهم، فقال إن مطبخ الميدان المتنقل سيمر بالجنود، فليات السائقون ولأخذ كل منهم وجبته، وسيقرضهم الأواني إذا لم يكن لديهم، فقلت له إني أظن أن لديهم أوانيهم، ثم فقلت راجعا إلى السائقين وأخبرتهم بأنني سأحضر لهم الطعام فور مجيئه، فقال مانيرا إنه يتمنى أن يأتيهم الطعام قبل إطلاق القنابل، ثم ساد الصمت بينهم حتى خرجت. لقد كانوا جميعا ميكانيكيين يمقتون الحرب وأوزارها. (...)</p> <p>p. 90</p> <p>فسأل جافوزي:</p> <p>- ألم يحن لنا أن نتناول طعامنا أيها الملازم؟"</p> <p>- "سأذهب وأرى." ثم نهض جورديني وخرج معي وقال:</p> <p>- "هل هناك ما أستطيع أن أفعله أيها الملازم؟"</p>

p. 91

هل يمكنني أن أقدم عوناً ما؟" وكان أكثر الأربعة هدوءاً.

- "تعال معي إن شئت وسنرى."

كان الظلام مخيماً في الخارج، والأضواء الكاشفة البعيدة المدى تروح وتغدو في السماء فوق الجبال، وهناك أنوار كاشفة أخرى ضخمة تسطع فوق الجبهة، محمولة على سيارات كمننت خلف الخطوط مباشرة وعلى مقربة من الطرقات التي تمر بها أحياناً في أثناء الليل، وضابط يوجه الأضواء، والملاحون يرتعدون فرقا. مررنا بالمنزل المبني بالأجر اللبن، ووقفنا عند مركز الإسعاف الرئيسي، الذي تدللت على مدخله الصغير أغصان خضراء، وعندما هبت رياح الليل في الظلام، عصفت بأوراق الأشجار التي جففتها الشمس. كان مركز الإسعاف مضاء في الداخل، والميجر جالس على صندوق يتحدث عبر الهاتف. أخبرني أحد الضباط الأطباء بأنه قد تقرر أن يبدأ الهجوم في غضون ساعة، وقدم لي **قنحاً من الخمر فتناولته** وأنا أنظر إلى **الموائد العريضة** وما عليها من أحواض و **قوارير مغلقة** وآلات جراحية تلمع في الضوء، وجورديني واقف خلفي، وبعد أن انتهى الميجر من حديثه، التفت إلينا وقال:

"لقد بدأ الهجوم."

نظرت إلى الخارج، والليل ساج، والأضواء النمساوية الكاشفة تسبح فوق الجبال الواقعة خلفنا، ثم مرت لحظات هادئة لم يلبث أن أعقبها دوي قنابل، فقال الميجر:

"سافوياً."

فقلت:

"وماذا عن **الحساء** يا ميجر؟". ولكنه بدا وكأنه لم يسمعني فأعدت عليه القول فأجاب:

"إنها لم تصل بعد."

وهنا انفجرت قنبلة في الخارج أصابت المنزل المقام من الأجر اللبن تبعثها أخرى،

p. 92

وفي أثناء هذا الضجيج كنت تسمع الأجر اللبن وهو يتداعى في صوت خفيض، ومياه الأمطار القذرة وهي تتساقط فقلت:

"ألا نجد عندكم ما نأكله؟"

"يوجد قليل من **المكرونات**".

سأخذ ما يمكنك أن تعطيني إياه."

ثم تحدثت إلى أحد الجنود إلي أحد الجنود الذي غاب عن الأنظار، ثم عاد وهو يحمل أنية معدنية بها **مكرونات باردة**، فناولتها جرديني وقلت:

"ألا أجد عندكم **قطعة من الجبن**؟"

فبدا على الميجر شيء من الضيق وهو يتحدث إلى الجندي الذي غاص في داخل المخبأ مرة أخرى، ثم عاد يحمل **قطعة صغيرة من الجبن الأبيض**.

فقلت له:

"شكراً جزيلاً."

- "إن الأفضل لك ألا تخرج الآن."

كان هناك شيء ملقى في الخارج بجوار مدخل المخبأ، وأحد الرجلين اللذين يحملانه يطل إلى الداخل، فقال الميجر:

- "أحضراه... ماذا بكما؟ أتريدان أن نخرج لنحمله عنكما؟".

فدخل رجلا الإسعاف يجملان جريحا من تحت إبطيه وساقيه، فقال لهما الميجر:

- "انزعا عنه ملابسه".

ثم تناول مبضعا ذا طرف مدبب، وخلع الضابطان الآخران سترتيهما، ثم أمر رجلي الإسعاف بالانصراف. فقلت لجورديني:

- "هيا بنا".

فقال لنا الميجر من فوق كتفه:

- "إن الأفضل لكما أن تنتظرا حتى يتوقف سقوط القنابل".

- "إنهم يريدون أن يتناولوا طعامهم".

p. 93

- "كما ترى".

خرجنا نعدو مارين بالمنزل المبني بالأجر اللين، وما هي إلا لحظات حتى انفجرت إحدى القنابل فجأة بجوار ضفة النهر، أعقبها واحدة أخرى لم نسمع صفيها، وانفجرت فجأة فانبطحن أرضا، [...] نهض جورجيني وجرى نحو المخبأ، وأنا أتبعه ممسكا بقطعة الجبن التي كسا الغبار سطحها الأملس، فلما بلغناه ووجدنا السائقين الثلاثة بداخله وقد أسندوا ظهورهم إلى الجدار يدخنون، فقلت لهم:

"ها أنتم أيها الوطنيون".

فسأل ما نيرا:

"كيف حال السيارات؟".

"إنها بخير".

"وهل أخافوك أيها الملازم؟".

"إنك خبيث". ثم أمسكت بسكيني وفتحتها ونظفت نصلها، وأزلت عن سطح الجبن ما علق به من غبار، ثم أعطاني جافوزي وعاء المكرونة وقال:

"فلتتناول طعامك أولا أيها الملازم".

"كلا ضع الطعام أرضا وستنأوله معا".

"ليس لدينا شك".

فقلت بالإنكليزية:

"يا للجحيم".

قطعت الجبن ووضعت فوق المكرونة وقلت لهم:

"اجلسو".

جلسو وانتظرو، ثم غمست إبهامي وأصابعي في المكرونة وبدأت أتناولها، ولكنها كانت تسقط من بين أصابعي، فقال أحدهم:

"ارفعها عاليا أيها الملازم".

فرفعت يدي على مدى ذراعي، وأدنييت المكرونة من فمي وامتصصتها، ثم دسست أطرافها وازدردتها، وتناولت قطعة من الجبن ومضغتها، وأتبعته هذا بكأس من شراب كان مذاقه كصدإ المعدن، ثم أعدت الزجاجاة إلى باسيني الذي قال:

"إنه نوع رذيء طال مكثه في الزجاجاة. لقد كان معي في السيارة".

كان الجميع يأكلون وهم يضعون ذقونهم ملاصقة للأنية، ويلقون برؤوسهم إلى الخلف ويمتصونها حتى نهايتها. ملأت فمي مرة أخرى، وتناولت قطعة من الجبن ثم رشفة من الشراب، وبينما نحن في هذا، إذ بانفجار مروع يهز الأرض من حولنا هزا، فقال جافوزي:

"إنها من عيار 420".

"لا توجد مدافع من هذا العيار في الجبال".

"إنهم يمتلكون مدافع الأسكودا الضخمة. لقد رأيت آثار قنابلها بعيني رأسي".

"إنها من عيار 305".

ثم تابعتنا تناول الطعام، وأحسنا بهواء عاصف يشبه صوت القاطرة عند بدأ انطلاقها، تلاه انفجار هز الأرض مرة أخرى، فقال باسيني:

"إن هذا المخبأ ليس من العمق بحيث نأمن إلى بقائنا فيه"

قلت:

"تلك إحدى قذائف مدافع المورتر الكبيرة".

"نعم يا سيدي".

ازدردت ما تبقى من قطعة الجبن وشربت جرعة من الخمر. وفي أثناء الانفجار الثاني، سمعت صوتا عاصفا تبعه وميض نار، وكان باب أحد الأفران قد فتح على مصراعيه، ثم تلاه زئير عال، كان الوميض في أول الأمر أبيض، ثم غدا مع الريح الدافقة شيئا فشيئا أحمر اللون.

حاولت أن أجتذب أنفاسي ولكنني لم أستطع [...]

ولقد سر الطبيب عندما وجد شيئا ما.. وجد بعض الشظايا من قنابل مدافع المورتر التي يستعملها الأعداء وقال:

- "سأبحث عن بعض هذه الشظايا الآن إذا شئت، ولو أن ذلك ليس ضروريا. سأكتفي بتصويرها. هل تؤلمك هذه؟ حسنا... إن هذا لا يقاس بما ستشعر به فيما بعد. إن الألم لم يبدأ بعد. أحضروا له كأسا من الخمر. إن الصدمة تجعل المرء لا يشعر بالألم لساعته، وعلى أي حال ليس هناك ما يدعي إلى الخوف إذا لم تنتن الجراح، وهذا ما يحدث نادرا. كيف حال رأسك؟".

- "إنه يؤلمني أشد الألم".

- خير لك ألا تسرف في الشراب، إن المرء إذا كان مصابا بإحدى الشظايا، فيجب عليه أن يأخذ الحيلة خشية حدوث التهابات. هل تؤلمك هذه؟"

تصببت عرقا وقلت: "أيها الرب الحنون".



	<p>قال الطبيب:  - "أظن أنك مصاب بشظية، سأضمد الجرح ولا تحرك رأسك بعنف". وشرع يلف الضمادات بسرعة وإحكام. وعندما انتهى من ذلك قال:  - "أتمنى لك حظا حسنا ولتحي فرنسا".  فقال أحد الضباط:  - "إنه أمريكي".  - "ظننتك تقول إنه فرنسي، وهو يتكلم الفرنسية، كنت أعرف من قبل معتقدا طوال الوقت أنه فرنسي". ثم تناول كأسا من الخمر وأفرغ نصفها في جوفه وقال "هاتو الحالات العاجلة، وأحضروا المزيد من المصل المضاد للثيتانوس".  p. 102  لوح لي الضابط بيده مودعا. حملوني وأحسست بطرف الستار يلامس وجهي في أثناء خروجي. وفي الخارج ركع الضابط الكاتب بجواري حيث أرقد، وأخذ يسألني في حنان عن اسمي، واسم والدي، ولقبتي، ورتبتي، [...] "وأتمنى أن تكون الآن أحسن حالا. سأعيدك الآن في إحدى سيارات الإسعاف البريطانية".  [...]</p>
<p>Back translation</p>	<p>P. 85  And I asked him whether there is a big shelter where drivers can hide, so he sent a soldier with me in order to show where it is, and I found that it is good, and it made my men feel cheerful.  I left them there and went back to the major who invited me and two other officers to have a glass of a drink, and we drank the wine in an exciting company, while the darkness started to spread its wings outside.  I asked when the attack starts, and they said we will start the attack when it becomes very dark. I went back to the drivers, and I found they were sitting in their shelter talking to each other, when I came in, they stopped talking, I gave each one a roll of Macedonian cigarettes, which are not pressed firmly. One need to wrap its end with two fingers before he can smoke. Manera lighted up his lighter which looked like the water-cooling device in a "Fiat" car and went around to his fellows to light their cigarettes. Then I told them the news I heard about the attack.  Bassini said:  - "Why didn't we check the ambulance centre when we came down?"  - "That road will be a tough and a very busy."  - "We will make it like hell for them."  - "That's possible."  - "What about food, lieutenant? We won't have a chance to have it if the attack starts."</p>

- "I'll go now and find out."

- "Shall we stay here, or we go and look for food?"

- "It's better if you stay here."

I went back to the major, and I told him that the drivers want to have their food. He said that the mobile field kitchen will pass by the soldiers, ...

Page 86... the drivers can come, and everyone can take their meal, and he can lend them utensils if they don't have any. I said that I think they have their own utensils. Then I went back to the drivers and told them that I will bring them food as soon as it comes. Manera said that he is hoping for the food to come before bombing starts. Then, there was silence until I went out. They were all mechanics, and they hate war and its burdens. [...]

P. 90

Jafuzzi asked:

- "Isn't it time to have our food, Lieutenant?"

- "I'll go and see." Then, Jordini stood up and went with me.

He said:

- "Is there anything I can do, Lieutenant? Can I help?"

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He was the quietest among four of them.

It was completely dark outside, and the distant floodlights were going back and forth in the sky and above the mountain. Other huge floodlights were shining on that frontline. The floodlights were carried by cars which were parked behind the lines and close to the roads where they were passing by at night. There was an officer who was moving the floodlights. Navigators were moving in groups. We passed by a house made of white bricks, and we stood at the main ambulance centre, which had green tree branches hung on its entrance, and when the night wind started in the darkness, it blew the tree leaves that became dry because of the sun.

There was light inside the ambulance centre, and the major was sitting on a box and he was talking through the phone. One of the officers told me that it was decided that the attack will start in an hour, and he gave me a cup of wine and I had it while looking at the wide tables, the bowls and closed flasks and surgical tools sparkling in the light, and Gordini was standing behind me, and after the major finished talking, he turned around and said:

"The attack has started".

I looked outside, and the night was quiet, and the Austrian lights swimming on the mountains behind us, and a few quiet moments were followed by boom sounds.

So the major said: "Savoia."

I said: "And what about **the soup**, Major?"

But it seemed that he did not hear me, so I repeated what I said, and he answered: "**It** did not arrive yet."

And then a bomb exploded outside which hit a house made of bricks and followed by another one, ...

P. 92 ... and during this noise you could hear the bricks falling and causing a low sound, and the dirty rainwater was falling so I said:

"Don't you have something we can **eat**?"

"There is **a little of macaroni**."

"I will take what you can give me."

And then he talked to one of the soldiers who had disappeared and then came back holding **a metal utensil** containing **cold pasta** in it, I gave it to Gordini, and I said:

"Don't you have **a piece of cheese**?"

The major looked worried when he was talking to a soldier who sank inside the shelter again and came back with **a small piece of white cheese**.

I said: "Thank you."

- "You'd better not go out now."

Something was lying outside next to the entrance to the shelter, and one of the two men carrying it was looking inside, and the major said:

- "Bring him... What's wrong with you? Do you want us to go out and pick him up for you?"

Two ambulance men came in to see a wounded man from under his armpits and legs, and the major said:

- "Take off his clothes."

He then took a scalpel with a pointed tip, the other two officers took off their jackets, and then ordered the two ambulances to leave. I said to Gordini:

- "Let's go."

The major said to us over his shoulder:

- "You better wait until the bombs stop."

	<p>- "They want to have their food."</p> <p>P. 93</p> <p>- "As you like."</p> <p>We went outside and walked by the house made of bricks, and a few moments later, a bomb exploded suddenly next to the riverbank, and was followed by another one which we did not hear its whistle, and it exploded suddenly so we lied down, [...] Gorgini stood and ran towards the shelter, and I was following him holding the piece of cheese with its soft surface covered with dust, and when we reached there and we found the three drivers inside leaning their back to the wall and smoking, I said:</p> <p>"Here you are patriots."</p> <p>Manere asked: "How are the cars?"</p> <p>"They are ok."</p> <p>"Did they scare you, Lieutenant?"</p> <p>"You are wicked." Then I held my knife opened it and cleaned it, and I removed the dust, which was stuck on the cheese surface, and then Jafuzzi gave me the container of macaroni and said:</p> <p>"Have your food first, Lieutenant."</p> <p>"No put the food down and we will have it together."</p> <p>"We do not have forks."</p> <p>I said in English: "what the hell."</p> <p>I cut the cheese and put it on the pasta, and I said:</p> <p>"Sit down"</p> <p>They sat down and waited, and then I immersed my thumb and fingers in the pasta, and I started having it, but it was falling from between my fingers.</p> <p>One of them said: "Lift it high up, Leutenant."</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 63</p> <p>. ثم سألته عن المأوى المخصص للجوء سائقي عربات الإسعاف، فأرسل معي من دلني عليه، وقد وجدته مأوى صالحا، بالنسبة لطبيعة المنطقة التي نحن فيها،</p> <p>p. 64</p> <p>كما أن السواقين سروا في البقاء داخله. فتركته يتابعون ثرثرتهم وعدت إلى مقر الرئيس أستوضحه عما يجب فعله، ولكن دعاني إلى تناول كأس من الشراب برفقة الطبيبين الآخرين، وبينما نحن نحتمي خمر الخطوط الأمامية، علمت أن المدافع ستفتح فوهتها فور اشتداد الظلام. وأطلعني الرئيس على تفاصيل مهمتي، وعندها استأذنته بالعودة إلى رجالي الأربعة لأطلع كلا منهم لما يترتب عليه.</p>

وعندما دخلت الملجأ، اتجهت عيون السواقين جميعهم إلي، يريدون معرفة ما أحمل إليهم فرويت تفاصيل المهمة العسيرة  
الخطرة اليونانية الفاخرة، ومن ثم أخبرتهم بتفاصيل المهمة العسيرة الخطرة الموكلة إلينا.

-ولكن لماذا لم نطلع على المراكز الذي سنحمل الجرحى إليها؟

- إنها تمام خلف المنعطف الأخير، عند أسفل التلة.

- يا للفضاعة! الطريق ستكون مزدحمة جدا.

- ونيران الجحيم ستشتعل الآن؟

- ربما.. من الممكن..

- ولكن ماذا عن الطعام أيها الليوتتان؟! ألا يحق لنا تناول شيء بعد هذه المسيرة الشاقة؟!!

- سأذهب لأرى حالا.

- هل سنذهب معك؟!!

الأفضل أن تبقىوا هنا.

قصدت خندق الرئيس أسأله عن قضية الطعام، فأخبرني أن مطبخ الميدان المتحرك سيصل قريبا، وأنه بإمكان السواقين  
تناول وجبتهم عندئذ. وإن هم لم يستطيعوا صبرا، فهو على استعداد لأن يؤمن لهم ما بوسعه من الطعام.

وعندما نقلت للرجال كلام الرئيس قال مانيرا:

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-لا بأس على أن يصل المطبخ قبل اندلاع نيران الأسلحة.

أما الثلاثة الآخرون فلم يبنسوا بينت شفة، والظاهر أن الجواب لم يرق لهم، فرأيت من الصواب أن أجاريهم فجلست بينهم،  
واتكأت بظهري على الحائط الخلفي. [...]

p. 69

يا حضرة الليوتتان! أما أن لنا أن ناكل؟! صاح كافوري:

- سأذهب لأنى ما تم بهذا الشأنز

- وعندما خرجت تبعني كورديني قائلا:

- هل هناك أي شيء أستطيع مساعدتك به؟

وكان أهدأهم وأقلهم ثرثرة فأجيبته

- تعال معي لنرى ما نستطيع عمله.

وفي الخارج كان الظلام دامسا، وأشعة الأضواء الكاشفة تتماوج فوق قمم الجبال، وعلى سفوحها. عبرنا الساحة وبلغنا مركز  
الإسعاف الرئيس، وقد حجب مدخله بكومة من أغصان الشجر الخضراء، بينما ينير داخله ضوء خافت. كان الطبيب الرئيس  
يمسك بسماعة التلفون مصغيا، وعندما لمحني نهض قائلا:

-لقد انطلقوا الآن، سنضع الأمور في نصابها هذه المرة.

فجأة، وبعد ثوان من الهدوء الشامل شق هدأة الليل هدير القنابل، واهتز كل شيء حولنا.

صاح القائد: سافوي؟! ولكنني لم أمهله طويلا فبادرته:

ماذا عن الحساء؟ والظاهر أنه لم يسمعي فكرت السؤال فأجاب:

لم يصل المطبخ بعد.

وسمع زئير قذيفة تقترب، ثم دوى انفجارها قريبا جدا، وتبعه دوي آخر، ومع ذلك أردفت:

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-ماذا عندكم للأكل؟

- قليل من المعرونة.

- أعطني كل ما تستطيع.

فأشار إلى أحد الخدم، الذي عاد بعد لحظات يحمل طبقا من المعرونة الباردة، ناولته لكورديني.

هل عندكم قليل من الجبن؟

فأشار القائد ثانية ولكن بغضب ظاهر إلى الخادم، فذهب وأحضر قطعة صغيرة من الجبن الأبيض.

-شكرا جزيلاً أيها الرئيس.

- من الأفضل أن تتريثا.

ثم نظر نحو المدخل وصاح:

-أدخلاه! ماذا تنتظران؟.. هل تريداننا أن نخرج ونحملة إلى هنا؟..

- وفي الحال تقدم رجلان على كتفيهما جريح يسيل دما، ووضعاه على الطاولة الخشبية في الوسط.

قال الرئيس: انزعا ثيابه. ثم غادرا المكان إلى مركزهما حالا.

وعندئذ قلت لكورديني:

- هيا بنا.

- من الأفضل أن تتريثا قليلا.

- ولكنهم يلحون في طلب الطعام أيها الرئيس.

- افعل ما تريد.

أمسكت بيد كورديني وركضنا معاً، وعند منتصف الساحة دوت من فوق رأسينا قذيفة ما لبثت أن انفجرت بعيداً.. وتبعتها أخرى انفجرت بالقرب منا، عند طرف الساحة المقابل،

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فتمددنا على الأرض، ووسط الوميض والدوي سمعنا أزيز الشطايا وقرعة القرميد المتساقط، ثم نهض كورديني واتجه ركضاً نحو الملجأ، فتبعته راكضاً وقطعة الجبن في يدي، قد يدل غبار القرميد المتطاير لونها. وعندما دخلنا الملجأ، كان السائقون الثلاثة يدخنون بانتظارنا..

- مرحباً بالمتطوعين الجريئين!

- هل حل شيء بالسيارات؟؟

- أرجو ألا تكون قد ذعرت أيها الليوتنان؟!!

- كم أنت خبيث يا باسيني.

أخرجت **سكيني** وأزلت طبقة الغبار الأحمر عن **قطعة الجبن**، بينما ناولني كورديني **طبق المعكرونة الباردة**.

- هلموا.

- لا! انتظرونا، سنبدأ سوية.

- بلا **ملاعق**؟!!

- ماذا؟!!

- ليأخذك الشيطان. **قسمت الجبن قطعاً صغيرة** ووزعتها فوق **طبق المعكرونة** وصحت بهم:

- اجلسوا حولي..

ثم غطست بيدي في **الطبق**، ناشلاً مقداراً من **خيوط المعكرونة** بين أصابعي، ولكن معظمها انفلت من قبضتي فصاح مائيراً:

- ارفعها عالياً، عالياً أيها الليوتنان.

رفعتها على مدى امتداد ذراعي ثم أدنيتها من فمي ملتئماً أطرافها. ومن ثم أمعنت في إدخال **بقاياها** في فمي وقبل أن أبدأ **بمضغها** ألحقتها بقطعة من **الجبن** وبعدها **بجرعة خمر**.

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وعندما شاهد الرجال الطريقة، انهمكوا في الأكل، **دقونهم فوق الطبق**، ورؤوسهم تستلقي إلى الوراء بين الفينة والأخرى؛ **ليحكّموا التهام خيوط المعكرونة**، وبينما نحن كذلك بدأ القصف يهز الأرض من حولنا هزاً عنيفاً.

صاح كوفوي: إنها من عيار 420.

- لا يوجد مدافع من هذا العيار في الجبال. أجبته:

- الألمان يملكون مدافع سكودا الكبيرة، رأيت حفر قنابلها بعيني.

- إنها من عيار 305.

وعاودنا انهماكنا في **الطبق**، ولكن موجة هواء لافح هبت علينا تلاها زعيق كهدير القطار ثم انفجار هز الأرض مرة أخرى. وصاح باسيني:

- ليس هذا بالملجأ الآمن!

- قذيفة هاون ضخمة!

- نعم.

والتهمت **قطعة الجبن** الباقية، وهممت بحمل **قارورة الخمر**، ولكن موجة أشد من الهواء اللافح جعلتني أغمض عيني.. ولم أكد أسقط **القارورة** من يدي حتى علا الهدير: تشاه، تشاه، تشاه، تشاه.. وأبرق وميض خاطف، تبعه في الحال انفجار مخيف.. بدا لي في أوله أبيض ولكنه ما لبث أن تحول إلى أحمر قان واستمر كذلك في دوامة هائلة، وأنا في وسطه لا أقوى على الحراك.. حاولت أن أتنفس فلم أفجح وشعرت أنني فقدت إمكان التحسس بأجزاء جسدي، وأن بعض جوارحي خرجت عن نطاق حواسي.

[...]

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	<p>عاد يثرثر وكأنه اكتشف شيئا جديدا ..  شظايا القنبلة.. سأبحث عنها الآن.  .. لا.. ليست مستعجلة، يكفي أي صورتها، وضغط بيده فوق ركبتي اليمنى: هل تؤلمك؟ حسنا هذا لا شيء إذا ما قيس بما  ستشعر به فيما بعد، أعطه كأسا من الكونياك، الألم لم يبدأ بعد، على كل حال ليس هناك ما يخشى منه إذا لم يستفحل الأمر،  ولكن كيف رأسك؟  - يؤلمني كثيرا..  - لا تعطه الشراب إذا، إذا كانت هنالك شظية فلن نكسب شيئا، كيف تشعر الآن؟  - يا إلهي! صحت وقد تصببت العرق من كل جسدي.  - لا بد من أن يكون هنالك شظية، لن أضع رباطا حول الرأس.  وباشر في لف الأربطة بسرعة وبمهارة فائقة، وأخيرا صاح:  -حسنا.. أرجو لك حظا طيبا، تحيا فرنسا!  فأجابه طبيب من المنضدة المقابلة:  -ليس فرنسيا، إنه أمريكي.  - ظننتكم تقولون: إنه فرنسي، بالإضافة إلى أنه كلمني بالفرنسية.  - لا إنه أمريكي أنا أعرفه قبلا، وكنت أعتقد أنه فرنسي.</p> <p>p. 80</p> <p>(Omission of last part)</p> <p>عندما أصبحت خارج المركز محمولة على نقالة خشبية والغطاء يحجب عني الرؤية، سمعت صوت الليوتنان، اسمك،  الاسم الأول، اسم العائلة، ربتك، [...]أمل أن تتحسن عاجلا، سأرسلك مع سيارة الإسعاف البريطانية فورا. [...]</p>
<p>Back translation</p>	<p>P. 63</p> <p>I asked him about the shelter allocated for the ambulance drivers, he sent someone who can show me where it is, and I found it was a good shelter, compared to the surrounding area we are in, and the drivers were happy to stay inside.</p> <p>P. 64</p> <p>I left them continue their chatter and I went back to the major office to ask him what can be done, but he invited me to have a glass of a drink together with two other doctors, and while we were nipping the wine of the frontlines, I knew that the mortars would start once it gets darker. The major told me about the details of my task, and then I asked for his permission to go back to my four men to tell them what each of them should do.</p> <p>When I entered the shelter, the drivers' eyes went towards me, they want to know what I have for them. I talked about the elegant, difficult and dangerous Greek task, and then I told them about our difficult and dangerous task.</p>



But why we didn't look at the centres we are going to take the injured cases.

- They are exactly behind the last turn, at the bottom of the hill.

- How awful! The road will be very busy.

- And the hell will start now?

- Maybe... that's possible...

- What about **food**, Lieutenant?! Don't we deserve to have something after this hard journey?!

- I will go and see soon.

- Shall we go with you?!

- It's better that you stay here.

I headed to the major's trench **to ask him about the food matter**. He told me that **the mobile field kitchen** will arrive soon, and then the drivers can have **their meal**. If they couldn't wait, he would be ready to secure for them as much **food** as he can.

When I told the men what the major said, Manera said:

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- It's ok as far as **the kitchen** arrives before the gunfire starts.

The other three never made a peep, and the clearly, they did not like the answer. I decided to stay and sit with them, so I leaned back at the back wall.

[...]

P. 69

- Cafuri shouted: Lieutenant! Cannot we **eat** now?!

- I'll go and see what happened.

- As soon as I went out, Cordini followed me and said:

- Can I help you?

He was the quietest and the least talkative among them.

I answered him:

- Come with me so we can see what we can do.

It was completely dark outside, and the rays of the floodlights waving at the tops and feet of the mountains. We crossed the yard and reached the ambulance centre. Its entrance was hidden by green tree branches, while there is dimmed light inside.

The major doctor was holding the phone listening, and when he saw me, he stood up and said:

- They started now, we will put the record straight this time.

Suddenly, after seconds of complete silence, the quiet night was interrupted by roar of bombs, and everything around us was shaking.

The major shouted: Savoi?! But I didn't wait until I said:

- What about **the soup**? It seemed that he didn't hear me, so I repeated the question and he answered:

- **The kitchen** hasn't arrived yet.

- We heard the roar of an approaching bomb, and then heard it has exploded very nearby, followed by another explosion. Despite what happened, I said:

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- What do you have **to eat**?

- **A little pasta**.

- Give me all what you can.

He pointed at one of the servants, who came back a few moments later holding **a dish of cold pasta**, I gave it to Cordini.

Do you have **a little of cheese**?

The major pointed angrily again at the servant, so he went and brought **a small piece of white cheese**.

- Thanks a lot, Majo

- It's better if you wait.

Then, he looked at the entrance and shouted:

- Bring him in! What are you waiting for?... Do you want us to come out and carry him?...

Instantly, two men came in and they were carrying someone who was injured and was bleeding. They put him on the middle of a wooden table.

The major said: Take off his clothes and then quickly go back to your centre.

Then, I said to Cordini:

- Let's go.

- It's better if you wait a bit.

- They **are insistently asking for food**, major.

- Do whatever you want.

I held Cordini's hand and we ran, and in the middle of the yard, a shell was blown above our heads which exploded far away from us... followed by another one exploded nearby at the opposite end of the yard,

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... so we lied down, and the middle of the light and roar we heard the wheezing sound of fragments and rumbling of falling bricks, and then Cordini stood and ran towards the shelter. I ran following him and the piece of cheese in my hand, the bricks' dust has changed its colour. When we entered the shelter, the three drivers were smoking and waiting for us...

- Welcome to the brave volunteers!

- Did anything happen to the cars??

- I hope you are not scared, Lieutenant?!

- How wicked you are, Bassini.

I took out my knife and I removed the red layer of dust from the piece of cheese, while Cordini gave me the cold pasta dish.

- Come on.

- No! Wait, we will start together.

- Without spoons?!

- What?!

- I wish the devil will take you. I cut the cheese into small pieces, and I spread them on the pasta dish, and I shouted for the:

- Sit down around me...

Then I dived my hand in the dish, picking a portion of pasta strands in between my fingers, but most of them fell down from my hand. Manera shouted:

- Lift it high, high, Lieutenant. I lifted it stretching my whole arm and then I lowered it into my mouth devouring its ends. And then I continued inserting the remaining parts in my mouth and before I started chewing it, I followed it by a piece of cheese and then a dose of the wine.

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When the men saw the way, I did it, they went on eating, their chins on the dish, and leaning their heads backwards from time to time; to properly devour the macaroni

**strand**. While we were doing this, the bombardment started shaking the floor around us strongly.

Cofoy shouted: Its calibre is 420.

- There are no such mortars of this calibre on the mountains. I replied:

- The Germans have the Skoda big mortars; I saw the holes created by their bombs with my eyes.

- Its calibre is 305.

We **plunged into the dish** again, but a wave of air blew us followed by a sound like the roar of trains and then an explosion which shook the ground again. Bassini shouted:

- This is not a safe shelter!

- A huge mortar bomb!

- Yes.

I **devoured the remaining piece of cheese**, and I was about to lift the wine bottle, but a strong wave of air made me close my eyes... I did not drop the bottle from my hand until the roar went higher: chah, chah, chah, chah... And a swift light sparkled, immediately followed by a horrific explosion... At first, it seemed it was white, but then it became dark red and it continued like this in a huge spinning movement, and I was in the middle not able to move... I tried to breathe but I failed, and I felt that I cannot feel parts of my body, and that some parts went out of my sense range [...]

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He started chattering as if he discovered something new...

- The bomb fragments... I will search for them now.

- No ... not urgent, it is enough that I scanned them, and he pressed his hand on my right knee: Does it hurt you? Well, this is nothing compared to what you will feel later, Give him **a glass of Cognac**, the pain has not started yet, anyway, there is nothing worrying if it did not go worse, but what about your head?

- It hurts me a lot...

- Don't give him **the drink**, then. If there is a fragment, we'll not get anything. How do you feel now?

- Oh, my God! I woke up and I found all my body was sweating.

- There must be a fragment, I will not put a bandage around the head.

He started putting bandages quickly and with high skill, and in the end he shouted:

- Ok, I wish you good luck, long live France!

A doctor from the opposite table replied:

- He is not French, he is American.

- I thought you said: He is French, and he talked to me in French.

- No, he is American, I know him already, I thought he is French. (Omission of three sentences)

Outside the centre, I was carried on a wooden stretcher and the cover blocking my sight, I heard the Lieutenant talking to me gently: Lieutenant, your name, the first name, surname, rank ..., I hope you get well soon. I will send you in the British ambulance.

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p. 58

'How are you, baby? How do you feel? I bring you this.' It was a bottle of cognac. The orderly brought a chair and he sat down, 'and good news. You will be decorated. They want to get you the medaglia d'argento but perhaps they can get only the bronze.'

'What for?'

'Because you are gravely wounded. They say if you can prove you did any heroic act you can get the silver. Otherwise it will be the bronze. Tell me exactly what happened. Did you do any heroic act?'

'No,' I said. I was blown up while we were eating cheese.'

'Be serious. You must have done something heroic either before or after. Remember carefully.'

'I did not.' [...] Orderly, go get a corkscrew. Oh you should see what I did [...]

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ST Paragraph  
containing  
GCSI(s)

Where is the damn corkscrew? You are so brave and quiet I forget you are suffering.' He slapped his gloves on the edge of the bed.

'Here is the corkscrew, Signor Tenente, the orderly said.

'Open the bottle. Bring a glass. Drink that, baby. How is your poor head? I looked at your papers. You haven't any fracture. That major at the first post was a hog-butcher. I would take you and never hurt you. I never hurt anybody. I learn how to do it. Every day I learn to do things smoother and better. You must forgive me for talking so much, baby. I am very moved to see you badly wounded. There, drink that. It's good. It cost fifteen lire. It ought to be good. Five stars. After I leave here I'll go see that English and he'll get you an English medal.'

'They don't give them like that.'

'You are so modest. I will send the liaison officer. He can handle the English.'

'Have you seen Miss Barkley?'

'I will bring her here. I will go now and bring her here.'

'Don't go,' I said. Tell me about Gorizia. How are the girls?'

'There are no girls. For two weeks now they haven't changed them. I don't go there any more. It is disgraceful. They aren't girls; they are old war comrades.'

'You don't go at all.'

	<p>'I just go to see if there is anything new. I stop by. They all ask for you. It is a disgrace that they should stay so long that they become friends.'</p> <p>'Maybe girls don't want to go to the front any more.'</p> <p>'Of course they do. They have plenty of girls. It is just bad administration. They are keeping them for the pleasure of dugout hidiers in the rear.'</p> <p>'Poor Rinaldi,' I said. 'All alone at the war with no new girls.'</p> <p>Rinaldi poured himself another <b>glass of the cognac</b>.</p> <p>'I don't think it will hurt you, baby. You take it.'</p> <p>I <b>drank the cognac</b> and felt it warm all the way down. Rinaldi <b>poured</b> another <b>glass</b>. He was quieter now. He held up the <b>glass</b>. 'To your valorous wounds. To the silver medal.'</p> <p>p. 62</p> <p>'Don't be angry, baby. Laugh. <b>Take a drink</b>. I must go, really?'</p> <p>'You're a good old boy.'</p> <p>'Now you see. Underneath we are the same. We are war brothers. Kiss me good-by.'</p> <p>'You're sloppy'</p> <p>'No. I am just more affectionate.'</p> <p>I felt his breath come toward me. 'Good-by. I come to see you again soon.' His breath went away. 'I won't kiss you if you don't want. I'll send your English girl. Good-by, baby. The <b>cognac</b> is under the bed. Get well soon.'</p> <p>He was gone.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 104</p> <p>"كيف حالك أيها الطفل؟ وبماذا تشعر؟ لقد أحضرت ما يبعث فيك النشاط".</p> <p>كانت <b>زجاجة</b> من <b>الخمير</b> ... أحضر له الجندي مقعدا فجلس وأردف قائلا:</p> <p>p. 105</p> <p>"والى ذلك فإني أحمل إليك أنباء سارة.. إنهم يقترحون أن يمنحوك الوسام الفضي، وربما منحوك البرونزي فقط".</p> <p>"لماذا؟"</p> <p>"لأنك جرحت جروحا بليغة. ويقولون إنك إن استطعت أن تقيم الدليل على قيامك بعمل من أعمال البطولة، فسيمنحوك الوسام الفضي، وإلا فإنك ستحصل على البرونزي، خبرني عما حدث بالضبط، هل أتيت عملا شجاعا؟"</p> <p>"كلا، لم أت شيئا، كل ما في الأمر أنني أصبت بإحدى الشظايا عندما كنا <b>نتناول الجبن</b>".</p> <p>"لا تسخر وكن جادا. لا بد وأن تكون قد قمت بعمل مجيد فيما مضى أو في الحاضر .. تذكر جيدا". [...] هل تؤلمك جراحك؟ <b>تناول</b> قليلا من <b>الشراب</b>". ثم أمر الجندي بإحضار <b>آلة ليفتح بها الزجاجة</b>. [...]</p>

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أين تلك الآلة اللعينة لفتح الزجاجة؟ لقد نسيت من فرط شجاعتك وصبرك أنك تتألم". ثم مس طرف فراشي بقبازه مسافرففا.

أحضر الجندي الآلة وقال:

"ها هي يا سيدي الملازم".

فقال له رينالدي:

"انزع سداة الزجاجة. وأحضر كأسا، اشرب هذا أيها الطفل. وكيف حال رأسك المسكين؟ لقد فحصت أوراقك فوجدت أن رأسك خال من الشظايا، إن الميجر الذي كان في مركز الإسعاف الأول أشبه بقصاب الخنازير. سأخذك معي، وسأقوم على علاجك، ولن أسبب لك ألما إطلاقا،

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إنني لا أقسو على أحد أبدا، وقد تعلمت كيف أترفق بجرحاي، وكلما مرت بي الأيام كلما ازدادت دراية وعلما. يجب أن تغفر لي ثرثرتي أيها الطفل لأن مشاعري قد اهتزت عندما رأيتك مصابا بهذه الجراح البليغة. هذه الزجاجة فاشربها إنها من نوع جيد. لقد دفعت خمسة عشرة ليرة ثمنا لها، فلا بد وأن تكون من نوع فاخر، إنها تحمل علامة النجوم الخمس. [...] ملأ رينالدي لنفسه قدحا آخر من الخمر وقال:

"اشرب هذا. أظن أنه لن يضيرك أيها الطفل". فأفرغت كأسي بين شفتي، وأحسست بالدفء يسري أينما سرت الخمر، وملأ رينالدي قدحا آخر وقد بدأ أكثر هدوءا، ثم قرع كأسي وقال:

"لنشرّب نخب جراحك الباسلة والوسام الفضي.

p. 110

"لا تغضب أيها الطفل. اضحك. تناول: كأسا من الشراب. لا بد لي من الانصراف".

"إنك طفل كبير طيب".

"أرأيت الآن أن مشاربنا واحدة، وأنا أخوا حرب. قبلني. وداعا".

"إنك قذر".

"كلا، ولكنه إفراط في الحب مني".

أحسست بأنفاسه تقترب مني وقال:

"وداعا، سأعود لزيارتك عما قريب". ثم ابتعدت أنفاسه عني وقال: "لن أقبلك ما دمت غير راغب في ذلك. سأبعث إليك بفتاتك الإنكليزية. وداعا أيها الطفل. إن زجاجة الشراب تحت السرير. أتمنى لك الشفاء العاجل".

ثم استدار وانصرف.

P. 104

"How are you, baby? And how does it feel? You brought something that invigorates you."

It was a bottle of wine. The soldier brought him a seat, and he sat down and said:

"And so I bring you good news. They suggest that they give you the Silver Medal, and maybe just give you the Bronze."

"Why?".

Back  
translation



“Because you have been badly wounded. They say that if you can prove that you did an act of heroism, they will give you the silver medal, otherwise you will get the bronze, tell me exactly what happened, did you come to a brave act?”

“No, I didn’t come to anything, it’s just that I got one of the shrapnel while we were have cheese.”

“Don’t make fun and be serious. You must have done a glorious job in the past or in the present. Remember well.” [...] Does your wound hurt? Have a little drink.” Then he ordered the soldier to bring a machine to open the bottle with. [...]

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Where’s that damn machine to open the bottle? I have forgotten from your excessive courage and patience that you are in pain.” Then he touched the end of my bed with his glove, touching a companion.

The soldier brought the machine and said:

“Here it is, Sir Lieutenant.”

Rinaldi said to him:

“Remove the bottle stopper. And bring a glass, drink this, baby. And how is your poor head?”

“I have examined your papers and found that your head is free of shrapnel. The major who was at the first aid center was more like a pig butcher. I will take you with me and I will take care of your treatment and I will not cause you any pain at all.

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I never harden on anyone and I have learned how to be gentle with my wounds and as the days go by I become more knowledgeable and knowledgeable. You must forgive my chatter, child, because my feelings were shaken when I saw you injured with these severe wounds.”

This bottle, drink it, it’s a good type. I paid fifteen liras for it, it must be of a luxurious type, it has the five-star sign. [...] Rinaldi filled to himself another cup of wine and said:

“Drink this. I guess it won’t hurt you, kid.” I emptied my glass between my lips, and I felt the warmth flow wherever the wine flowed,

and Rinaldi filled another cup and he became quieter, then he knocked on my glass and said:

“Let’s drink to your valorous wounds and the silver medal.

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“Don’t be angry, child. Laugh. Have a glass of drink. I have to leave.”

	<p>"You're a good big kid."</p> <p>"Now you see that our stripes are the same, that we are brothers of war. Bosnian. Goodbye."</p> <p>"You're dirty."</p> <p>"No, but it's over-love from me."</p> <p>I felt his breath approaching me and he said:</p> <p>"Goodbye, I'll be back for your visit soon." Then his breath moved away from me and he said, "I will not kiss you as long as I am unwilling. I'll send you your English girl. Goodbye, child. <b>The bottle of drink</b> is under the bed. I wish you a speedy recovery."</p> <p>Then he turned around and left.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 81</p> <p>دخل الغرفة طبيب برفقة رينالدي، الذي ما إن لمحني حتى أسرع وانحنى فوق السرير يقبلني.</p> <p>- كيف أنت يا طفلي الصغير؟ بم تشعر؟</p> <p>- أحضرت لك هذه، <b>قارورة كونياك</b>.</p> <p>وجلس على الكرسي الذي جلبه الخادم ثم أردف:</p> <p>- .. أخبار سارة.. سيقلدونك وساما، الوسام البرونزي.</p> <p>p. 81</p> <p>- ولماذا؟</p> <p>- لأن إصابتك بليغة، وقد علمت أنك إذا برهنت لهم قيامك بأعمال جليبة سيقلدونك الفضي، أو البرونزي، أخبرني بالضبط ما الذي حدث؟ هل قمت بعمل خارق للعادة؟</p> <p>- مطلقا، أصابتنى القنبلة في أثناء تناول الطعام.</p> <p>- كن رصينا! لا بد أن تكون قد قمت بعمل ما قبل ذلك أو بعده، تذكر جيدا... [...]</p> <p>p. 83</p> <p>هل تتألم كثيرا؟ ما رأيك بكأس من الكونياك؟ ها لو أنك رأيتهم وهم يقطعون ثلاثة أمتار من أمعاني الرفيعة! أول مرة أقع تحت وطأة المبيض، على كل حال أشعر بتحسن اليوم، أه أيها الطفل المسكين، كيف تشعر الآن، حقا إنك شجاع، لقد أنسىتنى أنك جريح.</p> <p>ثم فتح <b>قارورة الكونياك وملا كوبا</b>:</p> <p>- اشرب، قرأت أوراقك، ليس هناك أية شظية، اصفح عن ثرثرتي الكثيرة، فأنا متأثر جدا لحالك، دونك، اشرب إنه مفيد جدا، كلفتنى خمسة عشر ليرا، لا بد من أن تكون من النوع الجيد، ماركة النجوم الثلاثة.</p> <p>- بعد أن أغادرك سأذهب لمقابلة الإنكليزي.. علنا نحصل على وسام آخر.</p> <p>القضية ليست سهلة كما تتصور..</p> <p>-لا.. أنت متواضع كثيرا. سأبعث بضابط الارتباط فهو يستطيع الاتصال بالإنكليزي..</p>

- هل رأيت الأنتسة باركلي؟

- سأحضرها هنا، سأذهب الآن وأحضرها هنا.

-لا، لا تذهب، ما أخبار كوريزيا؟ كيف حال البنات فيها؟

- منذ أسبوعين لم يتبدلن! أمر غريب.. لم أذهب إلى هناك أبدا.. إنهن لسن فتیان بل عجائز حرب شمطاوات!

- أظنها لن تؤذيك.

- ألم تذهب أبدا؟!

فقط لأرى إذا كن قد تبدلن وجاء نوع جديد.. ومنذ لمحنتي أسرعن يسألنني عنك.. إنه لأمر شائن أن يبقوهن هذه المدة الطويلة.. حتى شعرن بأنهن صديقاتنا.

-لربما غيرهن رفضن القدوم من الجبهة.

- طبعاً رفضن! عندهم فتیات كثيرات.

- ولكنها الدعاية السيئة.. يحتفظون بهن لمتعة جنود المؤخرة، ونحن جيران الموت لا..

- يا رينالدي المسكين!! هكذا أصبحت وحيدا إذا، لا بنات، ولا ممرضات، ولا..

فملاً كوبا آخر وقربه مني.

ثم رفع كأسه متظاهرا بهدوء الأعصاب وصاح:

-نخب جراحك الباسلة، نخب الوسام الفضي،

- ولكن لا حاجة بك إلى الغضب؟

لست غاضبا.. إنما أخبرتك بذلك رغبة في إصلاحك.. لأوفر عليك مالك ووقتك وجهودك.

- أوافق أنت أن ذلك هو الفرق الوحيد؟

- تماما! ولكن الملايين من الأغبياء أمثالك لا يعرفون شيئا من هذا.

- أشكرك إذا على النصيحة.

- على كل حال لا تتشاءم.. فأنا أحبك بشدة، ولكن لا تكن أحمق.

لا! سأحاول أن أكون عاقلا.. مثلك!

-إذن هدى من روعك، اضحك.. هل نأخذ جرعة؟ يجب أن أنصرف.

- إنك طفل كبير، طيب القلب.

- والآن، أرأيت أننا متشابهان من الناحية الغريزية، نحن أخوان في الجندية، وداعا.

- أراك مضطربا.

- لا! إنما أنا منفعّل العاطفة، إلى اللقاء، سأزورك ثانية، لن أقبلك إذا كنت لا ترغب، سأرسل الفتاة الإنكليزية، وداعا، **قارورة الكونياك** تحت سريرك..

.. أرجو لك تحسنا عاجلا.

Back  
translation

P. 81

A doctor entered the room with Rinaldi, who as soon as he spotted me, hurried up and leaned over the bed kissing me.

- How are you, my little boy? How do you feel?

- I brought you this, a flask of conyac.

He sat on the chair brought by the servant and then added:

- .. Good news. They will award you with a medal, the Bronze Medal.

P. 81

- And why?

- Because you are badly injured, and I knew that if you prove to them that you have done great deeds they will award you with the silver one, or bronze, tell me exactly what happened? Did you do something extraordinary?

- Never, the bomb hit me while eating.

- Be sober! You must have done something before or after that, remember well. [...]

P. 83

"Do you feel much pain? How about a glass of cognac? If only you had seen them cutting three meters off my thin intestines! The first time I was under the scalpel, anyway I feel better today, oh poor child, how do you feel now, really you are brave, you made me forget that you are wounded."

Then he opened the flask of cognac and filled a glass:

- Drink, I read your papers, there is no fragment, forgive my many gossips, I am very moved by your condition, without you, drink it is very useful, it cost me fifteen lire, it must be a good type, the brand of three stars.

- After I leave you, I will go to meet the Englishman. May we receive another decoration.

The case is not as easy as you think.

-No.. You are very humble. I'll send the liaison officer, he can speak English.

- Have you seen Miss Barkley?

- I'll bring it here; I'll go now and bring it here.

-No, don't go, what's the news of Choresia? How are the girls doing in it?

- Two weeks ago they didn't change! That's weird.. I never went there. They are not boys, but old men of war!

- I guess it won't hurt you.

- Didn't you ever go?!

Just to see if they have changed and a new type has come. And since my ordeal they have been rushing to ask me about you. It's outrageous that they stay so long. They even felt like they were our friends.

- Maybe others refused to come from the front.

- Of course, they refused! They have a lot of girls.

- But it's bad publicity. They keep them for the pleasure of the soldiers at the back, while we, the neighbours of death, have nothing.

- Hey poor Rinaldi!! So I became alone, no girls, no nurses, no.

He filled another cup and brought it closer to me.

Then he lifted up his glass, pretending to be calm and shouted:

- To your valiant wounds, to the silver medal.

- But no need for you to get angry?

I'm not angry. I told you that out of a desire to fix you. To save you your money, time and efforts.

- Are you sure that's the only difference?

- Completely! But millions of idiots like you know none of this.

- Thank you for the advice.

- Anyway, don't be pessimistic. I love you so much, but don't be a fool.

No! I'll try to be sane. You!

-Then calm down, laugh. Shall we take a drink? I have to leave.

- You are a big child, kind-hearted.

- And now, I think we're instinctively alike, we're soldiering brothers, goodbye.

- I see you troubled.

-No! But I am emotional, goodbye, I will visit you again, I will not kiss you if you do not want, I will send the English girl, goodbye, a bottle of conyac under your bed.

.. I hope you get better sooner.

Book 1 / Chapter 11 / pp. 63 – 68

p. 63

It was dusk when the priest came. They had brought the soup and afterward taken away the bowls and I was lying looking at the rows of beds and out the window at the tree-top that moved a little in the evening breeze. The breeze came in through the window and it was cooler with the evening. The flies were on the ceiling now and on the electric light bulbs that hung on wires. The lights were only turned on when some one was brought in at night or when something was being done. It made me feel very young to have the dark come after the dusk and then remain. It was like being put to bed after early supper. The orderly came down between the beds and stopped. Some one was with him. It was the priest. He stood there small, brown-faced, and embarrassed.

'How do you do? He asked. He put some packages down by the bed, on the floor.

'All right, father.'

He sat down in the chair that had been brought for Rinaldi and looked out of the window embarrassedly. I noticed his face looked very tired.

'I can only stay a minute,' he said. 'It is late.'

'It's not late. How is the mess?'

He smiled. 'I am still a great joke,' he sounded tired too. 'Thank God they are all well.

'I am so glad you are all right,' he said. 'I hope you don't suffer.' He seemed very tired and I was not used to seeing him tired.

'Not any more.'

p. 64

'I miss you at the mess.'

'I wish I were there. I always enjoyed our talking.'

'I brought you a few little things,' he said. He picked up the packages. 'This is mosquito netting. This is a bottle of vermouth. You like vermouth? These are English papers.'

'Please open them'. He was pleased and undid them. I held the mosquito netting in my hands. The vermouth he held up for me to see and then put it on the floor beside the bed. I held up one of the sheaf of English papers. I could read the headlines by turning it so the half-light from the window was on it. It was The News of the World.

'The others are illustrated,' he said.

'It will be a great happiness to read them. Where did you get them?'

'I sent for them to Mestre. I will have more.'

ST Paragraph  
containing  
GCSI(s)

'You were very good to come, father. Will you drink a glass of vermouth?'

'Thank you. You keep it. It's for you.'

'No, drink a glass.'

'All right. I will bring you more then.'

The orderly brought the glasses and opened the bottle. He broke off the cork and the end had to be shoved down into the bottle. I could see the priest was disappointed but he said,

'That's all right. It's no matter.'

'Here's to your health, father.'

'To your better health.'

Afterward he held the glass in his hand and we looked at one another. Sometimes we talked and were good friends but to-night it was difficult.

'What's the matter, father? You seem very tired.'

'I am tired but I have no right to be.'

'it's the heat.'

'No. This is only the spring. I feel very low.'

'You have the war disgust.'

'No. But I hate the war.'

'I don't enjoy it,' I said. He shook his head and looked out of the window.

p. 65

'You do not mind it. You do not see it. You must forgive me. I know you are wounded.'

'That is an accident.'

'Still even wounded you do not see it. I can tell. I do not see it myself but I feel it a little.'

'When I was wounded we were talking about it. Passini was talking.'

The priest put down the glass. He was thinking about something else.

'I know them because I am like they are,' he said.

'You are different though.'

'But really I am like they are.'

p. 67

It was dark in the room and the orderly, who had sat by the foot of the bed, got up and went out with him. I liked him very much and I hoped he would get back to the Abruzzi some time. He had a rotten life in the mess and he was fine about it but I thought how he would be in

	<p>his own country. At Capracotta, he had told me, there were trout in the stream below the town. It was forbidden to play the flute at night. When the young men serenaded only the flute was forbidden. Why, I had asked. Because it was bad for the girls to hear the flute at night. The peasants all called you 'Don' and when you met them they took off their hats. His father hunted every day and stopped to eat at the houses of peasants. They were always honored. For a foreigner to hunt he must present a certificate that he had never been arrested. There were bears on the Gran Sasso D'Italia but it was a long way. Aquila was a fine town. It was cool in the summer at night and the spring in Abruzzi was the most beautiful in Italy. But what was lovely was the fall to go hunting through the chestnut woods. The birds were all good because they fed on grapes and you ... p. 68</p> <p>... never took a lunch because the peasants were always honored if you would eat with them at their houses. After a while I went to sleep.</p> <p>End of the chapter</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 111</p> <p>حين قدم القسيس لزيارتي كنا في الغسق. أحضروا لنا الحساء، وبعد أن تناولناه، أخذوا الأواني الفارغة، وأنا مضطجع أرقب صفوف الأسرة، وأنظر عبر النافذة، [...] فأتناول عشاءي مبكرا ثم أوي إلى فراشي. وبينما أنا مسترسل في هذه الذكريات، إذ أتاني الجندي القائم على خدمتي سائرا بين الأسرة بصحبة أحد الأشخاص. إنه القسيس، وقد بدا ضئيل الجسم أسمر الوجه مضطربا، فوضع بعض لفافات كان يحملها أرضا بجوار فراشي وقال:</p> <p>- "كيف حالك؟"</p> <p>- "بخير يا أبت."</p> <p>ثم جلس على المقعد الذي كان أحضر لرينالدي، ونظر عبر النافذة في قلق، وأنا أقرأ في وجهه شيئا غير قليل من الضنى. ثم قال:</p> <p>- "سأبقى معك للحظات قصار فقط فإن الوقت متأخر."</p> <p>- "لا يزال في الوقت متسع. كيف حال الرفاق؟"</p> <p>فابتسم، وقال، ونبرات صوته تنطق بالإعياء:</p> <p>- "أحمد الله فهم جميعا بخير، ولكنني لا أزال بالنسبة إليهم الأضحوكة الكبرى. وإنني لمعتبط جدا لأنك على ما يرام، وأمل ألا تكون جراحك بليغة."</p> <p>كان الإعياء الشديد باديا عليه وكنت لم أعتد أن أراه قبل اليوم، متعبا، قلت له:</p> <p>p. 112</p> <p>- إن جراحي لا تؤلمني كثيرا.</p> <p>- "إني أفتقدك بين الصحاب."</p> <p>- "كان بودي أن أكون بينكم. فقد كنت أستمتع بالحديث معكم دائما."</p> <p>- "لقد أحضرت لك معي بعض الأشياء". ثم رفع اللفافات ومضى قائلا: "هذه ناموسية وتلك زجاجة من الخمر. أتحبها؟ وهذه بعض الصحف البريطانية."</p> <p>"أرجوك أن تفضها."</p>



فبدأ عليه السرور وفك اللغافات، أمسكت بالناموسية بين يدي، ورفع **الزجاجة** لكي يريني إياها ثم وضعها أرضاً بجوار السرير، تناولت إحدى الصحف البريطانية، واستطعت أن أقرأ العناوين وأنا أقلبها في الضوء الخافت الملقى عليها من النافذة. [...] "إنه لجميل منك أن تزورني يا أبت. هل لك في **كأس** من **الشراب**؟".

"شكراً، احتفظ بها، إنها لك وحدك".

"كلا. خذ **كأساً**".

"حسناً. سأحضر لك المزيد منها إذا".

أحضر الجندي **القدحين**، وفتح **الزجاجة** فانكسر **رأسها**، وسقطت قطعة من **طرفه** فيها، [...] "لنشرّب نخب **صحتك** يا أبت".

"بل نخب **شفاءك**".

وبعد ذلك رفع **قدحه** في يده، ونظر كل منا إلى صاحبه. [...]

p. 113

وقال إنها لا تضايقك ولا تراها. يجب أن تغفر لي. أعرف أنك جريح".

"إنه حادث عابر".

"مع أنك ما زلت جريحاً فإنك لست في أتونها. أستطيع القول بأنني لا أراها بعيني رأسي، ومع ذلك فإنني أحس بها بعض الشيء".  
عندما جرحنا كنا نتحدث عنها أيضاً، - وكان باسيني يتكلم فيها-.

وضع القسيس **قدحه**، وانصرف تفكيره إلى أمر آخر، [...]

p. 117

كانت الغرفة مظلمة، ونهض الجندي الجالس عند طرف سرير ي شيع القسيس الذي أحببته كثيراً، [...] أما "أبروزي" فالربيع فيها خلاب، بل هو أجمل أجواء إيطاليا قاطبة، ولكن الذي يستهويك هو أن تخرج إلى غابات الصيد إبان الخريف، حيث الأطيّار نشطة لأنها تتغذى على **الأعنان**، وحيث لا **تتناول** إلا مع القرويين الذين كان مما يشرفهم أن **تأكل** معهم في دورهم ...

بعد هنيهة غفوت.

P. 111

When the priest came to visit me, we were at dusk. They brought us **the soup**, and after **we had it**, they took **the empty utensils**, and I lay down watching the rows of the beds, looking out the window,

[...] **I have my dinner early** and then go to bed. As I delve into these memories, the soldier who was serving me came walking in between the beds with someone. He is the priest,

"And he appeared small in body, dark in face, and troubled. He placed some wraps that he was carrying on the ground next to my bed and said:

- "How are you?"

- "I'm fine, father." Then he sat on the seat that was brought for Rinaldi and looked through the window anxiously, and I read in his face something other than a little anxiety. Then he said:

Back  
translation

- "I will stay with you for only a few moments because it is late."

- "There is still plenty of time. **How are the companions?**" He smiled and said, and his voice tones spoke of fatigue:

- "Thank God they are all well, but I am still the biggest joke to them. And I am very happy that you are well and I hope your wounds are not severe." He was very tired and I was not used to seeing him tired before today. I said to him:

P. 112

- "My wounds don't hurt me much."

- "I miss you among the friends."

- "I wish I could be with you. I always enjoyed talking with you.""

I brought you some things with me." Then he lifted the rolls and went on, "This is a mosquito net and this is **a bottle of wine**. Do you love **it**? These are some of the British newspapers."

"Please break it."

I grabbed the mosquito net in my hand, and he **lifted the bottle** to show it to me and then put it on the floor next to the bed, I took a British newspaper, and I could read the headlines as I turned them over in the dim light thrown at them from the window. [...] "It's nice of you to visit me, Father. Would you like **a glass of drink**?"

"Thank you, keep it, it's yours alone."

"Nope. **Take a glass**."

"Okay. I'll get you more of it then."

The soldier brought **two cups**, opened **the bottle** and broke its head, and **a piece of its head fell into it**, [...] "**Let's drink to your health**, Father."

"**Rather to your healing**."

**Then he raised his cup in his hand**, and each of us looked at the other. [...]

P. 113

He said it does not bother you and you cannot see it. You must forgive me. I know you're wounded."

"It's a passing accident."

	<p>“Even though you’re still wounded, you’re not in it. I can say that I don’t see it with my own eyes, but I feel it a bit.” When she was wounded, we were talking about her too, and Passini was talking about it.</p> <p>The priest <b>put down his cup</b>, and his mind turned to something else, [...]</p> <p>P. 117</p> <p>The room was dark, and the soldier sitting at the end of my bed got up to go with the priest I loved so much, and I wished he would go to Abruzzi one day. <b>His life with the officers</b> was a source of discomfort for him, but he did not care much about it. It came to my imagination how he would be in his home in “Kabra Kuta”, there – as he told me – <b>fish</b> swim in the running canals nearby the city, [...] and when villagers meet you and call you by the nickname “The lord”. And it was always an honour for them that their father will go hunting every day and will passably their houses <b>to have his food</b> inside. [...] As for “Abruzzi”, the spring is picturesque, it is the most beautiful atmosphere in all of Italy, but what appeals to you is to go out to the hunting forests in autumn, where the aviators are active because they feed on <b>grapes</b>, and where you only <b>eat with</b> the villagers with whom it was an honor <b>to eat</b> in their turn...</p> <p>After a moment I fell asleep.</p> <p>End of the Chapter</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 89</p> <p>كنا قد تناولنا <b>حساء العشاء</b>، وجمع الخدم <b>الأطباق</b> من على <b>المناضد الصغيرة</b>.. فاضطجعت في سريري، أنظر إلى صفوف الأسرة، ثم توجهت بنظري خلال النافذة، حيث تبدو قمم الأشجار، يداعب أغصانها نسيم المساء المنعش. أما الذباب فقد بدأ يتجمع بقعا بقعا على قضبان السقف وفي أعالي الجدران – ولم تكن الأنوار لتضئ إلا عند إدخال جريخ أو إخراج آخر، وأعدت ظلمة المساء المبكرة هذه إلى نفسي، ذكرى الأيام البعيدة، أيام طفولتي، يوم كنا قد اعتدنا على <b>تناول عشاننا</b> باكرا، حال غروب الشمس، ثم يطفأ الضوء بعد أن نكون قد رقدنا في أسرتنا. وبينما أنا أهيم في عذوبة تلك الذكريات إذ رأيت الكاهن يسير بين صفوف الأسرة وهو يتبع خادمي.. وأخيرا توقف أمامي بحجمه الصغير ووجهه الأسمر الهادئ ونظرته المتأثرة.</p> <p>- سألني واضعا بعض الرزم التي أحضرها معه على الأرض بجانب السرير: كيف أنت.</p> <p>- حسن يا أبت.</p> <p>فجلس على الكرسي الذي أحضر لرينالدي، وجال بنظره بعيدا خارج النافذة، وأمرات الحزن العميق بادية على محياه، بينما أثار التعب تنطق بها كل قسماات وجهه.</p> <p>- لا أستطيع المكوث طويلا!</p> <p>p. 90</p> <p>- الوقت ما زال باكرا. كيف حال الجماعة؟</p> <p>فابتسم مجيبا:</p> <p>- ما زلت مهزلةتم الكبرى. فشكر الله أنهم جميعا بخير. وأنت أرجو ألا تكون متألما.</p>

- أبدا.

- إنني أفتقدك دائما، وخصوصا في أثناء تناول الطعام.

- كم وددت لو أكون معكم. كنت دائما أستطيب الحديث معكم.

- جلبت لك بعض الأشياء البسيطة، ورفع الرزم. هذه (ناموسية).. وهذه **قارورة نبيذ**.. إنك تحبه؟ أليس كذلك؟ وهذه صحف إنكليزية!

- أرجوك أعطني إياها..

فطخ وجهه سرورا وهو يناولني إياها، فأمسكت بإحداها بحيث ينير ضوء النافذة نصفها الأعلى وقرأت عناوينها الرئيسية ثم سألته:

-كيف استطعت الحصول عليها؟

- أرسلت في طلبها من بلدة مستري، وسأحصل على غيرها؟

- أشكرك جدا لقدومك، هل تأخذ **كأس نبيذ**؟

- شكرا، احتفظ بها لنفسك، إنها لك.

- لا، فقط أريد **كأسا**.

- كما تريد، سأجلب لك أخرى في المرة القادمة.. وبينما هو ينزع **سدادتها**، انزلق جزء منها إلى أسفل، فبدا الارتباك على وجهه ولكنه قال:

- لا بأس، لا بأس..

- **نخب صحتك** أبتاه..

- **نخب شفاءك** التام يا بني.

p. 91

وأخذ كلا منا ينظر في وجه الآخر، كنا فيما مضى نتحدث كصديقين ندين ولكن الأمر يختلف الآن.

-ما بك؟ أبتاه أراك مرهقا؟

- إنني مرهق جدا، ولكن دون سبب ما.

- أخشى أن تكون حرارة الجو قد أرهقتك.

- لا إنما هو الربيع، أشعر فيه بانحطاط قواي.

- أو يكون نفورك من الحرب قد أضر بك.

- أبدا، مع أنني قد أمقت الحرب وألعتها دائما.

- أما أنا فأسر بها وأباركها.

فهز رأسه وذهب بنظره بعيدا.

p. 94

اشتدت ظلمة الغرفة، ونهض الخادم من جانب السرير يتبع القس.

كنت أشعر نحوه بالحب، وكنت أرجو له من كل قلبي، عودة عاجلة إلى أبروزي.

p. 95

	<p>كانت أيامه مع فرقتنا يتخللها إحراج شديد، ومضايقات كثيرة، ومع ذلك فقد كان يتقبلها كلها بصدر رحب، وطيب خاطر. وتصورت ما يمكن أن يكون عليه حاله في بلده، حيث والده الصياد الشهير يخرج إلى الصيد كل صباح ويتناول طعامه في بيوت الفلاحين، بينما يمنع الأجنبي من الصيد، حتى يحضر شهادة تثبت أنه لم يرتكب جرماً في حياته. (omission - last part)</p>
<p>Back translation</p>	<p>P. 89</p> <p>We had dinner soup, and the servants had collected the dishes from the small tables. I lay in bed, looking at the rows of beds, and then looked through the window, where the tops of the trees looked, the branches of which caressed the fresh evening breeze. The flies began to gather spots on the ceiling bars and high on the walls – the lights would only turn on when a wounded person came in or took out another, and this early evening darkness brought back to me the memory of the distant days, my childhood days, the day when we used to have our dinner early, as soon as the sun sets, and then the light is switched off after we had already slept in our beds. As I wandered in the sweetness of those memories as I saw the priest walking among the ranks of the family, following my servant. Finally, he stood in front of me with his small size, calm tan face and affected gaze. [...]</p> <p>"He asked me, placing some of the packages he brought with him on the ground next to the bed: How are you?</p> <p>- Fine, father. He sat on the chair that was brought for Rinaldi and looked far out the window. The deep sadness was evident on his forehead, while the signs of fatigue spoke through all the features of his face.</p> <p>- I can't stay long!</p> <p>Page 90</p> <p>- The time is still early. How is the group? He smiled and replied:</p> <p>- I am still their biggest joke. Thank God they are all well. And I hope you are not in pain.</p> <p>- Never.</p> <p>- I always miss you, especially while having food.</p> <p>- How I wish I could be with you. I always enjoyed talking with you.</p> <p>- I Brought you some simple things and lifting packages. This is a mosquito net. And this is a flask of grape-wine. You love it? Don't you? These are English newspapers!</p> <p>- Please give it to me.</p>

His face overflowed with pleasure as he handed it to me, so I grabbed one of them so that the light of the window illuminates its upper half, read its headlines, and then asked him:

- How did you get it?
- Sent for it from the town of Mistri, I will get others.
- Thank you very much for coming, would you **take a glass of grape-wine**?
- Thanks, keep it to yourself, it's yours.
- No, **I just want a glass**.
- As you like, I'll bring you another next time. As he **removed the stopper, a part of it slipped down**, and confusion appeared on his face but he said:
  - It's okay, it's okay.
  - **To your health, father**.
  - **To your full recovery**, son.

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We used to talk like condemning friends, but now it's different.

- What's the matter with you? Father, are you exhausted?
- I'm very exhausted, but for some reason.
- I'm afraid the heat has exhausted you.
- No, it is spring, in which I feel my strength declines.
- Or your aversion to war has hurt you.
- Never, although I may always hate and curse war.
- As for me, I will captivate it and bless it.

He shook his head and looked away.

Page 94

The room became darker, and the servant got up from the side of the bed following the priest.

I felt love for him, and I hoped with all my heart for his urgent return to Abruzzi.

Page 95

His days **with our group** were punctuated by great embarrassment and harassment, yet he accepted them all with open arms and willingness.

I imagined what it could be like in his own country, where his father, a famous hunter, went out hunting every morning and **has his food** in peasants' houses, while the foreigner was

	forbidden to hunt, until he brought a certificate proving that he had not committed a crime in his life.
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End of the Chapter

(Last pat from the ST is omitted)

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 1 / Chapter 12 pp. 70-72</p> <p>p. 70</p> <p>The Italians were sure America would declare war on Austria too and they were very excited about any Americans coming down, even the Red Cross. They asked me if I thought President Wilson would declare war on Austria and I said it was only a matter of days. I did not know what we had against Austria but it seemed logical that they should declare war on her if they did on Germany. They asked me if we would declare war on Turkey. I said that was doubtful. Turkey, I said, was our national bird but the joke translated so badly and they were so puzzled and suspicious that I said yes, we would probably declare war on Turkey. And on Bulgaria? We had drunk several glasses of brandy and I said yes by God on Bulgaria too and on Japan. But, they said, Japan is an ally of England. You can't trust the bloody English. The Japanese want Hawaii, I said. Where is Hawaii? It is in the Pacific Ocean. Why do the Japanese want it? They don't really want it, I said. That is all talk. The Japanese are a wonderful little people fond of dancing and light wines. Like the French, said the major. We will get Nice and Savola from the French. We will get Corsica and all the Adriatic coast-line, Rinaldi said. Italy will return to the splendors of Rome, said the major. I don't like Rome, I said. It is hot and full of fleas. You don't like Rome? Yes, I love Rome. Rome is the mother of nations. I will never forget Romulus suckling the Tiber. What? Nothing. Let's all go to Rome. Let's go to Rome to-night and never come back. Rome is a beautiful city, said the major.</p> <p>p. 71</p> <p>The mother and father of nations, I said. Roma is feminine, said Rinaldi. It cannot be the father. Who is the father, then, the Holy Ghost? Don't blas-pheme. I wasn't blaspheming, I was asking for information.</p> <p>You are drunk, baby. Who made me drunk? I made you drunk because I love you and because America is in the war. Up to the hilt, I said. You go away in the morning, baby, Rinaldi said.</p> <p>To Rome, I said. No, to Milan. To Milan, said the major, to the Crystal Palace, to the Cova, to Compari's, to Biffi's, to the galleria. You lucky boy. To the Gran Italia, I said, where I will borrow money from George. To the Scala, said Rinaldi. You will go to the Scala. Every night, I said. You won't be able to afford it every night, said the major.</p> <p>p. 72</p> <p>The next day in the morning we left for Milan and arrived forty-eight hours later. It was a bad trip. We were sidetracked for a long time this side of Mestre and children came and peeked in. I got a little boy to go for a bottle of cognac but he came back and said he could only get grappa. I told him to get it and when it came I gave him the change and the man beside me and I got drunk and slept until past Vicenza where I wrote up and was very sick on the floor. It did not matter because the man on that side had been very sick on the floor several times before. Afterward I thought I could not stand the thirst and in the yards outside of Verona I</p>
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	<p>called to a soldier who was walking up and down beside the train and he got me a drink of water. I woke Georgetti, the other boy who was drunk, and offered him some water. He said to pour it on his shoulder and went back to sleep. The soldier would not take the penny I offered him and brought me a <b>pulpy orange</b>. I <b>sucked on that and spit out the pith</b> and watched the soldier pass up and down past a freight-car outside and after a while the train gave a jerk and started.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 119</p> <p>كان الإيطاليون على ثقة من أن أمريكا سوف تعلن الحرب على النمسا أيضا، [...] شربنا عدة <b>أقداح</b> من <b>الخمير</b>، وأضفت قاتلا أقسم بالله أننا سنعلنها على بلغاريا. وعلى اليابان أيضا. ولكنهما قالا لي إن اليابان حليفة لإنكلترا، فقلت لهم إن البريطانيين لا عهد لهم ولا ميثاق، واليابان يريدون الاستيلاء على جزر هاواي. فسألاني:</p> <p>"أين تقع جزر هاواي هذه؟".</p> <p>p. 120</p> <p>"في المحيط الباسيفيكي".</p> <p>"ولماذا يريد اليابانيون احتلالها؟".</p> <p>"إنهم في الحقيقة لا يريدون الاستيلاء عليها، ولكنهم يزعمون ذلك وينشرون الشائعات"، فقال الميجر:</p> <p>"إن اليابانيين قوم ضئال الأجسام فيهم غرابة، مغرمون بالرقص و<b>تعاطي الشراب الخفيف</b> كم يفعل الفرنسيون".</p> <p>وقال رينالدي:</p> <p>- "سننتزع نيس وسافويا من الفرنسيين، وسنتولي على كورسيكا وشاطئ البحر الأدرياتيكي كله". قال الميجر:</p> <p>"ستعيد إيطاليا مجد روما القديم". فقلت:</p> <p>- "إني لا أحب روما لأنه جوها حار، ملأى بالحشرات الصغيرة".</p> <p>قال الميجر: "كيف لا تحب روما؟ إنها أم الدنيا، إنني ما حبيت لن أنسى روميلبوس رضيع التتير".</p> <p>- "ماذا تقول؟".</p> <p>- "لا شيء".</p> <p>- "هيا بنا إلى روما هذا المساء فنبقى بها ولا نعود. إنها مدينة فاتنة".</p> <p>فقلت:</p> <p>"إنها أم الدنيا وأبوها". فقال رينالدي:</p> <p>- "روما أنثى ولا يمكن أن تكون أبا".</p> <p>- "من يكون أبو الدنيا إذا؟ لعله الروح القدس".</p> <p>- "لا تكفر".</p> <p>- "إن ما قلته لم يكن لونا من ألوان الكفر، وإنما كان على سبيل التقصي".</p> <p>- "إنك تمل أيها الطفل".</p>

	<p>- "ومن الذي جعلني أسرف في الشراب؟"  - "أنا، لأني أحبك، ولأن أميركا دخلت الحرب".</p> <p>p. 121</p> <p>- "لقد دخلتها جادة وحتى قمة الرأس".  فقال رينالدي:  - فلنرحل غدا صباحا إذا أيها الطفل".  - "إلى روما".  فقال الميجر:  - "كلاز إلى ميلانو حيث القصر البلوري، والكوفاف، وكامباري، وبيفي. إلى مواطن الفن. حقا إنك لسعيد الحظ".  فقلت:  - "سأذهب إلى "گران إيطاليا"، حيث أقترض المال من جورج".  قال رينالدي:  - "إلى الإسكالا".  - "سأرتاده كل ليلة".  فقال الميجر:  - "إنك لا تستطيع ذلك لأن بدل الدخول باهظ جدا".  [...]</p> <p>p. 123</p> <p>في صباح اليوم التالي، حُملت إلى ميلانو فبلغتها بعد ثمان وأربعين ساعة. لقد كانت رحلة مؤرقة، وطال انتظارنا بجوار "ميستر" حيث تسلس الأطفال إلى القطار، فنادت أحد الصبية، وطلبت منه أن يحضر لي زجاجة من نوع خاص من الشراب، فانطلق ثم عاد يحمل نوعا آخر قائلا إنه لم يستطع إحضار ما طلبت، فأخذتها منه، ونقدته ثمنها، ثم شرعت ومن بجوارني نحتسي الخمر حتى ثملنا، وغلبنا النعاس فتمنا حتى جاوزنا "فيسترا" حيث استيقظت فوجدت نفسي قد أفرغت ما بجوفي على الأرض، ولكنني لم أبه لذلك كثيرا، إذ إن جاري قد أفرغ جوفه مرات عدة، ووجدت نفسي بعد ذلك غير قادر على مقاومة الظمأ.</p> <p>ولما وصلنا "فيرونا"، طلبت من جندي كان يدق الأرض ذهابا وإيابا بجوار القطار أن يعطيني جرعة ماء فأحضرها لي، ولم أغفل "جورجيتي" الذي كان ثملا بجواري فأيقظته، وعرضت عليه الماء ليشربه، ولكنه طلب مني أن أسكبه على كتفه وعاد إلى سباته. رفض الجندي ما عرضت عليه من تقود، وأعطاني برتقالة ملأى بالعصير فامتصصتها، وألقيت ببذورها من فمي أرضا وأنا أرقبه ذهابا وإيابا بجوار إحدى عربات الشحن، وبعد لحظات نفث القطار دخانه وانطلق بنا.</p>
Back translation	<p>P. 119</p> <p>The Italians were confident that America would declare war on Austria as well, [...]</p> <p>We drank several glasses of wine, and I added saying I swear to God that we will declare it on Bulgaria. And on Japan too. But they told me that Japan was an ally of England, and I</p>

told them that the British had no covenant or pact, and that Japan wanted to seize the Hawaiian Islands. So they asked me:

“Where are these Hawaiian Islands located?”

P. 120

“In the Pacific”.

“And why do the Japanese want to occupy it?”

“They really don’t want to take it, but they claim it and spread rumors,”

The major said:

“The Japanese are strange people who are fond of dancing and using light drinks just like the French.”

Rinaldi said:

- “We will snatch Nice and Savoy from the French, and we will seize Corsica and the entire Adriatic coast.” The major said: “Italy will restore the glory of ancient Rome.” I said:

- “I don’t like Rome because its weather is hot and full of small insects.” The major said: “How can you not love Rome? It is the mother of the world, as long as I live I will never forget Romulus, the infant of the Tiber.”

- “What are you saying?”

- “Nothing.”

- “Let’s go to Rome this evening and stay there and never come back. It’s a fascinating city.” I said: “It’s the mother of the world and its father.” Rinaldi said:

- “Rome is female and cannot be a father.”

- “Who is then the father of the world? Perhaps it is the Holy Spirit.”

- “Do not blaspheme.”

- “What I said was not in any way blasphemous, but rather for inquiry.”

- “You are drunk, child.”

- “And who made me exceed in drinking?”

- “Me, because I love you, and because America has entered the war.”

	<p>P. 121</p> <ul style="list-style-type: none"> <li>- "I entered it seriously and even to the top of my head." Rinaldi said:</li> <li>- "Then leave tomorrow morning, child."</li> <li>- "To Rome." The major said:</li> <li>- "No, to Milan where there is the Crystal Palace, <b>Kufa</b>, Campari, and <b>Biffi</b>. To the homeland of art. You are really lucky." I said:</li> <li>- "I will go to '<b>Grand Italy</b>', where I will borrow money from George." Rinaldi said:</li> <li>- "To La Scala."</li> <li>- "I will attend it every night." The major said:</li> <li>- "You can't do that because the entrance fee is very expensive."</li> </ul> <p>P. 123</p> <p>The next morning, I was carried to Milan, which I reached forty-eight hours later. It was a haunting journey, and we waited for a long time next to "Meester" where the children sneaked into the train, so I called one of the boys, and asked him <b>to bring me a bottle of a special type of drink</b>, and he went off and then returned carrying <b>another type</b>, saying that he could not bring what I requested, so I took it from him, and paid him for it. Then I and those who were next to me started <b>sipping wine</b> until <b>we got drunk</b>. We fell asleep and slept until we passed Vestra, where I woke up and found myself emptying my hollow on the ground, but I didn't pay much attention to that, as my neighbor had emptied his hollow several times, and then I <b>found myself unable to resist the thirst</b>.</p> <p>When Verona arrived, I asked a soldier who was beating the ground back and forth next to the train to give me a sip of water and he brought it to me, and I did not overlook Georgetti who <b>was drunk</b> next to me so I woke him up, and offered him water to drink, but he asked me to pour it on his shoulder and he went back to sleep. The soldier refused the money I offered him, He gave me an <b>orange full of juice, which I sucked, and I threw the seeds from my mouth to the ground as</b> I watched him back and forth next to one of the freight cars, and moments later the train blew its smoke and set off.</p>
<p>Corresponding translation in TT2</p>	<p>p. 98</p> <p>وبدا على الرجلين – شأن جميع الإيطاليين – فرح ظاهر لدخول الولايات المتحدة الحرب إلى جانبهم، ولذلك كانوا يظهرون كل اهتمام بكل من هو أميركي حتى لو كان من رجال الصليب الأحمر الأميركي.</p>

(Asmar, 2016)

وبعد أن ابتدأنا الشرب سألني الاثنان عما إذا كنت أعتقد أن الرئيس ولسون سيتبع خطوته تلك بخطوة مماثلة ضد النمسا، فأجبتهما: إن المسألة قضية أيام فقط، رغم أنني لم أكن أعرف في الحقيقة الأسباب التي من أجلها دخلنا الحرب ضد ألمانيا، [...] ولما جاء دور بلغاريا، وكنت قد أكثرت من الشراب، رفعت كأسني صائحا:

- طبعا، وسنحارب اليابان كذلك.

- ولكنها حليفة إنكنترا، وهذا مما يثير الخداع الإنكليزي ضدنا.

- نريد الاستيلاء على جزر الهاواي.

- سأل اللفتنانت: وأين تقع جزر الهاواي هذه؟

- في المحيط الهادي.

- ولماذا يريدوا اليابانيون؟

- في الحقيقة هم لا يطمعون بها إنما يزعمون ذلك.

فعلق اللفتنانت:

- هؤلاء اليابانيون شعب عجيب، مغرمون جدا بالرقص والخمر، تماما كالفرنسيين.

قال رينالدي: ولذلك سننتزع سافوي ونيس من فرنسا، وكذلك كورسيكا وساحل الأدرياتيك.

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فأجابه اللفتنانت:

- ستعيد إيطاليا أمجاد روما.

وعندها قلت:

- لا، لا أحب روما، إنها حارة وملينة بالبراغيث ليلا.

فصاح اللفتنانت:

- لا تحب روما! روما أم الدنيا! كيف تقول ذلك؟ لبتنا جميعا في روما الآن. بل لبتنا نذهب الليلة ولا نعود أبدا.

روما مدينة رائعة.

- طبعا، أم الدنيا وأبوها.

فقال رينالدي:

- لا روما مؤنثة فلا يمكن أن تكون أبا.

فأجبتة: ومن أب الدنيا إذن؟ الروح القدس؟

- لا تكفر.

- أنا لا أكفر، إنما أريد الاستفسار فقط.

- لا أنت مخمور.

- صحيح، ولكن من دعاني إلى الشرب.

- أنا دعوتك إلى الشرب، لأنني أحبك ولأن أميركا دخلت الحرب.

	<p>أجبتّه: دخلتها حتى النهاية. وعندها سألتني رينالدي: - ستسافر صباحا؟ - نعم إلى روما؟</p> <p>p. 100</p> <p>لا، إلى ميلان! إلى القصر البلوري. - إلى الكوفاء، إلى كاميري، إلى بافي. - إلى المتحف الفخم يا لك من صبي محظوظ. - إيطاليا العظمى، ذات الأمجاد. - لا تنس الذهاب إلى مقهى سكالاب. - سأذهب إلى هناك كل ليلة. - لن تستطيع ذلك، لأنه يكلفك كثيرا. [...]</p> <p>p. 101</p> <p>في الصباح التالي غادرنا الميدان وبعد ثمان وأربعين ساعة من الرحلة الشاقة وصلنا إلى ميلان. (omission of huge part)</p>
Back translation	<p>P. 98</p> <p>The two men, like all Italians, were visibly happy that the United States had entered the war on their side, so they showed every interest in everyone who was American, even a member of the American Red Cross.</p> <p>After we started drinking, the two asked me if I thought President Wilson would follow up with a similar step against Austria, and I replied: It was only a matter of days, although I didn't really know why we had entered the war against Germany, [...] When it was Bulgaria's turn, and I drank too much, I raised my glass and shouted:</p> <ul style="list-style-type: none"> <li>- Of course, and we will fight Japan as well.</li> <li>- But it is an ally of England, and this is what arouses English deception against us.</li> <li>- We want to seize the Hawaiian Islands.</li> <li>- The lieutenant asked: And where are these Hawaiian Islands located?</li> </ul>

- In the Pacific Ocean.

- And why do the Japanese want them?

- In fact, they do not covet them but claim so.

The lieutenant commented:

- These Japanese are a strange people, very fond of dancing and wine, just like the French.

Rinaldi said: So we will wrest Savoy and Nice from France, as well as Corsica and the Adriatic coast.

P. 99

The Lieutenant replied:

- Italy will restore the glories of Rome.

And then I said:

- No, I don't like Rome, it's hot and full of fleas at night.

The lieutenant shouted:

- Don't like Rome! Rome is the mother of the world! How can you say that? I wish we were all in Rome now. May we go tonight and never come back.

Rome is a wonderful city.

- Of course, the mother of the world and its father. Rinaldi said:

- Rome is feminine so it cannot be a father. So I answered him: So who is the father of the world then? The Holy Spirit?

- Do not blaspheme.

- I am not blaspheming, I just want to inquire.

- No, you are drunk.

- True, but who invited me to drink?

- I invited you to drink because I love you and because America entered the war. I answered him: Entered it until the end. Then Rinaldi asked me:

- Will you travel in the morning?

- Yes to Rome?

P. 100

- No, to Milan! To the Crystal Palace.

- To Cova, to Cameri, to Bavi.

- To the luxurious museum, what a lucky boy you are.

- Great Italy, with its glories.

- Don't forget to go to the Scala Cafe.

- I will go there every night.

- You won't be able to do that because it will cost you a lot.

P. 101

The next morning we left the field and after forty-eight hours of arduous journey we arrived in Milan.

(Omission of huge part of the ST)



Book 2 / Chapter 13 / pp. 75 – 81

We got into Milan early in the morning and they unloaded us in the freight yard. An ambulance took me to the American hospital. Riding in the ambulance on a stretcher I could not tell what part of town we were passing through but when they unloaded the stretcher I saw a market-place and an open wine shop with a girl sweeping out. They were watching the street and it smelled of the early morning. They put the stretcher down and went in. The porter came out with them. He had gray mustaches, wore a doorman's cap and was in his shirt sleeves. The stretcher would not go into the elevator and they discussed whether it was better to lift me off the stretcher and go up in the elevator or carry the stretcher up the stairs. I listened to them discussing it. They decided on the elevator. They lifted me from the stretcher.'

'Go easy,' I said. 'Take it softly.'

In the elevator we were crowded and as my legs bent the pain was very bad. 'Straighten out the legs,' I said.

'We can't, Signor Tenente. There isn't room.' The man who said this had his arm around me and my arm was around his neck. His breath came in my face metallic with garlic and red wine. [...]

ST Paragraph  
containing  
GCSI(s)

'Heavy?' I asked the man with the garlic.

'Nothing,' he said. His face was sweating and he grunted. The elevator rose steadily and stopped. The man holding the feet opened the door and stepped out. We were on a balcony. There were several doors with brass knobs. The man carrying the feet pushed a button that rang a bell. We heard it inside the doors. No one came. Then the porter came up the stairs.

p. 79

'I'm not sick,' I said. 'I'm wounded.'

They had finished making the bed and I lay with a clean smooth sheet under me and another sheet over me. Mrs Walker went out and came back with a pajama jacket. They put that on me and I felt very clean and dressed.

'You're awfully nice to me,' I said. The nurse called Miss Gage giggled. 'Could I have a drink of water?' I asked.

'Certainly. Then you can have breakfast.'

'I don't want breakfast. Can I have the shutters opened please?' [...]

pp. 80 - 81

Miss Gage brought a pitcher of water and glass. I drank three glasses and then they left me and I looked out the window a while and went back to sleep. I ate some lunch and in the afternoon Miss Van Campen, the superintendent, came up to see me. She did not like me and I did not like her. She was small and neatly suspicious and too good for her position. She asked many questions and seemed to think it was somewhat disgraceful that I was with the Italians.

'Can I have wine with the meals?' I asked her.

'Only if the doctor prescribes it.'

'I can't have it until he comes?'

'Absolutely not.'

'You plan on having him come eventually?'

'We've telephoned him at Lake Como.'

She went out and Miss Gage came back.

'Why were you rude to Miss Van Campen?' she asked after she had done something for me very skilfully.

'I didn't mean to be. But she was snooty.'

'She said you were domineering and rude.'

'I wasn't. But what's the idea of a hospital without a doctor?'

'He's coming. They've telephoned for him to Lake Como.'

'What does he do there? Swim?'

'No. He has a clinic there.'

'Why don't they get another doctor?'

'Hush. Hush. Be a good boy and he'll come.'

I sent for the porter and when he came I told him in Italian to get me a bottle of Cinzano at the wine shop, a fiasco of chianti and the evening papers. He went away and brought them wrapped in newspaper, unwrapped them and, when asked him to, drew the corks and put the wine and vermouth under the bed. They left me alone and I lay in bed and read the papers awhile, the news from the front; and the list of dead officers with their decorations and then reached down and brought up the bottle of Cinzano and held it straight up on my stomach, the cool glass against my stomach, and took little drinks making rings on my stomach from holding the bottle there between drinks, and watched it get dark outside over the woofs of the town. The swallows circled around and I watched them and the night-hawks flying above the roofs and drank the Cinzano. Miss Gage brought up a glass with

	<p>some egg-nog in it. I lowered the vermouth bottle to the other side of the bed when she came in.</p> <p>Miss Van Campen had some sherry put in this,' she said. You shouldn't be rude to her. She's not young and this hospital is a big responsibility for her. Mrs Walker's too old and she's no use to her.'</p> <p>'She's a splendid woman,' I said. 'Thank her very much.'</p> <p>'I'm going to bring your supper right away.'</p> <p>'That's all right,' I said. 'I'm not hungry.'</p> <p>When she brought the tray and put it on the bed table I thanked her and ate a little of the supper. Afterward it was dark outside and I could see the beams of the search-lights moving in the sky. I watched for a while and then went to sleep. I slept heavily except once I woke sweating and scared and then went back to sleep trying to stay outside of my dream. I woke for good long before it was light and heard roosters crowing and stayed on awake until it began to be light. I was tired and once it was really light I went back to sleep again.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>pp. 124 – 131</p> <p>p. 124</p> <p>وصلنا ميلانو في الصباح الباكر؛ وأنزلونا في فناء المحطة؛ ثم حملتني إحدى سيارات الإسعاف إلى المستشفى الأمريكي. ولما كنت طريح الناقلة داخل السيارة، فإني لم أتبين أي جزء من أجزاء المدينة مررنا به. وعندما أخرجوا الناقلة، رأيت سواقا به حانة مفتوحة، وقتاة تقوم على تنظيفه، [...] ازدحم المصعد بنا، ولما انثنت ساقاي أحسست بألم شديد فقلت لهما:</p> <p>"مداهما". فقال أحدهما وكان يطوق جسدي بذراعه وتلتف يدي حول عنقه، بينما تفوح من فمه رائحة الخمر والثوم:</p> <p>"إن هذا غير ممكن يا سيدي الملازم. إن المكان لا يتسع لذلك". فقال الرجل الآخر:</p> <p>- "ترفق به." فقذفه الأول بالسباب وقال:</p> <p>- "ومن ذا الذي لا يترفق به؟" فعاد الرجل الذي يحمل ساقاي يقول:</p> <p>- "أقول لك رققا به."</p> <p>رأيت باب المصعد وهو يغلق،</p> <p>p. 125</p> <p>وضغط الحارس الذي بدا عليه الجهد والإعياء على زر الطابق الرابع فارتفع بنا بطيئا ثقيلًا. فسألت الرجل المخمور:</p> <p>"هل ينوء المصعد بنا؟" فقال وهو يلهث تعبًا ويتصبب وجهه عرقًا:</p> <p>"لا تكثرث". [...]</p> <p>p.129</p> <p>"لست مريضا بل أنا جريح".</p>

وبعد أن انتهت من إعداد فراشي، واستلقيت على ملاءة نظيفة ناعمة الملمس، وضعتا مثلها فوق جسمي، وخرجت السيدة ووكر، ثم عادت ومعها رداء نوم، وألبساني إياه، فأحسست بأبني نظيف، وقلت:

"إنكما رفيقتان بي". فضحكت الأنسة جيح، وتابعت قائلاً "هل لي في كوب من الماء؟".

"دون شك. ثم تستطيع تناول الإفطار".

"كلا، لا أريد إفطاراً، ولكن هل لكي أن تفتحي النافذة؟". [...]

p. 130

أحضرت الأنسة جيح إناء به ماء وكوباً، فجرعت ثلاثاً، ثم انصرفتا وبقيت وحدي أنظر إلى ما وراء النافذة، ولم ألبث أن غفوت. تناولت قليلاً من الطعام عند الظهيرة، [...] "هل أستطيع أن أتناول شيئاً من الخمر مع الطعام؟".

"لو سمح الطبيب بذلك".

[...]

p. 131

أرسلت في طلب الحارس، ولما جاء طلبت منه بالإيطالية أن يحضر لي زجاجتي خمر من الحانة، وصحف المساء، فخرج ثم عاد بهما وقد أخفاهما في إحدى الصحف، ثم أخرجهما من لفافتهما. فطلبت منه أن ينزع غطاءيهما ويضعهما تحت السرير. خرج الجميع وبقيت وحدي أقرأ الصحف وأبناء الجبهة، وقائمة أسماء الضباط القتلى وأوسمتهم، ثم مددت يدي وتناولت إحدى زجاجتي الخمر، وكانت باردة، ووضعتها فوق صدري أرشف منها جرعات قصيرة، وقد تركت آثاراً مستديرة على صدري عندما كنت أضعها عليه بين رشفة وأخرى، وفي الخارج بدأ الظلام يزحف على أسطح منازل المدينة، والطيور تحوم على شكل دائري، وحلقت صقور الليل فوق الدور، وأنا لا أفتر عن تناول الشراب. أحضرت الأنسة جيح كوباً به بيض غير كامل النضج، وعندما دخلت أخفيت زجاجة الخمر من الناحية الأخرى من الفراش. قالت:

p. 132

"لقد وضعت الأنسة فان كامين شيئاً من الشراب الخفيف في هذا الكوب. لن تكون جافاً معها بعد اليوم فهي ليست صغيرة السن، وفوق ذلك فإن تبعات المستشفى كلها ملقاة على عاتقها، ثم إن السيدة ووكر تقدمت بها السن، وأصبحت غير ذات نفع لها.

- "إنها سيدة عظيمة، أرجو أن تنوبي عني في شكرها"

- "إني ذاهبة لأحضر لك طعام العشاء الآن".

"حسناً، لا أشعر بالجوع". وعندما أحضرت الطعام، وضعته على المنضدة المجاورة لسريري، فشكرتها وتناولت القليل منه. اشتدت الظلمة في الخارج، ورأيت أشعة الأضواء الكاشفة تروح وتغدو في السماء، فطلت أرقبها حيناً، ثم غلبني النعاس [...].

P. 124

Back  
translation

We arrived in Milan early in the morning; they dropped us off in the yard of the station; and then an ambulance carried me to the American Hospital. As I was in the car, I didn't see which part of the city we had passed. When they took out the tanker, I saw a market with an open bar, a girl cleaning it, [...] The elevator crowded us, and when my legs were bent, I felt great pain and I said to them:

"Madaham". One of them, encircling my body with his arm and wrapping my hands around his neck, said, while wine and garlic smelled of his mouth:

"This is not possible, Mr. Lieutenant. There isn't enough room for that." The other man said:

- "Be careful." and the first hurled insults at him and said:

"Who is not careful?" and the man holding my legs said:

- "I tell you kindly to him."

I saw the elevator door close,

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The guard, who looked tired, pressed the button on the fourth floor and slowly and heavily rose. I asked the drunken man:

"Is the elevator on us? He said, panting tiredly and sweating on his face:

"Don't care." [...]

P. 129

"I'm not sick, I'm wounded."

After they finished preparing my bed, and I lay down on a clean sheet that was soft to the touch, they put it on my body, and Mrs. Walker came out, and then she came back with a nightgown, and they dressed me with it, and I felt that I was clean, and I said:

"You are my companions." Miss Gage laughed, and continued, "May I have a glass of water?"

"Without a doubt. Then you can have breakfast."

"No, I don't want breakfast, but is it to open the window?" [...]

P. 130

Miss Gage brought a container of water and a glass, and I gulped down three, then they left and I was left alone, looking beyond the window, and I fell asleep. I ate a little food at noon, [...] "Can I have some wine with food?"

"If only the doctor would allow it."

P. 131

When he came, I asked him in Italian to bring me two bottles of wine from the bar and the evening newspapers, and he went out and returned with them, hiding them in a newspaper, and then taking them out of their roll.

I asked him to remove their covers and put them under the bed. Everyone went out and I was left alone reading the newspapers and the news of the front, and the list of names of the dead officers and their decorations, then I stretched out my hand and had one of the bottles of wine, and it was cold, I put it on my chest to sip short drinks, and it left round

	<p>marks on my chest when I put it on it between one sip and another, and outside it began to crawl on the roofs of the city's houses. The birds hovered in a circular shape, and the night hawks flew over the floor, and I do not stop having the drink. Miss Gage brought a cup with eggs that was undercooked, and when she walked in, I hid the bottle of wine to the other side of the bed.</p> <p>P. 132</p> <p>She Said: "Miss Van Kampen put some light drink in this cup. She will not be dry with her anymore, she is not young, and on top of that, the consequences of the hospital are all on her shoulders, and Mrs. Walker has aged, and she has become useless to her."</p> <p>- "She is a great lady, please say thanks to her on my behalf"</p> <p>- "I'm going to get you dinner food now."</p> <p>"Well, I don't feel hungry." When she brought the food, she put it on the counter next to my bed, I thanked her and ate a little. The darkness outside intensified, and I saw the rays of floodlights go and fall into the sky. I continued watching them until I fell asleep.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 103</p> <p>وصلنا ميلان في الصباح، ومن ساحة المحطة العامة، نقلتني سيارة إسعاف إلى المستشفى الأميركي. [...] كان المكان سوقا واسعا، تقع في طرفه دكان خمور، انحنت فوق أرضها صبية تكنس ما خلفته ليلة أمس، بينما انهمك فتيان آخرون في رش الماء على أرض السوق. [...]</p> <p>p. 104</p> <p>قال ذلك الرجل الذي أمسك بعنقه: لن نستطيع أيها الليوتنان، فالمصعد ضيق جدا. بينما كان يلف ذراعه حولي، وينفث زفيره في وجهي، مما جعلني أكتشف أنه بات ليلته مخمورا، كثيرا من الشراب وأكل الثوم. [...]</p> <p>فأشحت بوجهي نحو الرجل ذي رائحة الثوم، وسألته: -الحمل ثقيل أليس كذلك؟ -لا، لا، اطمئن أيها الليوتنان. ومسح العرق من وجهه، بينما ضغط أسنانه فوق شفثيه كأنه ينترقب حدثا. ولكن المصعد توقف، وحالا دفع الرجل حامل قدمي الباب، وخطا خارجا، يتبعه الآخر، فوقفنا في أول رواق طويل، على جانبيه أبواب ذات أقفال نحاسية. ففرع الحمال الجرس المقابل،</p> <p>p. 105</p> <p>ولكن أحدا لم يفتح فأعاد القرع، ولكن دون جدوى، وبعد قليل إذا بالحاجب يكاد يفقد أنفاسه، مهرولا نحونا، والظاهر أنه ارتقى السلم وثبا. [...]</p> <p>p. 110</p>

-ولما انتهتا من تنسيق السرير، استلقيت على الغطاء النظيف، ثم ذهبت السيدة ووكر وأحضرت معطف بيجامة جديد، فتعاونتا ثانية على إلباسي إياه.

- ما أشد رحمتكما بي! هل بالإمكان تناول كوب من الماء؟

- لا أريد فطوري، وإنما أريد فتح النوافذ على مصاريعها. [...]

أحضرت الأنسة جكد، الممرضة **قارورة ماء وكوبا نظيفا، فشربت ثلاثة أكواب**، وأشرت عليهما أن ينهضاني، ففعلتا ذلك ثم خرجتا. أخذت أنظر من خلال النوافذ، أسرح طرفي خارجا، ولما مللت، عدت إلى التمدد فالنوم.

عند الظهر، **تناولت غداء خفيفا**، ثم حضرت رئيسة الممرضات، الأنسة فان كامين لتراني، ومنذ النظرة الأولى لم تقع من قلبي موقعا حسنا، كانت صغيرة الحجم، خبيثة النظرات، تصلح لمركزها كرئيسة، وسألنتي عدة أسئلة، تراءى لي من خلالها أنها لم يرق لها وجودي في الحرب مع الإيطاليين وخطر بيالي أن أستغل وجودها فبادرتها:

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-هل أستطيع احتساء الخمر مع الطعام؟

- فقط إذا سمح الطبيب بذلك.

- إذا لا أستطيع تناولها حتى يحضر؟!

- طبع لا أستطيع. [...]

استدعيت الحاجب، وطلبت إليه بالإيطالية أن يجلب لي **قارورة وسكي، وقاروتي خمر**، وصحف المساء، فعاد بعد قليل، وقد لف **القوارير** الثلاث بالصحف، فطلبت إليه نزع **سداداتها** ووضعها تحت السرير. ثم تركني وحيدا، **فاحتسيت بعض الخمر** ورحت أقرأ في الصحف: أخبار الجبهة وقائمة أسماء القتلى من الضباط والأوسمة التي تقلدوها، بعد موتهم طبعاً،

p. 112

ثم مددت يدي إلى أسفل، **وتناولت قارورة الويسكي**، ووضعتها فوق صدري وأخذت **أحتسي** منها **جرعة جرعة**، وبينما أنا أفعل ذلك كنت أتأمل الظلام يزحف إلى المدينة، والسنونو ينتقل بين السطوح، ثم دخلت الأنسة كاج ويدها **فدح** به **بيضة**، فأنزلت **قارورة الويسكي** جانب السرير الأخر.

- لقد سكب لك الأنسة كامين بعض **الجعة** هنا.. فلا تكن فظا معها بعد اليوم.. إنها ليست بالصبيبة، وللمستشفى مسؤولية كبيرة مرتبطة بها، وكما ترى فالسيدة ووكر عجوز لا تستطيع مساعدتها في شيء.

- حقا إن الأنسة كامين صبيبة طيبة، اشكرها باسمي كثيرا.

- سأؤخر **عشاءك**.

- كما تريد، فلست جانعا.

وعندما أحضرت **طبق العشاء**، **التهمته على عجل** واستلقيت نائما، وقيل أن أغمض عيني، لاحظت كثرة أضواء الاستكشاف تجوب أجواء المدينة، ثم غفوت في نوم ثقيل، لم أستيقظ منه إلا وطلائع الفجر تشق طريقها، والعرق يتصبب من جميع أجزاء جسدي، فعدت إلى النوم ثانية.

End of the chapter

Back  
translation

P. 103

We arrived in Milan in the morning, and from the public station square, an ambulance took me to the American hospital. [...]

The place was a large market, at the end of which was a liquor shop, on whose ground a young woman bowed to sweep what had left over last night, while other boys were busy splashing water on the market ground. [...]

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The man who grabbed his neck said, "We can't, Lieutenant, the elevator is too narrow.

As he wrapped his arm around me, he exhaled at me, which made me discover that **he spent the night while he was drunk, overdrinking, and eating a lot of garlic.** [...]

I turned my face to **the garlic-smelling man** and asked him:

-The load is heavy, isn't it?

-No, no, rest assured, Lieutenant. He wiped the sweat from his face, while pressing his teeth over his lips as if waiting for an event. But the elevator stopped, and as soon as the man pushed the door with his feet, and stepped out, followed by the other, and we stood in the first long hallway, with doors with brass locks on either side. The carrier rang the opposite bell.

P. 105

But no one opened and kept on ringing the bell, but to no avail, and after a while, the guard almost lost his breath, rushing towards us, and apparently, he came jumping on the stairs.

[...]

P. 110

- When they finished making the bed, I lay down on the clean cover, and then Mrs. Walker went and brought a new pajama coat, and they teamed up again to dress it up.

- How merciful you have been to me! Is it possible to have a glass of water?

- **I don't want my breakfast,** I want to have the windows wide-opened. [...]

Miss Jackled, the nurse, brought **a flask of water and a clean glass.** I drank **three glasses,** told them to get me up, so they did and went out.

I looked through the windows, put my limbs out, and when I got bored, I went back to stretching and sleeping.

At noon, I had **a light lunch,** and then the head nurse, Miss Van Kamen came to see me, and from the first sight she did not fall from my heart a good position, she was small in size, malicious looks, suitable for her position as president, and she asked me several questions, through which it seemed to me that she did not like my presence in the war with the Italians and it occurred to me to take advantage of her presence, so I took her initiative:



P. 111

Can I drink wine with food?

- Only if the doctor allows it.
- So I can't have it until he comes?!
- Of course, I can't. [...]

I called for the guard and asked him in Italian to bring me a bottle of whiskey, two bottles of wine, and evening newspapers, and he returned shortly after, wrapping the three bottles in newspapers, so I asked him to remove their stoppers and put them under the bed. Then he was left alone, so I drank some wine and began to read in the newspapers: the news of the front and the list of names of the dead officers and the decorations they received, after their death, of course,

(Some text was abridged in the TT)

P. 112

Then I stretched out my hand down, took the bottle of whiskey, put it on my chest and took a drink after a drink, and while I was doing that I watched the darkness crawl into the city, the swallow moving between the roofs. Then Miss Kaj came with a cup with an egg in her hand, and I lowered the bottle of whiskey to the other side of the bed.

- Miss Kamen has poured you some beer here. Don't be rude to her anymore. She's not a girl, the hospital has a big responsibility associated with her, and as you can see, Mrs. Walker is an old woman who can't help her.

- Indeed, Miss Kamen is a good girl, thank her very much in my name.

- I'll delay your dinner.

- As you want, I'm not hungry.

When she brought the dinner dish, I hurriedly devoured it and lay asleep, and before I closed my eyes, I noticed the many lights of exploration roaming the atmosphere of the city, and then I fell asleep in a heavy sleep, from which I did not wake up until the dawn made its way, sweat pouring from all parts of my body, so I went back to sleep again.

End of the chapter

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 15 / pp. 90 – 91</p> <p>‘But I can’t wait six months.’</p> <p>The doctor spread his delicate fingers on the cap he held and smiled. ‘You are in such a hurry to get back to the front?’</p> <p>‘Why not?’</p> <p>‘It is very beautiful,’ he said. You are a noble young man.’ He stooped over and kissed me very delicately on the forehead. ‘I will send for Valentini. Do not worry and excite yourself, Be a good boy.’</p> <p>‘Will you have a <b>drink</b>?’ I asked.</p> <p>‘No thank you. I never <b>drink alcohol</b>?’</p> <p>‘Just have one.’ I rang for the porter to bring <b>glasses</b>.</p> <p>‘No. No thank you. They are waiting for me.’</p> <p>‘Good-by,’ I said.</p> <p>‘Good-by.’</p> <p>Two hours later Dr Valentini came into the room. He was in a great hurry and the points of his mustache stood straight up. He was a major, his face was tanned and he laughed all the time.</p> <p>‘How did you do it, this rotten thing?’ he asked. ‘Let me see the plates. Yes. Yes. That’s it. You look healthy as a goat. Who’s the pretty girl? Is she your girl? I thought so. Isn’t this a bloody war? How does that feel? You are a fine boy. I’ll make you better than new. Does that hurt? You bet it hurts. How they love to hurt you, these doctors. What have they done for you so far? Can’t that girl talk Italian? She should learn. What a lovely girl. I could teach her. I will be a patient here myself. No, but I will do all your maternity work free. Does she understand that? She will make you a fine boy. A fine blonde like she is. That’s fine. That’s all right. What a lovely girl. Ask her if she <b>eats supper with me</b>. No I won’t take her away from you. Thank you. Thank you very much, Miss. That’s all.’</p> <p>‘That’s all I want to know.’ He patted me on the shoulder.</p> <p>‘Leave the dressings off.’</p> <p>Will you have a <b>drink</b>, Dr Valentini?’</p> <p>‘A <b>drink</b>? Certainly. I will have ten <b>drinks</b>. Where are they?’</p> <p>‘In the armoire. Miss Barkley will get the <b>bottle</b>’</p> <p>‘Cheery oh. Cheery oh to you, Miss. What a lovely girl. Will bring you better <b>cognac</b> than that.’ He wiped his mustache.</p>
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	<p>'When do you think it can be operated on?'</p> <p>'To-morrow morning. Not before. Your stomach must be emptied. You must be washed out. I will see the old lady downstairs and leave instructions. Good-by. I see you tomorrow. I'll bring you <b>better cognac</b> than that. You are very comfortable here. Good-by. Until to-morrow. Get a good sleep. I'll see you early.' He waved from the doorway, his mustaches went straight up, his brown face was smiling. There was a star in a box on his sleeve because he was a major.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>pp. 143 - 144</p> <p>"ولكني لا أستطيع الانتظار ستة أشهر".</p> <p>فرجع قبعته بأنامله الدقيقة وابتسم، ثم قال:</p> <p>أمشوق أنت إلى العودة إلى جبهة القتال؟".</p> <p>"ولم لا؟".</p> <p>"إنه لجميل جدا أن تقول ذلك. إنك شاب نبيل". [...] "هل لك في <b>كأس</b> من الشراب؟".</p> <p>"كلا فأنا لا أتذوق الخمر إطلاقا".</p> <p>"<b>كأسا</b> واحدة فقط". ثم قرعت الجرس للحارس لكي يحضر <b>الأفداج</b>.</p> <p>"كلا. كلا، أشكرك. إنهما في انتظاري". [...]</p> <p>p. 144</p> <p>حقا إنها فتاة رائعة الجمال. سلها عما إذا كانت <b>تتناول طعام العشاء</b> معي، ولكن لا، لن آخذها بعيدا عنك. [...] فقلت له:</p> <p>"هل لك أن <b>تتناول معي كأسا</b> من الشراب أيها الطبيب فالانتيني؟".</p> <p>"<b>كأس؟</b> بكل تأكيد. <b>سأتناول</b> عشر <b>أكؤس</b>. أين هي؟".</p> <p>"في الخزانة. ستحضر الأنسة باركلي <b>الزجاجة</b>".</p> <p>"<b>لنشرب نخبك</b> يا أنسة. كم هي فاتنة". ثم جفف شاربه وقال:</p> <p>سأحضر لك <b>شرابا</b> أفخر من هذا".</p> <p>"متى تظن أنه من المستطاع إجراء الجراحة لي؟".</p> <p>"غدا صباحا. لن تجري قبل ذلك. يجب أن تكون أمعاؤك خاوية وأن تغتسل. سأنزل الآن إلى تلك السيدة العجوز وأعطيها تعليماتي. وداعا. سأراك غدا، وسأحضر لك <b>شرابا أفخر من هذا</b>. [...]"</p>
<p>Back translation</p>	<p>P. 143</p> <p>"But I can't wait six months."</p> <p>He lifted his hat with his delicate fingers, smiled, and then said:</p> <p>Are you eager to return to the battlefield?"</p> <p>"And why not?"</p> <p>"It's so nice to say that. You are a noble young man." [...] "Would you like a glass of <b>drink?</b>"</p>

	<p>“No, I don’t taste wine at all.”</p> <p>“Just one glass.” Then I rang the bell for the guard to bring the cups.</p> <p>“Nope. No, thank you. They’re waiting for me.” [...]</p> <p>P. 144</p> <p>Truly she is a beautiful girl. Ask her if she can have dinner food with me, but no, I won’t take her away from you. [...] I said to him:</p> <p>“Can you have a glass of drink with me, Dr. Valentini?”</p> <p>“A glass? Yes, sure. I’ll have ten glasses.</p> <p>Where are they?”</p> <p>“In the closet. Miss Barkley will bring the bottle.”</p> <p>“Let’s drink to you, Miss. How glamorous.” Then he dried his mustache and said:</p> <p>I’ll get you a drink that’s more luxurious than this.”</p> <p>“When do you think I can be operated on?”</p> <p>“Tomorrow morning. It won’t take place before that. Your intestines should be empty, and you should bathe. I will now go down to that old lady and give her my instructions. Goodbye. I’ll see you tomorrow, and I’ll get you a drink that’s more luxurious than this.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 124</p> <p>أنت تعرف يا دكتور أنه لا يمكنني الانتظار ستة شهور.</p> <p>- بالتأكيد.. ورفع يده يريد ارتداء قبعته.. هل أنت مشتاق إلى هذا الحد، للعودة إلى القتال؟</p> <p>- بالتأكيد ولم لا.</p> <p>- إنك فتى مدهش حقا من أصل نبيل! ثم خطا مقتربا مني وانحنى وقبلني في جيبني:</p> <p>p. 125</p> <p>- سأتصل بفالنطيني فورا لا تقلق وتضايق نفسك.. سأذهب لاستدعائه في الحال.</p> <p>- ألا تأخذ كأسا من الويسكي؟!</p> <p>- لا شكرا فأنا لا أحتسي الكحول أبدا.</p> <p>- فقط أريد كأسا واحدا.. وقرعت الجرس أريد الحاجب لإحضار الأكواب، ولكنه كرر:</p> <p>لا.. أشكرك. إنهم ينتظرونني.. وداعا وداعا.</p> <p>بعد ساعتين حضر الدكتور فالنطيني، [...]</p> <p>يظهر أن فتاتك لا تتكلم الإيطالية؟</p> <p>.. ولكن ينبغي أن تتعلمها.. حقا إنها جذابة أنا مستعد لتعليمها.. ومستعد أن أكون مريضا هنا.. في الغرفة.. لا.. بل أقوم بكل ما يلزمك مجانا.. هل فهمت؟ والله لنتجبن لك صيبا مدهشا.. أشقر جذابا مثلها.. كم هي فاتنة! حلوة كما يجب. سلها إذا كانت ترضى بتناول الغداء معي.. لا لا..</p> <p>p. 126</p> <p>لن أخذها بعيدا عنك، أشكرك، أشكرك كثيرا يا أنسة.. يكفي – يكفي، هذا كل ما في الأمر. هذا كل ما أريد معرفته..</p>

	<p>وربت على كفتي.. ابق بلا أربطة.</p> <p>-هل تأخذ كأسا دكتور فالنتيني؟</p> <p>- كأس ويسكي؟ بالتأكيد بالتأكيد! وعشرة كؤوس! أين هو؟</p> <p>- في الخزانة.. الأنسة باركلي ستحضر القارورة.</p> <p>نخبك، نخبك أيتها الأنسة، إنك صبية رائعة جدا.. سأحضر لك مشروبا أفخر من هذا، ومسح شاربه.</p> <p>- متى يمكن إجراء العملية حسب اعتقادك؟</p> <p>- غدا صباحا، لست أظن أن بالإمكان إجراؤها قبل ذلك الوقت. يجب أن تكون معدتك فارغة، وجسدك نظيف تماما، سأقابل السيدة العجوز على كل حال، وأعطيتها تعليماتي، وداعا، غدا سأراك، وسأحضر لك ويسكي من نوع فاخر، أنت مرتاح هنا؟.. حتى صباح غدا حاول أن تنام جيدا.. إلى اللقاء غدا صباحا.</p> <p>وغادر الغرفة وشارباه بتقدمانه منتصبين.. ووجهه الأصفر الشاحب تملؤه الابتسامة التي لا تفارقه، وعلى كتفه تلمع النجمة الفضية مشيرة إلى رتبته الرفيعة..</p>
Back translation	<p>P. 124</p> <p>You know, doctor, I can't wait six months.</p> <p>- Sure thing. And he raised his hand to put on his hat. Are you so looking forward, to get back into the fight?</p> <p>- Definitely, and why not.</p> <p>- You are a truly amazing boy of noble origin! Then he stepped closer to me, bent down and kissed me in the forehead:</p> <p>P. 125</p> <p>- I'll call Valentini immediately. Don't worry and bother yourself. I'll call for him right away.</p> <p>- Don't you take a glass of whiskey?!</p> <p>- No thanks, I never drink alcohol.</p> <p>- I just want one glass. I rang the bell I want the guard to get the cups, but he repeated: No.. Thank you. They're waiting for me. Goodbye, goodbye.</p> <p>Two hours later, Dr. Valentini came, [...]</p> <p>It shows that your girl does not speak Italian?</p> <p>.. But you should learn it. It's really attractive and I'm ready to teach her. And I'm ready to be sick here. In the room. No.. I do whatever you need for free. Do you understand? By God, may you bear you an amazing boy. blond and attractive like her. How babe! Sweet as she should be. Ask her if she could have lunch with me. No, no.</p> <p>P. 126</p> <p>I'm not going to take it away from you, thank you, thank you so much, Miss. Enough – enough, that's all. That's all I want to know.</p> <p>And he patted me on the shoulder. Stay bandages.</p> <p>- Would you take a glass, Dr. Valentini?</p>

- A whiskey glass? Sure, sure! And ten glasses! Where is it?

- In the closet. Miss Barclay will bring the vial.

Here's to you, to you, Miss, you are a very wonderful girl. I'll get you a drink that's more luxurious than this and wipe his mustache.

- When do you think the operation can be performed?

- Tomorrow morning, I don't think it can be done before that time. Your stomach must be empty, your body completely clean, I will meet the old lady anyway, give her my instructions, goodbye, tomorrow I will see you, and I will bring you a luxurious whiskey, you are comfortable here?. Until tomorrow morning try to sleep well. See you tomorrow morning.

He left the room with his mustache advancing upright. His pale-yellow face is filled with a smile that never leaves him, and on his shoulder shines a silver star, indicating his high rank.

<p>T Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 16 / pp. 92 – 93</p> <p>That night a bat flew into the room through the open door that led on to the balcony and through which we watched the night over the roofs of the town. It was dark in our room except for the small light of the night over the town and the bat was not frightened but hunted in the room as though he had been outside. We lay and watched him and I do not think he saw us because we lay so still. After he went out we saw a searchlight come on and watched the beam move across the sky and then go off and it was dark again. A breeze came in the night and we heard the men of the anti-aircraft gun on the next roof talking. It was cool and they were putting on their capes. I worried in the night about some one coming up but Catherine said they were all asleep. Once in the night we went to sleep and when I woke she was not there but I heard her coming along the hall and the door opened and she came back to the bed and said it was all right she had been downstairs and they were all asleep. She had been outside Miss Van Campen's door and heard her breathing in her sleep. She brought <b>crackers</b> and we <b>ate them</b> and <b>drank</b> some <b>vermouth</b>. We were very <b>hungry</b> but she said that would all have to be gotten out of me in the morning. I went to sleep again in the morning when it was light and when I was awake I found she was gone again. She came in looking fresh and lovely and sat on the bed and the sun rose while I had the thermometer in my mouth and we smelled the dew on the roofs and then the <b>coffee</b> of the men at the gun on the next roof. 'I wish we could go for a walk, Catherine said. I'd wheel you if we had a chair.'</p> <p>'How would I get into the chair?'</p> <p>'We'd do it.'</p> <p>'We could go out to the park and have <b>breakfast</b> outdoors.'</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 145</p> <p>تسلل خفاش إلى الغرفة من الباب المفتوح الموصل إلى الشرفة في تلك الليلة، [...] أحضرت كاترين معها <b>خبزا مقددا</b>، <b>فالتهمناه</b> و <b>شربنا معه خمرا</b>. كان الجوع يلدغنا، ولم تدعني <b>أفرط</b> في الطعام قائلة إنني سأفرغ في الغد كل ما احتواه جوفي. وفي الصباح، غلبني النعاس فنمت عند مشرق الشمس، وعندما استيقظت وجدت أنها قد ذهبت مرة أخرى، ولما عادت بدت منتعشة فائتة، وجلست على الفراش بينما أخذت الشمس تصعد، ثم وضعت مقياس الحرارة ونحن نتنسم رائحة الندى الذي تساقط على أسطح الدور، ورائحة <b>القهوة</b> التي كان رجال المدفعية يحتسونها فوق المنزل المجاور. قالت كاترين:</p> <p>"ليتنا نستطيع أن نترى قليلا في الحديقة.</p> <p>p. 146</p> <p>سأضعك في عربة صغيرة وأدفعك، ذلك لو استطعنا أن نحصل على هذه العربة".</p> <p>"وكيف السبيل إلى الجلوس فيها؟".</p> <p>"سنعمل على ذلك".</p> <p>"سنذهب إذا إلى الحديقة، ونتناول <b>طعام الإفطار</b> في الخلاء".</p>
<p>Back translation</p>	<p>P. 145</p>

	<p>A bat crept into the room through the open door leading to the balcony that night, [...] Catherine brought <b>jerked bread</b>, so <b>we devoured it</b> and <b>drank wine with it</b>. Hunger was biting us, and she wouldn't let me <b>overeat</b>, saying that tomorrow I would empty everything in my gut. In the morning, I fell asleep and slept at the rising sun, and when I woke up I found that she had gone again, and when she came back she looked fresh and luscious, and I sat on the bed while the sun began to rise, and then I put on the thermometer while <b>we breathed gently</b> the smell of the dew that fell on the roofs of the floor and <b>the smell of the coffee</b> that the artillery men were <b>sipping</b> on the house next door. Catherine said:</p> <p>"I wish we could exercise a little in the park.</p> <p>P. 146</p> <p>I'll put you in a little cart and push you, if we can get this cart."</p> <p>"And how to sit in it?"</p> <p>"We'll work on it."</p> <p>"So we'll go to the park and <b>have breakfast outdoors</b>."</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 127</p> <p>تلك الليلة، دخل غرفتي، من الشرفة المفتوحة، خفاش صغير ولم يخرج منها، كانت الغرفة مظلمة، [...] كنت قلقا أخشى صعود أحد إلى الغرفة ولكن كاترين أكدت لي أن الجميع نيام، على أنه حدث بعد أن أغفينا معا، أن أفقت فجأة، فلم أجدّها بجانبني، ثم سمعت الباب يفتح بطيئا، ولمحتها تسترق الخطى للوصول إلى مكانها، وعندما أحست أنني يقظا قالت: إنها نزلت إلى الطابق السفلي فرأت كل شيء على ما يرام، وأنها وقفت أمام غرفة الأنسة كامين فسمعت شخيرها المتقطع، وعندئذ أحضرت كمية من اللوز وعادت على مهل.</p> <p>التهمنا حبات اللوز، وجرعنا كل ما في <b>قارورة الويسكي</b>، كنت جائعا جدا ولكنها منعتني من <b>الإفراط</b> قائلة إن كل ما <b>سأكله</b> سيُشاهد في معدتي صباحا، في أثناء العملية، ولذلك عدت إلى الإغراق في النوم،</p> <p>p. 128</p> <p>وعندما استيقظت ثانية كان ضوء الشمس ساطعا، فلم أجدّها بجانبني، ولكنها دخلت بعد قليل وقد بدت أكثر روعة وجمالا منها في الليل.</p> <p>جلست على طرف السرير ثم وضعت ميزان الحرارة في فمي، بينما الشمس ترتفع نحو كبد السماء وطر قطرات الندى يملأ الجو، تشوبها رائحة <b>القهوة</b>، <b>فانحة</b> من <b>أكواب</b> رجال المدفعية على السطح المجاور.</p> <p>- آه لو نستطيع الذهاب في نزهة قصيرة.. الآن وتنهدت.</p> <p>- إني مستعدة لدفعك في عربة، لو كان ذلك ممكنا.</p> <p>- وكيف سأجلس في العربة؟</p> <p>- نتدبر الأمر معا على كل حال.</p> <p>نستطيع الذهاب إلى الحديقة، و<b>نتناول فطورنا</b> في العراء.</p> <p>.</p>



Back translation	<p>P. 127</p> <p>That night, a little bat entered my room, from the open balcony, and did not go out, the room was dark, [...]</p> <p>I was worried and afraid that someone would go up into the room, but Catherine assured me that everyone was sleeping, but it happened that after we fell asleep together, I suddenly woke up, and I did not find her next to me, then I heard the door open slowly, and I saw her walking to reach her place, and when she felt that I was awake, she said: She went downstairs and saw everything was fine, and that she stood in front of Miss Kamen's room and heard her intermittent snoring, and then she brought an amount of almonds and returned slowly.</p> <p>We devoured the almond seeds, and we gulped everything in the bottle of whiskey, I was very hungry, but she prevented me from overdoing it, saying that everything I would eat would be seen in my stomach in the morning, during the operation, so I went back to falling asleep.</p>
	<p>P. 128</p> <p>When I woke up again, the sunlight was shining, so I couldn't find her by my side, but she came in a little later looking more beautiful than at night.</p> <p>I sat on the edge of the bed and then put the thermometer in my mouth, as the sun rose towards the liver of the sky and the fragrance of dew drops filled the air, tinged with the coffee, smelled from the cups of the artillery men on the roof next door.</p> <ul style="list-style-type: none"> <li>- Oh, if only we could go for a short walk. Now she sighed.</li> <li>- I'm willing to push you in a cart, if possible.</li> <li>- And how am I going to sit in the cart?</li> <li>- We manage it together anyway.</li> </ul> <p>We can go to the park and have our breakfast outdoors.</p>

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 17 / P. 99</p> <p>Miss Gage looked at me.</p> <p>'I'm a friend of yours,' she said. 'You don't have to talk to me like that.'</p> <p>'What do you mean?'</p> <p>'Don't be silly. Was that all you wanted?'</p> <p>'Do you want a <b>vermouth</b>?'</p> <p>'All right. Then I have to go.' She got out the <b>bottle</b> from the armoire and brought <b>a glass</b>.</p> <p>'You take <b>the glass</b>,' I said. 'I'll <b>drink out of the bottle</b>.'</p> <p>'Here's to you,' said Miss Gage. [...]</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 155</p> <p>فنظرت إلي وقالت:</p> <p>"إني صديقة لك، ولا يليق بك أن تحدثني بهذا الأسلوب".</p> <p>"ماذا تعنين؟"</p> <p>"لا تكن أبله. وهل هذا هو كل ما طلبتني من أجله؟".</p> <p>"ألا ترغبين في كأس من الشراب؟".</p> <p>"لا بأس ثم أنصرف بعد ذلك".</p> <p>فأحضرت زجاجة الشراب من الخزانة وكأسا. فقلت لها:</p> <p>"اشربي من الكأس، أما أنا فسأشرب من الزجاجة".</p> <p>كلا إن الكأس لك".</p>
<p>Back translation</p>	<p>P. 155</p> <p>She looked at me and said:</p> <p>"I'm a friend of yours, and it's not appropriate for you to talk to me like that."</p> <p>"What do you mean?"</p> <p>"Don't be an idiot. Is that all you asked me for?"</p> <p>"Don't you want a glass of drink?"</p> <p>"It's okay, and then I leave."</p> <p>So, she brought the bottle of drink from the closet and a glass.</p> <p>I said to her: "Drink from the glass, but I will drink from the bottle."</p> <p>No, the glass is yours."</p>

<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 136</p> <p>فنظرت في عيني: -إني صديقتك، فلست بحاجة لتحدثني بهذه الطريقة. - ماذا تقصدين؟ - لا تدعي الغباء! - هل تريدين ويسكي؟ - طبعاً، ثم بعد ذلك علي أنصرف. وأخرجت القارورة من الخزانة، جالبة الكأس معها، فبادرتها: اشربي من الكأس وسأحتسي أنا من فوهة القارورة. -لا تأخذ الكأس لك.</p>
<p>Back translation</p>	<p>P. 136</p> <p>And she looked into my eyes:</p> <ul style="list-style-type: none"> <li>- I'm your friend. You don't need to talk to me like that.</li> <li>- What do you mean?</li> <li>- Don't pretend stupidity!</li> <li>- Do you want whiskey?</li> <li>- Of course, and then I have to leave.</li> </ul> <p>She took the vial out of the cupboard, brought the glass, and took the initiative:</p> <p>Drink from the glass, and I will drink from the mouth of the bottle.</p> <p>-No, take the glass for yourself.</p>

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 18 / pp. 101 – 102</p> <p>We had a lovely time that summer. When I could go out we rode in a carriage in the park. I remember the carriage, the horse going slowly, and up ahead the back of the driver with his varnished high hat, and Catherine Barkley sitting beside me. If we let our hands touch, just the side of my hand touching hers, we were excited. Afterward when I could get around on crutches we went to dinner at Biffi's or the Gran Italia and sat at the tables outside on the floor of the galleria. The waiters came in and out and there were people going by and candles with shades on the tablecloths and after we decided that we liked the Gran Italia best, George, the head-waiter, saved us a table. He was a fine waiter and we let him order the meal while we looked at the people, and the great galleria in the dusk, and each other. We drank dry white capri iced in a bucket; although we tried many of the other wines, fresa, barbera and the sweet</p>
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	<p>white wines. They had no wine waiters because of the war and George would smile ashamedly when I asked about wines like fresa.</p> <p>'If you imagine a country that makes a wine because it tastes like strawberries,' he said.</p> <p>'Why shouldn't it?' Catherine asked. 'It sounds splendid.'</p> <p>'You try it, lady,' said George, 'if you want to. But let me bring a little bottle of margaux for the Tenente'</p> <p>'I'll try it too, George.'</p> <p>'Sir, I can't recommend you to. It doesn't even taste like strawberries.'</p> <p>'It might,' said Catherine. 'It would be wonderful if it did.'</p> <p>'I'll bring it,' said George, 'and when the lady is satisfied I'll take it away.'</p> <p>It was not much of a wine. As he said, it did not even taste like strawberries. We went back to capri. One evening I was short of money and George loaned me a hundred lire. 'That's all right, Tenente,' he said. 'I know how it is. I know how a man gets short. If you or the lady need money I've always got money.'</p> <p>After dinner we walked through the galleria, past the other restaurants and the shops with their steel shutters down, and stopped at the little place where they sold strawberries; ham and lettuce sandwiches and anchovy sandwiches made of very tiny brown glazed rolls and only about as long as your finger. They were to eat in the night when we were hungry. Then we got into an open carriage outside the galleria in front of the cathedral and rode to the hospital. At the door of the hospital the porter came out to help with the crutches. I paid the driver, and then we rode upstairs in the elevator.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 157</p> <p>سلخنا صيفا ممتعا، فكنت إذا ما استطعت مغادرة المستشفى فإننا نستقل عربة ومنتزه في الحديقة. [...] وبعد ذلك عندما استطعت أن أتجول على عكازين، كنا نذهب إلى تناول العشاء في مطعم "بيفي" أو "گران إيطاليا"، ونجلس على الموائد التي صفت خارجه على إفريز الممر. والخدم في حركة دائبة، يدخلون ويخرجون، والقوم يسرون بجوار الشموع التي تتراقص ظلها على فراش الموائد. ثم استقر قرارنا على اختيار "گران إيطاليا" لأن "جورج" رئيس الخدم قد احتجز لنا مائدة خاصة، وكان رجلا رقيقا تركنا له أمر اختيار طعامنا، ونحن جالسان في الغسق نرقب القوم والممر الهائل حيننا. وينظر كل منا إلى صاحبه حيننا آخر، ثم شربنا خمرا مثلجا من زجاجة موضوعة في دلو بعد أن تذوقنا أنواعا أخرى من الشراب. لم يكن عندهم عامل خاص بالحانة، لأن الحرب قد استوعبت الرجال، وكان جورج يبتسم في خجل عندما أطلب نوعا من الشراب ولا نجده، ويقول:</p> <p>"لو تتصور أن دولة تصنع نوعا من الخمر لأن مذاقه كمذاق التوت!"</p> <p>فقال كثرين بصوت جميل:</p> <p>"ولم لا؟"</p> <p>"حاولي أن تذوقيه أنت يا سيدتي إذا شئت، وأما الملازم فاسمحي له بأن أقدم له نوعا آخر".</p> <p>فقلت:</p>

	<p>"سأنتوقه أيضا". فقال جورج:</p> <p>p. 158</p> <p>"إني لا أنصح بتناوله فإن مذاقه ليس كالتوت". فقالت كاثرين:</p> <p>"ربما كان كذلك، وفي هذه الحالة سيكون رائعا". فقال جورج:</p> <p>"سأحضره، وعندما تقتنع السيدة فسأخذه". وعندما أتى به، لم يكن خمرا، ولا مذاقه كالتوت، فعدنا إلى شربنا الأول. وفي إحدى الليالي نفذت مني نقودي فطلبت من "جورج" أن يقرضني مائة ليرة، فأعطاني إياها قائلا:</p> <p>"حسنا أيها الملازم، إني أقدر هذه الظروف، وأعرف أن كل إنسان عرضة لأن يقع في هذا المأزق. إذ أحسست أنت أو السيدة بضيق مالي فأني دائما أحتفظ بشيء من النقود".</p> <p>وبعد أن تناولنا عشاءنا، سرنا في الممر بجوار المطاعم الأخرى، والحوانيت قد أغلقت أبوابها المصنوعة من الصلب، ثم وقفنا عند مقصف صغير لبيع الشطائر المحشوة بقطع من اللحم رقيقة مستديرة في حجم الأصبع، ولحم الخنزير والخس. كنا نخرج على هذا المكان أحيانا في المساء لتناول شينا منها إذا عضنا الجوع. وبعد أن خرجنا من الممر، ألفينا عربة غير مغطاة أمام الكاتدرائية، فركبناها عاندين إلى المستشفى، وعندما بلغنا بابها، أقبل الحارس يعاونني على النزول ثم تقدمت الحوزي أجره.</p>
<p>Back translation</p>	<p>P. 157</p> <p>We had a fun summer, so if I could leave the hospital, we would take a cart and go for a walk in the park. [...] And then when I become able to walk around using crutches, we would go to have dinner at "Bifi" or "Gran Italia", sitting at the tables lined up outside on the cornice of the aisle. The servants are in constant motion, entering and leaving, and the people walk by the candles whose shadows dance on the table bed. Then we settled in our decision on choosing "Gran Italia" because "George" the chief-servant had booked a private table for us, and he was a gentle man to whom we let him choose the food for us, and as we sit in the dusk, watching the people and the immense passage of our neighborhood. Sometimes we looked at each other, and then we drank iced wine from a bottle in a bucket after tasting other drinks.</p> <p>They didn't have a bar worker, because the war had absorbed the men, and George smiled shyly when I ordered a type of drink and he couldn't find it, and said:</p> <p>"If you imagine that a country makes a type of wines because it tastes like berries!"</p> <p>Catherine said in a beautiful voice:</p> <p>"And why not?"</p> <p>"Try to taste it, madam, if you like, and as for the lieutenant, let me offer him another type."</p> <p>I said:</p>

	<p>"I'll taste it too.</p> <p>George said:</p> <p>P. 158</p> <p>"I don't recommend having it, it doesn't taste like berries."</p> <p>Catherine said:</p> <p>"Maybe it was, and in that case it would be great."</p> <p>George said:</p> <p>"I'll get it, and when the lady is convinced, I'll take it."</p> <p>When he brought it, it wasn't wine, nor did it taste like berries, so we went back to our first drink. One night I ran out of money and asked George to lend me a hundred Lire, and he gave it to me, saying:</p> <p>"Well, Lieutenant, I appreciate these circumstances, and I know that every human being is prone to fall into this predicament. If you or the lady feel financially tight, I always keep some money."</p> <p>After we had dinner, we walked down the aisle next to the other restaurants, the shops had their steel doors closed, and then we stopped at a small canteen selling sandwiches stuffed with thin, finger-sized pieces of meat, pig's meat, and lettuce. Sometimes we would limp around this place in the evening to eat something if we were bitten by hunger. After we got out of the corridor, we came across an uncovered vehicle in front of the cathedral, so we got into it and went back to the hospital, and when we reached its door, the guard came to help me get down, and then I paid the coachman.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 139</p> <p>مضى علينا صيف ذلك العام أجمل ما تكون الأيام. اشتدت قواي وصار بوسعي مغادرة السرير، [...] وفيما بعد، أصبح بوسعي المشي، معتمدا على العكاز، وصرنا نذهب لتناول العشاء في صالة بافي أو كراند إيطالي، ونجلس إلى الطاولة في الحديقة الواسعة، والخدم من حولنا يروحون ويجيبون، والناس قد اصطحب كل صديقته أو عائلته، وعلى المناضد، فوق الأغطية البيضاء النظيفة المتدللية جوانبها، تشع أنوار مصابيح ذات ظلال ساحرة.</p> <p>ويعد أن وثقنا من كون صالة كراند إيطالي هي الفضلى، طلبنا إلى جورج رئيس الخدم، أن يحجز لنا مسبقا، عند كل مساء، المنضدة التي اخترنا الجلوس إليها.</p> <p>كان جورج شابا أنيقا، نقي السريرة، نظيف اللسان، فتركناه ينتقي لنا صنوف الطعام والشراب، بعد أن كنا قد تذوقناها جميعا، وحدث مرة أن نفذت مني النقود، فأقرضني مئة لير قائلا:</p> <p>- لا بأس عليك أيها اللبوتتان.. ليس هذا أمرا مستغربا. فكثيرا ما تنفد الدراهم من زبائننا، وأقرضهم ما يشاؤون.</p> <p>p. 140</p> <p>وعلى كل حال، في أي وقت تحتاج فيه إلى النقود أنت أو السيدة، فلا تحجما أبدا عن الطلب مني، إنني أحمل دائما نقودا كثيرة.</p>

	<p>بعد العشاء، كنا نمشي على رصيف الشارع، متأملين زبائن الصالات الأخرى، وواجهات المحلات الكبيرة. وأحيانا نتوقف عند بائعي السندويش، نلتهم بعضها، وأخيرا نستقل عربة من نهاية الشارع مقابل الكاتدرائية، فتوصلنا إلى المستشفى، وهناك عند المدخل يسرع الحاجب ليساعدني على النزول ثم انقد السائق ونتجه كلانا إلى المصعد.</p>
<p>Back translation</p>	<p>P. 139</p> <p>The summer that year was the most beautiful of days. I got stronger and I could get out of bed, [...]</p> <p>Later, I could walk, relying on crutches, and we went to dinner in the Buffy lounge or Grand Italia lounge, and sat at the table in the vast garden, the servants around us came back and forth, people went with their girlfriends or families, and sat on the tables, on the clean white sheets hanging from their sides, the lights of lamps of charming shades radiated.</p> <p>Having confirmed that the Grand Italia Lounge is the best, We asked George, the chief-servant, to book us in advance, every evening, the table we had chosen to sit in.</p> <p>George was an elegant young man, with pure soul, clean tongue, so we let him pick for us the types of food and drink, after we had tasted them all, and it happened once that I ran out of money, so he lent me a hundred lire, saying:</p> <p>- It's ok for you, Lieutenant. This is normal. Our customers often run out of dirhams, and I lend them whatever they want.</p> <p>(Some text was abridged in the TT)</p> <p>P. 140</p> <p>In any case, any time you or the lady need money, never be shy and just ask me, I always carry a lot of money. After dinner, we walked down the sidewalk, looking at the customers in other lounges and large storefronts.</p> <p>Sometimes we stop at the sandwich vendors, devouring some of them, and finally we take a car from the end of the street opposite the cathedral, and we get to the hospital, and there at the entrance the guard speeds up to help me get off, then I pay the driver and we both head to the elevator.</p>

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 19 / P. 108</p> <p>'I'm coming up to the hospital to see you,' Mrs Meyers said. 'I have some things for my boys. You're all my boys. You certainly are my dear boys.'</p> <p>'They'll be glad to see you.'</p> <p>'Those dear boys. You too. You're one of my boys.'</p>
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	<p>'I have to get back,' I said.</p> <p>'You give my love to all those dear boys. I've got lots of things to bring. I've some <b>fine marsala</b> and <b>cakes</b>.'</p> <p>'Good-by,' I said. They'll be awfully glad to see you.'</p> <p>'Good-by,' said Meyers. You come around to the galleria. You know where my <b>table</b> is. We're all there every afternoon: I went on up the street. I wanted to buy something at <b>the Cova</b> to take to Catherine. Inside, at <b>the Cova</b>, I bought <b>a box of chocolate</b> and while the girl wrapped it up I walked over to <b>the bar</b>. There were a couple of British and some aviators. I had a <b>martini</b> alone, paid for it, picked up <b>the box of chocolate</b> at the outside counter and walked on home toward the hospital. Outside the <b>little bar</b> up the street from the Scala there were some people I knew, a vice-consul, two fellows who studied singing, and Ettore Moretti, an Italian from San Francisco who was in the Italian army. <b>I had a drink</b> with them. One of the singers was named Ralph Simmons, and he was singing under the name of Enrico DelCredo. I never knew how well he could sing but he was always on the point of something very big happening. He was fat and looked shopworn around the nose and mouth as though he had hayfever. He had come back from singing in Piacenza. He had sung Tosca and it had been wonderful.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 165</p> <p>وقالت السيدة مايرز:</p> <p>"سأتي إلى المستشفى لأرى أبنائي المرضى. لقد ابتعت لكم بعض الهدايا، كلكم أبنائي. لا شك في أنكم جميعاً أبنائي الأعمام".</p> <p>"إن رؤياك تبعث في نفوسهم المسرة".</p> <p>"هؤلاء أبنائي الأعمام، وأنت أيضاً واحد منهم".</p> <p>"لا بد لي أن أعود".</p> <p>"أرجو أن تحمل حبي لهؤلاء الأبناء الأعمام، لقد أعددت لهم أشياء كثيرة وسأحضرها لهم، إنها حلوى وفطائر فاخرة".</p> <p>فقلت لهما:</p> <p>"إلى الملتقى، سيسرهم كثيراً أن يروك". وقال السيد مايرز:</p> <p>"إلى الملتقى، ولتأت إلينا في ممر المطعم. إنك تعرف مكان <b>مانديتي</b>. نحن نكون هناك كل يوم قبل الغروب".</p> <p>حييتهما ثم انصرفت، وفي طريقي إلى المستشفى أردت أن أبتاع شيئاً لكثيرين، فخرجت على "الكوفا" وطلبت <b>صندوقاً من الحلوى</b>، وفيما كانت البائعة تعدها اتجهت ناحية <b>الحانة</b>، فرأيت اثنين من الجنود البريطانيين وبعض البحارة. تناولت <b>قدحاً من الشراب</b> وحدي، ودفعت ثمنه، ثم أخذت <b>لقافة الحلوى</b> وانصرفت. وفي خارج <b>الحانة الصغيرة</b>، قابلت عند "الإسكالا" بعض أناس كنت أعرفهم، أحدهم نائب قنصل،</p> <p>p. 166</p> <p>وإثنان يتعلمان فن الغناء و"إيتوري موريتي" وهو إيطالي من "سان فرانسيسكو" أتى لينضم إلى صفوف الجيش الإيطالي، <b>فتناولت معهم قدحاً من الشراب</b>. كان أحد اللذين يتعلمان الغناء يدعى "الف سيمونز" [...]</p>



<p style="text-align: center;">Back translation</p>	<p>P. 165</p> <p>Mrs. Myers said:</p> <p>“I will come to the hospital to see my sick children. I have bought you some gifts, all of you are my children. There is no doubt that you are all my dear children.”</p> <p>“Your vision brings joy to them.”</p> <p>“These are my dear sons, and you are also one of them.”</p> <p>“I have to go back.”</p> <p>“Please carry my love for all these dear children, I have prepared many things for them, and I will bring them to them, they are <b>sweets</b> and <b>luxurious pies</b>.”</p> <p>I said to them:</p> <p>“To the Meeting, they will be very happy to see you.” Mr. Myers said:</p> <p>“to the forum, and come to us in the aisle of the restaurant. You know where my table is. We are there every day before sunset.”</p> <p>I greeted them and then left, and on my way to the hospital I wanted to buy something for Catherine, so I went to the “Kufa” and asked for <b>a box of dessert</b>, and as the vendor was preparing it, I went towards <b>the bar</b>, and I saw two British soldiers and some sailors. <b>I had a cup of drink alone</b>, paid for it, then took <b>a roll of dessert</b> and left. And outside <b>the little bar</b>,</p> <p>P. 166</p> <p>At Escala I met some people I knew, one of them was a vice-consul, and the other two are learning the art of singing and Ettore Moretti, an Italian from San Francisco, who came to join the Italian army, I <b>had a cup of drink</b> with them. One of those learning to sing was called “Ralph Simmons”</p>
<p style="text-align: center;">Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 147</p> <p style="text-align: right;">فقالَت السيدة مايرس:</p> <p>-كنت قادمة لرؤيتكم في المستشفى، أنتم يا أولادي المرضى، فعندي أشياء لكم.</p> <p>- سيكونون سعيدين برويتك.</p> <p>- أولئك الأولاد الأعزاء! وأنت أولهم، أنت أعزهم على قلبي، كم أنا مشتاقة إليهم.</p> <p>- وداعا.</p> <p>- وداعا.. بلغ تحياتي للجميع، عندي أشياء كثيرة لكم.. <b>كحك</b> ورسوم وقبعات و..</p> <p>- سنكون سعيدين جدا بزيارتك، إلى اللقاء.</p> <p>وتابعت طريقي، وحين بلغت الكوفا توقفت طويلا كي أبتاع هدية لكاترين ولكني شاهدت حول إحدى المناضد في الحديقة، نائب القنصل الأميركي، بصحبة بعض العسكريين.</p>

	<p>p. 148</p> <p>كانوا يتحدثون عن الفروق الشاسعة بين الرواتب في الجيشين الأمريكي والإيطالي، وكان أحدهم إيتور، ينتظر ترقية إلى رتبة كابتن، نظرا لبيسالته وإقدامه كما يقول، فرجوت له حظا طيبا وأوصيته بالحرص على نفسه، ولكنه أجابني: لا تكن قلقا من ناحيتي، اطمئن، فأنا لا أتعاطى الخمر ولا أعاكس الفتيات، ولست أحققا متهورا، إنني أعرف ما يعود علي بالخير وكل همي، هذه الأيام هو كسب الحرب.</p>
<p>Back translation</p>	<p>P. 147</p> <p>Mrs. Myers said:</p> <ul style="list-style-type: none"> <li>- I was coming to see you in the hospital, you ill children, I have things for you.</li> <li>- They will be happy to see you.</li> <li>- Those dear boys! And you are the first of them, you are the dearest to my heart, how much I miss them.</li> <li>-Goodbye.</li> <li>-Goodbye.. Send my regards to all, I have many things for you. <b>Cakes</b>, drawings, and hats.</li> <li>- We will be very happy with your visit, goodbye.</li> </ul> <p>I continued on my way, and when I reached <b>the Kufa</b>, I stopped for a long time to buy <b>a gift</b> for Catherine, but I saw around one of the tables in the garden, the American vice consul, accompanied by some military personnel.</p> <p>P. 148</p> <p>They were talking about the vast differences between salaries in the American and Italian armies, and one of them was Aitor, waiting to be promoted to the rank of captain, due to his valor and courage, as he says, I wished him good luck and recommended him to take care of himself, but he answered me: Do not be worried on my part, rest assured, <b>I do not drink winery</b> and do not oppose girls, and I am not a reckless fool, I know what is good for me and all my concern, these days is to win the war.</p> <p>(Some text was abridged in the TT)</p>

'Let's go down and **get a drink** and see what they pay,' Crowell said. We went out to where they posted the numbers and the bell rang to pay off and they put up 18.50 after Japalac to win. That meant he paid less than even money on a ten-lira bet.

We went to **the bar** under the grand-stand and had a **whiskey** and **soda apiece**. We ran into a couple of Italians we knew and McAdams, the vice-consul, and they came up with us when we joined the girls. The Italians were full of manners and McAdams talked to Catherine while we went down to bet again. Mr Meyers was standing near the pari-mutuel.

'Ask him what he played,' I said to Crowell.

'What are you on, Mr Meyers?' Crowell asked. Meyers took out his programme and pointed to the number five with his pencil.

'Do you mind if we play him too?' Crowell asked

'Go ahead. Go ahead. But don't tell my wife I gave it to you.'

'Will you **have a drink**?' I asked.

'No thanks. I never **drink**.'

ST Paragraph  
containing  
GCSI(s)

We put a hundred lire on number five to win and a hundred to place and then had another **whiskey** and **soda apiece**. I was feeling very good and we picked up a couple more Italians, who each had a **drink** with us, and went back to the girls. These Italians were also very mannered and matched manners with the two we had collected before. In a little while no one could sit down. I gave the tickets to Catherine. [...]

p. 119

'I feel so much cleaner,' Catherine said. The horses were coming back, through the gate, wet and sweating, the jockeys quieting them and riding up to dismount under the trees.

'Wouldn't you like **a drink**? We could have one out here and see the horses.'

'I'll get them,' I said.

'**The boy** will bring them,' Catherine said. She put her hand up and **the boy** came out from **the Pagoda bar** beside the stables. We sat down **at a round iron table**.

'Don't you like it better when we're alone?

'Yes,' I said.

I felt very lonely when they were all there.'

'It's grand here,' I said.

Yes. It's really a pretty course.'

It's nice."

	<p>'Don't let me spoil your fun, darling. I'll go back whenever you want</p> <p>'No,' I said. 'We'll stay here and have our drink. Then we go down and stand at the water jump for the steeplechase.' You're awfully good to me,' she said.</p> <p>After we had been alone awhile we were glad to see others again. We had a good time.</p> <p>End of the chapter</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 178</p> <p>قال كرويل:  "هيا بنا إلى المقصف لتناول شينا من الشراب، ونرى كم ربح جابلوك".  وجدنا أن من دفع عشر ليرات، يأخذ ثماني عشرة ليرة ونصف ليرة، أي أقل من الضعف الواحد. وفي حانة الحلبة، تناولنا بعض الشراب، وقابلنا اثنين من أصدقائنا الإيطاليين، "وماك آدمز" نائب القنصل، فراقبونا عندما صعدنا لتلحق بالفتاتين. كان الإيطاليان ممن تثيرهم رؤية الحسنات،</p> <p>p. 179</p> <p>وبقي "ماك آدمز" يتجاذب أطراف الحديث مع كاترين عندما نزلت مع "كرويل" لنهاه مرة أخرى. التقينا بمايرز فقلت لـ"كرويل":  "سله على أي الجياد راهن".  "على أي جواد راھنت يا مايرز؟". فأمسك مايرز بالبرنامج وأشار بقلمه على الجواد لرقم خمسة. فسأله كرويل:  "أتصحح بأن نراهن عليه أيضاً؟".  "نعم أسرع. أسرع. ولكن لا تخبر زوجتي بأنني دلتك عليه".  فقلت له:  "هل لك في كأس من الشراب؟".  "كلا، أشكرك، إنني لا أتذوق الخمر أبداً".  راھنا على الجواد رقم خمسة بمائة ليرة كمجلي، ومائة أخرى كمحلي، وشربنا كأساً أخرى، ثم عدنا إلى الفتاتين، ولم يكن مسلك هذين الإيطاليين ليختلف كثيراً عن مسلك سابقيهما، وبعد ذلك كان الجميع وقفا يرقبون الجياد وهي تجري، فأعطيت كاترين التذاكر [...]</p> <p>p. 180</p> <p>"أشعر الآن بأنني أصفى نفساً".  كانت الجياد راجعة وهي مبتلة تتصيب عرقاً، وراكبوها يحاولون تهدئتها ويترجلون تحت ظلال الأشجار. قالت كاترين:  "ألا تريد كأساً من الشراب؟ نستطيع البقاء هنا لتناولها ونشاهد الجياد".  "سأذهب لإحضار الشراب".  سأنددي الخادم ليأتينا به". ثم يدها مشيرة إليه فأقبل علينا من الحانة المجاورة للحظائر.  كنا نجلس على مائدة مستديرة من الحديد،</p>

Page 178

Crowell said:

“Let’s go to the canteen for some drink and see how much Jablak earned.”

We found that whoever pays ten lire takes eighteen and a half lire, less than double one.

At the ring bar, we had some drink, and we met two of our Italian friends, Vice-Consul Maker Adams, who accompanied us as we went up to catch up with the girls. The Italians were excited by the vision of the beautiful ones,

P. 179

McTAdams kept chatting with Catherine when she came down with Crowell to bet again.

We met Myers, and I said to Crowell:

“Ask him about which horses he bet.”

“What horse did you bet on, Myers?” Myers grabbed the program and pointed his pen at the horse for the number five. Crowell asked him:

“Would you recommend that we bet on it too?”

“Yes, quick. quick. But don’t tell my wife that I told you about it.”

I said to him:

“Would you like a glass of drink?”

“No, thank you, I never taste wine.”

We bet on horse number five for a hundred pounds as a magazine, and another hundred as a local, and we drank another glass. Then we went back to the two girls, and the behavior of these two Italians was not much different from the behavior of their predecessors, and then everyone was standing watching the horses run, so Catherine was given the tickets [...]

P. 180

“I now feel I have a clearer soul.”

The horses were returning wet and sweating, and their riders tried to calm them down and dismounted under the shade of the trees. Catherine said:

“Don’t you want a glass of drink? We can stay here to have it and watch the horses.”

“I’m going to go get a drink.”

I call for the servant to bring it to us.” Then she raised her hand pointing to him and he came to us from the bar next to the barns. We were sitting around a round table of metal.

Back  
translation

p. 153

وانتقى كورويل من بينها حصانا أسود اللون، قائلا: إنه لونه شديد السواد غير طبيعي، وأنه من فعل صباح معين، فوافقته كاترين على رأيه، واثقة هي الأخرى في ذلك،

p. 154

بينما أعلنت فيركوسن عن جهلها في هذا الموضوع، أما أنا فادعيت أن في المسألة نظرا، وأن الأمر يدعو إلى الشك. إلا أننا في النهاية، اتفقنا جميعا على المراهنة باسمه، وأسرع كورويل فابتاع الأوراق المطلوبة، ومنها عرفنا أن فائدته ستكون 35 ليرا مقابل اللير الواحد في حال فوزه. وهذا ما تم فعلا، إذ جاء الأول بين الخيول المتبارية، فسرت كاترين وقالت بصوت الفائز النشوان: -إن سنكسب ما يزيد على ثلاثة آلاف لير.

أجابها كورويل: هذا إذا لم يغير لونه قبل أن نقبض الثمن. ولكنها أردفت:

- إنه حقا حصان جذاب، لا أدري إذا كان السيد مايرس قد راهن باسمه أيضا.

وكان السيد مايرس يجلس بالقرب مني فناديته:

-هل ربحت؟ فhez برأسه: نعم.

صاحت السيدة مايرس: أما أنا فلا.. وأنتم يا أولادي، أي حصان اخترتم؟

جابلج.. الرابع.

أحقا ذلك؟ سيعطي 35 مقابل لير واحد.

لقد أحببنا لونه.

[...] (Omission of GCSIs)

P. 155

إذن لننزل هنا بعيدا.. ونراقب السباق.

-هذا أفضل، فأنا أشعر الآن بالارتياح، ألا تريد احتساء شيء؟ فإمكاننا هنا أن نشرب، ونراقب السباق أيضا.

- سأذهب لإحضار مشروب إذا.

p. 156

- لا! الخادم يحضره، وأشارت بيدها فأسرع نحوها.. ألا تفضل أن نكون وحدنا؟

- طبعا.

- شعرت بأني وحيدة. ونحن معهم.

- المكان رائع هنا!

- حقا إنه سباق جميل!

- إنه ممتع!

- ولكن لا تدعني أفسد عليك متعتك، أنا مستعدة للذهاب حيث تريد والجلوس في المكان الذي يروق لك.

- لا، سننظر هنا ونحتسي الشراب.

Corresponding  
translation in  
TT2  
(Asmar, 2016)

	<p>- آه إنك عظيم جدا .. إنك تعاملني معاملة طيبة جدا. وبقينا وحدنا، نتأمل ما يجري أمامنا، دون أن ينبس أحدنا بكلمة... وعندما انتهى السباق سررنا بقاء الآخرين.</p> <p style="text-align: right;">End of the chapter</p>
<p style="text-align: center;">Back translation</p>	<p>P. 153</p> <p>And selected Corwell from among them a black horse, saying: It is very black color is abnormal, and that it is the act of a certain dye, Catherine agreed on his opinion, and she was confident about it,</p> <p>P. 154</p> <p>While Ferkusen declared her ignorance on this subject, I claimed that the matter was a consideration, and that it was a matter of doubt. In the end, however, we all agreed to bet his name, and Kurwell quickly bought the required papers, from which we learned that his interest would be 35 lire per lire if he won. And this is what was done, as the first came among the competing horses. Catherine explained and said in the voice of a thrilled winner:</p> <p>-So we will earn more than three thousand lire.</p> <p>Corowell replied: That's if he doesn't change color before we get paid. But she added:</p> <p>- He's really an attractive horse, I don't know if Mr. Myers bet his name either.</p> <p>Mr. Myers was sitting near me, and I called out to him:</p> <p>-Did you win? He nodded, "Yes."</p> <p>Mrs. Myers shouted, "But I don't." And you, my children, which horse have you chosen?</p> <p>Jablak. winner.</p> <p>Really? He will give 35 for one lire.</p> <p>We loved its colour.</p> <p>(Omission of GCSIs from the TT)</p> <p>P. 155</p> <p>So let's stay away here. And watch the race.</p> <p>-That's better, now I'm relieved, <b>don't you want to drink something?</b> <b>Here we can drink</b> and watch the race as well.</p> <p>- I'll go get <b>a drink</b> then.</p> <p>P. 156</p> <p>- No! <b>The servant</b> will bring it, and she pointed with her hand and he hurried towards her. Wouldn't you rather be alone?</p>

-Of course.

- I felt alone. We are with them.

- The place is great here!

- Really it's a beautiful race!

- It's fun!

- But don't let me spoil your fun, I'm ready to go where you want and sit where you like.

- No, we'll stay here and sip the drink.

- Oh, you're so great. You treat me very well.

We were left alone, contemplating what was happening in front of us, without saying a word... When the race was over, we were happy to meet the others.

End of the chapter



In September the first cool nights came, then the days were cool and the leaves on the trees in the park began to turn color and we knew the summer was gone. The fighting at the front went very badly and they could not take San Gabriele. The fighting on the Bainsizza plateau was over and by the middle of the month the fighting for San Gabriele was about over too. They could not take it. Ettore was gone back to the front. The horses were gone to Rome and there was no more racing. Crowell had gone to Rome too, to be sent back to America. There were riots twice in the town against the war and bad rioting in Turin. A British major at the club told me the Italians had lost one hundred and fifty thousand men on the Bainsizza plateau and on San Gabriele. He said they had lost forty thousand on the Carso besides. We had a drink and he talked. He said the fighting was over for the year down here and that the Italians had bitten off more than they could chew. He said the offensive in Flanders was going to the bad. If they killed men as they did this fall the Allies would be cooked in another year. He said we were all cooked but we were all right as long as we did not know it. We were all cooked. The thing was not to recognize it. The last country to realize they were cooked would win the war. We had another drink. Was I on somebody's staff? No. He was. It was all balls. We were alone in the club sitting back in one of the big leather sofas. His boots were smoothly polished dull leather. [...]

ST Paragraph  
containing  
GCSI(s)

p. 121

'They're beautiful,' he said. 'How about you, Tenente?'

The girls went away looking at their silhouettes and laughing. They were nice-looking girls. One of them worked in the wine shop across from the hospital.

'All right,' I said.

'Take your cap off.'

'No. With it on.' [...]

p. 122

I went on to the hospital. There were some letters, an official one, and some others. I was to have three weeks' convalescence leave and then return to the front. I read it over carefully. Well, that was that. The convalescent leave started October fourth when my course was finished. Three weeks was twenty-one days. That made October twenty-fifth. I told them I would not be in and went to the restaurant a little way up the street from the hospital for supper and read my letters and the Corriere Della Sera at the table. There was a letter from my grandfather, containing family news, patriotic encouragement, a draft for two hundred dollars, and a few clippings; a dull letter from the priest at our mess, a letter from a man I knew who was flying with the French and had gotten in with a wild gang and was telling

about it, and a note from Rinaldi asking me how long I was going to skulk in Milano and what was all the news! He wanted me to bring him phonograph records and enclosed a list. I drank a small bottle of chianti with the meal, had a coffee afterward with a glass of cognac, finished the paper, put my letters in my pocket, left the paper on the table with the tip and went out. In my room at the hospital I undressed, put on pajamas and a dressing-gown, pulled down the curtains on the door that opened on to the balcony and sitting up in bed read Boston papers from a pile Mrs Meyers had left for her boys at the hospital.

p. 124

It will all be like that. You simply mustn't worry. I can see You're worrying. Stop it. Stop it right away. Wouldn't you like a drink, darling? I know a drink always makes you feel cheerful.

No. I feel cheerful. And you're pretty wonderful.' [...]

p. 126

'I guess we're both conceited,' I said. 'But you are brave.'

'No. But I hope to be.'

'We're both brave,' I said. 'And I'm very brave when I've had a drink.'

'We're splendid people,' Catherine said. She went over to the armoire and brought me the cognac and a glass. Have a drink, darling,' she said. 'You've been awfully good.'

'I don't really want one.'

'Take one.'

'All right.' I poured the water glass a third full of cognac and drank it off.

'That was very big,' she said. 'I know brandy is for heroes. But you shouldn't exaggerate.'

'Where will we live after the war?' [...]

p. 127

'Don't you want a drink?'

'No. It always makes you happy, darling, and it only makes me dizzy.'

'Didn't you ever drink brandy?'

'No, darling. I'm a very old-fashioned wife.'

I reached down to the floor for the bottle and poured another drink.

'I'd better go to have a look at your compatriots,' Catherine said. 'Perhaps you'll read the papers until I come back.'

p. 182

أقبلت ليال باردة في أول شهر أيلول/سبتمبر، أعقبها أيام قارسة، [...] تناولنا قنحنا من الشراب ثم تابعنا الحديث، فقال إن الحرب هنا قد انتهت لهذا العام، وإن الضربة التي أصابت الإيطاليين كانت قاصمة وفوق ما يطيقون، وإن الهجوم في "الفلاندرز" يسير من سيئ إلى أسوأ، وإن الأعداء إن استطاعوا أن يقتلوا من الرجال قدر ما قتلوا في هذا الخريف، فإن الحلفاء سيصلون سعيرا في العام القادم، ورغم أننا تقلبنا جميعا على الجمر، إلا أنه كان من الخير ألا نعلم بالمأساة. حقيقة أن الهزيمة كانت منكرا ولكنها كانت خافية علينا، إن آخر دولة تعمل بهذا هي التي تكسب الحرب. تناولنا كأسا أخرى، وكنا وحيدين في المنتدى جالسين على إحدى الأرائك الجلدية، [...]

p. 184

"إنهما جميلتان. أتريد أن أرسمك أيها الملازم؟".

"حسنا".

(omission of the information about one of the girls worked at the wine shop)

"اخلع قبعتك".

"كلا أريدها بالقبعة".

- "إن تكون جميلة وأنت تضع القبعة". ثم استرسل والبشر يفيض من وجهه "لا بأس ستبدو في وقارك العسكري".

[...]

عدت إلى المستشفى، ووجدت عدة رسائل في انتظاري، إحداها رسمية والأخرى عادية، [...] أخبرتهم أنني لن أنتناول طعام العشاء بالمستشفى، ثم ذهبت لتناولها في مطعم قريب، وجلست إلى مائدة أقرأ رسائلي والصحف.

p. 185

كانت إحداها من جدي وتتضمن أنباء الأسرة، وعبارات تشجيع وطنية، وحوالة مالية بمائتي دولار وبعض الشعيرات، والثانية رسالة جافة من قسيس فرقتنا، والثالثة من رجل أعرف أنه كان يعمل في سلاح الطيران الفرنسي مع رفاق غلاظ يتحدث عنهم فيها؛ والرابعة رسالة قصيرة من "رينالدي" يسألني فيها إلى متى يطول اختفائي في "ميلانو"، ويطلب مني أن أقص عليه كل أخباري وأن أحضر له بعض الأسطوانات وقائمة بمطالب أخرى.

تناولت عشائني وشربت معه زجاجة من الشراب الخفيف، ثم قنحنا من القهوة، وأتبعته هذا بكأس من الخمر. وبعد أن انتهيت من قراءة الصحيفة، طويت الرسائل ووضعتها في جيبتي وتركت الصحيفة والنقود على المائدة، [...]

p. 188

ستمضي الأمور كلها على هذا النحو. دعها تعبر في سهولة ويسر. إنني أراك مكتنبا. اطرح هذه الكأبة عنك. ألق بها جانبا. هل تريد كأسا من الشراب يا حبيبي؟ أعرف أن الخمر تبعث النشوة فيك".

"لا. إنني أشعر بالسعادة من غير خمر. أنت رائعة". [...]

p. 190

"أظن أن كلا منا مغرور، ولكنك تتميزين بالشجاعة".

"كلا ولكنني أتمنى أن أكون كذلك".

كلانا مقدم، ولكنني أصبح في غاية الجراءة إذا ما تعاطيت قنحنا من الخمر".

"نحن شخصان عظيمان".

Corresponding  
translation in  
TT1  
(Akawi, 2007)

	<p>ثم اتجهت إلى الخزانة وقالت:</p> <p>"خذ كأسا يا حبيبي. إنك ذو أخلاق كريمة".</p> <p>p. 191</p> <p>"إني في واقع الأمر لا أريد".</p> <p>"خذ كأسا واحدة".</p> <p>"حسنا".</p> <p>فملأت كوب ماء حتى ثلثه خمرا، ثم أفرغته بين شفتي فقالت:</p> <p>"هذا كثير! أعرف أن هذا النوع من الخمر لا يحتسيه إلا الشجعان، ولكن لا تسرف في الشراب".</p> <p>"أين سنحط رحالنا بعد أن تضع الحرب أوزارها؟".</p> <p>"ربما في دار من دور العجائز. منذ ثلاث سنوات وأنا أمل، كالأطفال، أن تنتهي الحرب في عيد الميلاد، وأما الآن فإني أظن أن الحرب سيطول مداها حتى يصبح ابننا قائد إحدى الفرق".</p> <p>"ألا تتناولين كأسا من الشراب؟".</p> <p>"كلا يا حبيبي إنه ينعشك ولكنه يجعلني أترنج".</p> <p>ألم تتعاطى هذا النوع من الخمر قبل اليوم؟".</p> <p>"كلا يا حبيبي فإني زوجة من طراز قديم".</p> <p>ثم مددت يدي وتناولت الزجاجاة وأفرغت كأسا أخرى. قالت كاترين:</p> <p>"من الأوفى لي أن أذهب لأتفقد مواطنيك".</p> <p>"هل لا بد لك أن تذهبي؟".</p> <p>إن عاجلا أو آجلا".</p> <p>"حسنا فلتذهبي الآن".</p> <p>"ثم أعود فيما بعد".</p> <p>"أكون قد انتهيت من قراءة الصحف".</p>
<p>Back translation</p>	<p>P. 182</p> <p>Cold nights came in early September, followed by harsh days, [...] We had a cup of drink and then we continued to talk, and he said that the war here was over for this year, that the blow that hit the Italians was too severe and beyond their control, that the attack in Flanders went from bad to worse, that the enemies if they could kill as many men as they killed this autumn, that the Allies will be burned in a blazing Hell next year, and although we all turned on embers, it was good not to know about the tragedy. The fact that the defeat was severe but was hidden from us, the last country to do this is the one that wins the war. We had another glass, and we were alone in the forum sitting on one of the leather sofas, [...]</p>

P. 184

"They're beautiful. Do you want me to draw you, Lieutenant?"

"Okay."

(Omission of the information that one of the girls worked at the wine shop)

Take off your hat."

"No, I want it with the hat."

- "You won't be pretty wearing the hat." Then he went on, the humans overflowing from his face, "It's okay. You'll look in your military reverence."

[...]

I went back to the hospital, and found several letters waiting for me, one formal and the others ordinary, [...] I told them I wouldn't **have dinner food** at the hospital, and then I went **to have it at a nearby restaurant** and sat down **at a table** reading my letters and newspapers.

P. 185

One was from my grandfather and included family news, patriotic encouragements, a two-hundred-dollar money order and some hairs, the second a dry letter from the chaplain of our division, the third from a man I knew worked in the French Air Force with his comrades in which he spoke of them; and the fourth was a short letter from Rinaldi asking me how long my disappearance in Milan would last, asking me to tell him all my news and bring him some CDs and a list of other demands. I **had my dinner** and **drank a bottle of light drink**, and then **a cup of coffee**, followed by **a glass of wine**. After I finished reading the newspaper, I folded the letters and put them in my pocket and left the newspaper and money on the table, [...]

P. 188

It will all go like this. Let it pass with ease. I see you depressed. Cast this gloom away from you. Throw it aside. **Do you want a glass of drink**, baby? I know **wine** brings you ecstasy."

"Nope. I feel happy without **wine**."

You're wonderful." [...]

P. 190

"I think both of us are arrogant, but you are brave."

"No, but I wish I was."

We're both intrepid, but I become very brave when **I drink a cup of wine**."

"We are two great people."

	<p>Then she turned to the closet and said:</p> <p>“Take a glass, baby. You are of decent morals.”</p> <p>P. 191</p> <p>“I really don’t want to.”</p> <p>“Take one glass.”</p> <p>“Okay.”</p> <p>So I filled a water cup, up to a third of it with wine, and then emptied it between my lips, and said:</p> <p>“That’s a lot! I know that this type of wine is only drunk by the brave, but don’t overdrink.”</p> <p>“Where are we going to land after the war is over?”</p> <p>“Maybe in a home for the elderly. “For three years now, like children, I’ve been hoping that the war will end by Christmas, but now I think the war will drag on until our son becomes the commander of a division.”</p> <p>Don’t you have a drink” “No, baby, it refreshes you, but it makes me stagger” Haven’t you used this type of wine before today”?</p> <p>“No, darling, I’m an old-fashioned wife.”</p> <p>Then I reached out and took the bottle and emptied another glass. Catherine said:</p> <p>“It’s better for me to go check on your citizens.”</p> <p>“Do you have to go?”</p> <p>Sooner or later.”</p> <p>“Okay, go now.”</p> <p>“Then come back later.”</p> <p>“I’m done reading the newspapers.”</p> <p>End of the chapter</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 157</p> <p>أقبل كانون الثاني، وأقبلت معه ليالي البرد القارس بعد أن تساقطت أوراق الأشجار، مؤذنة بانقضاء الصيف وحلول أيام الشتاء. كانت الأوضاع في الجبهة تسير من سيء إلى أسوأ، [...]، وإنه إذا تمكن الألمان من إفناء عدد كبير من جنود الحلفاء، كالعهد الذي أفنوه هذه السنة، فإن ذلك يعني انهيار الدولة المتحالفة، وقلت: رغم أنها الآن في حالة تضعف مؤسفة. إلا أن أحدا لم يدرك هذه الحقيقة بعد، وفي الواقع نحن جميعا متضععون، ولكن الأمور تتابع مجراها ما دمنا لا ننتبه لذلك. نعم تلك هي الحقيقة، جميعنا خائرو القوى. ولكن يجب ألا ننتبه لذلك وآخر دولة ننتبه لهذه الحقيقة، هي التي ستكسب الحرب. على كل حال القضية كلها قذارة. إنهم يفكرون فقط بالفرق العسكرية وبالرجال والجنود. إنهم يتنافسون في تجنيد القوى البشرية. وعندما يصبح بين أيديهم ملايين الرجال، يدفعونهم إلى القتال.. إلى الموت..</p>

p. 159

إنهما جميلتان. هل تريد رسما أيها الليوتنان؟ وناول الورقة للفتاتين فابتعدتا وصوت قهقهتهما يرن في أذني.. كانتا جميلتين فعلا وإحداهما تعمل في **دكان الخمر** القريب من المستشفى.  
-انزع قبعتك.

-لا، ارسمني وإياها. [...]

عندما بلغت المستشفى، وجدت فوق منضدتي بعض الرسائل، إحداها عسكرية قرأتها فورا، فعلمت أنهم جدد لي ثلاثة أسابيع أخرى، كماذونية إضافية أعود فور انتهائها إلى الجبهة. أخبرت الممرضة أنني لن **أتناول عشائي** وحملت الرسائل قاصدا **المطعم** القريب في نهاية الشارع وعلى **المنضدة** داخله، شرعت في القراءة: كانت أولاها من جدي تتضمن أخبار العائلة، ثم نصائح.. وحوالتين بمنتي دولار. والثانية من صديقنا كائن الفرقة، والثالثة من رينالدي يسألني إلى متى سأظل أرتع في شوارع ميلانو **وحاناتها**، ويذكرني بضرورة إحضار أسطوانات الأوبرا، التي نسيتهما في المرة السابقة.

p. 160

**تناولت عشائي**، وقرأت الجريدة الموضوعية على **المنضدة** المجاورة، ثم حملت رسائلي وخرجت.

وفي غرفتي بالمستشفى، استلقيت على السرير، بعد أن ارتديت ملابس نومي ممسكا بين يدي إحدى جرائد بوسطن، التي كانت قد أهدتها إلى أبناءها الأعمام، السيدة مايرس،  
- هذا ما كنت أخشى وقوعه، كل رجل يحب أطفالا، إنه أمر طبيعي.

- أنت مذهشة حقا!

- لا، لست كذلك.. ولكن أنت يجب ألا تتكدر.. وأعدك أنني لن أجلب لك المتاعب مع أنني سببت لك بعضها، لم أكن فتاة صالحة هل تعلم؟

- لا.

- وكذلك سيسير كل شيء ببساطة، يجب ألا تقلق أبدا، يتراءى لي أنك متضايق. لماذا؟ .. أبعد القلق.. انزعه بعيدا.. ألا ترغب في **كأس**؛ فأنا أعرف أن **الشراب** يجعلك تشعر بالارتياح.

- لا، إني أشعر بالارتياح الآن.. وأنت مذهشة حقا.

p. 165

- أعتقد أن كلا منا مغتر بنفسه، على أن الحقيقة أنك شجاعة.

- لا، ولكني أرجو أن أكون كذلك.

كلانا شجاع، وأنا شخصا أشعر بشجاعة أكثر بعد **تناول كأسين أو ثلاثة**.

- كلانا شخص ممتاز. وذهبت إلى الخزانة وأحضرت **قارورة البراندي**.

- إليك **بالكأس**.. فقد عاملتني معاملة حسنة جدا.

- الحق أنني لا أشعر بحاجة إلى **الشراب** الآن.

- واحدة فقط..

- لا بأس. **وجرعه**.. وبعد دقائق ملأت **الكأس** الثالثة.

	<p>- لقد شربت كثيرا.. سمعت أن البراندي تقدم للأبطال.. ومع ذلك ينبغي ألا تشعر بالكبرياء، وألا تتعجرف.</p> <p>- أين ستسكنين بعد الحرب؟</p> <p>- في بيت عتيق غالبا، منذ ثلاث سنين وأنا أنتظر انتهاء الحرب ولكنني الآن أنتظر اليوم الذي سيصبح فيه ابني لفتنانت!</p> <p>- لربما أصبح جنرالاً.</p> <p>- إذا تحولت هذه الحرب إلى حرب مئة سنة أخرى فسيكون بإمكانه نيل تلك الرتبة. ألا تريدين كأساً؟</p> <p>- لا! إنها دائما تجعلك مسرورا، تجعلني مصابة بالدوار.</p> <p>- ألم تشربي البراندي قبلاً؟</p> <p>- لا يا عزيزتي، فأنا زوجة محافظة، متمسكة بالتقاليد.</p> <p>وتناولت القارورة من على الأرض، وملأت الكأس للمرة الرابعة.</p> <p>p. 166</p> <p>-الأفضل أن أذهب الآن في جولة إلى غرف المرضى، وتقرأ أنت في الصحف ريثما أعود.</p> <p>- هل أنت مضطر للذهاب؟</p> <p>- لا بد من الجولة إن عاجلاً أم آجلاً.</p> <p>- حسناً، لتكن الآن إذا.</p> <p>- وسأعود بعد قليل.</p> <p>- وأكون قد انتهيت من قراءة هذه الصحف.</p>
<p>Back translation</p>	<p>Page 157</p> <p>January is coming, and with it the nights of extreme cold after the leaves of the trees have fallen, marking the end of summer and the arrival of winter days.</p> <p>Things on the front were going from bad to worse, [...] If the Germans were able to annihilate as many Allied soldiers as they did this year, it would mean the collapse of the Allied State. And I said: although it is now in a deplorable state of weakness, no one has yet realized this fact. In fact, we are all weakened, but things continue as long as we do not pay attention to it. Yes, that is the truth, we are all drained of energy. But we must not pay attention to this fact and the last country to pay attention to this fact is the one that will win the war. After all, it's all dirt. They think only of military divisions, of men, of soldiers. They compete in recruiting manpower. When they have millions of men in their hands, they push them into battle. To death.</p> <p>[...] (deletion of GCSIs)</p> <p>Page 159</p>



They are beautiful. Do you want a drawing, Lieutenant? He handed the paper to the two girls, and they walked away and the sound of their giggling rings in my ears. They were really beautiful and one of them worked in a wine shop near the hospital.

- Take off your hat.

- No, draw me and her. [...]

When I arrived at the hospital, I found some letters on my desk, one of which was military, which I read immediately, and I learned that they had renewed me for another three weeks, as an additional permission to return to the front as soon as I finished. I told the nurse that I would not have my dinner and carried the letters to the nearby restaurant at the end of the street and on the table inside, I started reading: the first one from my grandfather included family news, then tips. And two transfers for two hundred dollars. The second is from our friend the band member, and the third is from Rinaldi asking me how long I will continue to tremble in the streets and the bars in Milan and reminds me of the need to bring opera records, which I forgot last time.

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I had my dinner, read the newspaper on the next table, picked up my letters and walked out.

In my hospital room, I lay on the bed, having put on my pajamas holding in the hands of a Boston newspaper, which she had gifted to her dear children, Mrs. Myers,

- That's what I was afraid would happen, every man has children, it's normal.

- You're amazing!

- No, I'm not. But you shouldn't be upset. And I promise I won't bring you trouble even though I caused you some, I wasn't a good girl you know?

-No.

- And also, everything will go simply, you should never worry, it seems to me that you are upset. Why? Keep the worry away. Take it away. Don't you want a glass; I know that drinking makes you feel relieved.

- No, I feel relieved now. And you're amazing.

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- I think that each of us is self-alienated, but the truth is that you are brave.

- No, but I hope I am.

We're both brave, and I personally feel even braver after having two or three glasses.

- We are both excellent people. And she went to the closet and brought a bottle of brandy.

- Here's the glass. You treated me very well.

- The truth is that I don't feel the need to drink right now.
  - Just one.
  - Never mind. And I gulped it down. Minutes later I filled the third glass.
  - I drank too much. I've heard brandy is served to heroes. Yet you should not feel proud, nor should you be arrogant.
  - Where will you live after the war?
  - In a mostly old house, for three years I have been waiting for the end of the war, but now I am waiting for the day when my son will become a lieutenant!
  - Maybe he became a general.
  - If this war turns into another hundred years war, he will be able to attain that rank. Don't you want a glass?
  - No! It always makes you happy, it makes me dizzy.
  - Didn't you ever drink brandy?
  - No, my dear, I am a conservative wife, adhering to tradition.
- I took the vial from the floor and filled the glass for the fourth time.

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- I better go now on a tour of the patient rooms, and you read in the newspapers until I return.
- Do you have to go?
- Sooner or later, the tour is a must.
- Well, so be it now.
- And I'll be back shortly.
- And I will have finished reading these newspapers.

End of the chapter

Book 2 / Chapter 22 / pp. 128 – 131

pp. 128 & 129

It turned cold that night and the next day it was raining. Coming home from the Ospedale Maggiore it rained very hard and I was wet when I came in. Up in my room the rain was coming down heavily outside on the balcony, and the wind blew it against the glass doors. I changed my clothing and drank some brandy but the brandy did not taste good. I felt sick in the night and in the morning after breakfast I was nauseated.

‘There is no doubt about it,’ the house surgeon said. ‘Look at the whites of his eyes, Miss.’

Miss Gage looked. They had me look in a glass. The whites of the eyes were yellow and it was the jaundice. I was sick for two weeks with it. For that reason we did not spend a convalescent leave together. We had planned to go to Pallanza on Lago Maggiore. It is nice there in the fall when the leaves turn. There are walks you can take and you can troll for trout in the lake. It would have been better than Stresa because there are fewer people at Pallanza. Stresa is so easy to get to from Milan that there are always people you know. There is a nice village at Pallanza and you can row out to the islands where the fishermen live and there is a restaurant on the biggest island. But we did not go.

One day while I was in bed with jaundice Miss Van Campen came in the room, opened the door into the armoire and saw the empty bottles there. I had sent a load of them down by the Porter and I believe she must have seen them going out and come up to find some more. They were mostly vermouth bottles, marsala bottles, capri bottles, empty chianti flasks and a few cognac bottles, The porter had carried out the large bottles, those that had held vermouth, and the straw-covered chianti flasks, and left the brandy bottles for the last. It was the brandy bottles and a bottle shaped like a bear, which had held kummel, that Miss Van Campen found. The bear-shaped bottle enraged her particularly. She held it up, the bear was sitting up on his haunches with his paws up, there was a cork in his glass head and a few sticky crystals at the bottom. I laughed.

‘It is kummel,’ I said. The best kummel comes in those bear-shaped bottles. It comes from Russia.

Those are all brandy bottles, aren’t they?’ Miss Van Campen asked.

‘I can’t see them all,’ I said. ‘But they probably are.’

‘How long has this been going on?’

I bought them and brought them in myself, I said. ‘I have had Italian officers visit me frequently and I have kept brandy to offer them.’

You haven’t been drinking it yourself? she said.

‘I have also drunk it myself.’

ST Paragraph  
containing  
GCSI(s)

'Brandy,' she said. Eleven **empty bottles** of **brandy** and that **bear liquid**.

'Kümmel.'

'I will send for some one to take them away. Those are all the **empty bottles** you have?'

'For the moment.'

'And I was pitying you having jaundice. Pity is something that is wasted on you.'

'Thank you.'

'I suppose you can't be blamed for not wanting to go back to the front. But I should think you would try something more intelligent than producing jaundice **with alcoholism**.'

'With what?'

'**With alcoholism**. You heard me say it.' I did not say anything. 'Unless you find something else I'm afraid you will have to go back to the front when you are through with your jaundice. I don't believe self-inflicted jaundice entitles you to a convalescent leave.' [...]

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'She never liked you,' Gage said. 'What's it about?'

'She says **I've drunk myself into jaundice** so as not to go back to the front.'

'Pooh,' said Gage. 'I'll swear **you've never taken a drink**. Everybody will swear **you've never taken a drink**.'

'She found **the bottles**.'

'I've told you a hundred times to clear out those **bottles**. Where are they now?'

'In the armoire.'

'Have you a suitcase?'

'No. Put them in that rucksack.'

pp. 131

Miss Gage packed **the bottles** in the rucksack. 'I'll give them to the porter,' she said. She started for the door.

'Just a minute,' Miss Van Campen said. 'I'll take those **bottles**.' She had the porter with her. 'Carry them, please,' she said. 'I want to show them to the doctor when I make my report.'

She went down the hall. The porter carried the sack. He knew what was in it.

Nothing happened except that I lost my leave.

p. 192

اكفهرت السماء فأمست ليلة باردة أعقبها يوم مطير. [...] بدلت ملابسي، وتناولت شينا من شراب لم يرق لي مذاقه، وأمضيت ليلي ساهدا من شدة الألم، وبعد أن تناولت طعام الإفطار في الصباح أفرغت ما بجوفي، ولما فحصني الطبيب قال:

"لا شك في ذلك، انظري يا أنسة إلى بياض عينه".

ف نظرت الأنسة جيج إليهما وأحضرا لي مرآة، ولما نظرت فيها وجدت أن بياض عيني قد صار أصفر. لقد كان مرض اليرقان، ولازمت الفراش بسببه أسبوعين، ولذا فإننا لم نقض فترة النقاهة معا، وكان رأينا قد استقر على الذهاب إلى "بالانزا" الواقعة على بحيرة "ماجوري". [...] وحيث يوجد مطعم في أكبر جزرها. على أننا لم نذهب.

وفي يوم دخلت علي الأنسة "فان كامبن" وأنا طريح الفراش بمرض اليرقان، وقصدت إلى الخزانة وفتحتها فرأت في داخلها زجاجات الخمر الفارغة، وكان قد سبق لي أن أرسلت عدد كبيرا منها إلى الخارج مع الحارس، وأعتقد أنها رأته وهو يحملها ويخرج بها، فأنت لتبحث عن المزيد.

لقد كانت زجاجات من أنواع كثيرة من الخمر،

p. 193

وكان الخادم قد أخذ القوارير الكبيرة، وأما الباقيات فقد تركها ليأخذها في وقت لاحق، وكان مما استرعى انتباهها زجاجة تشبه الدب فأمسكت بها ورفعتها، فإذا هي على شكل دب جالس على عجيزته رافع مخالبه، والغطاء على قمة رأسه الزجاجية، وقد تدلت عند قاعدتها بعض قطع من البلور، فضحكت. قلت لها:

"إن أفخر أنواع الخمر هي التي تعبأ في هذه الزجاجات. إنها من روسيا".

فقالته الأنسة "فان كامبن":

"هذه كلها زجاجات خمر. أليس كذلك؟".

"لا أستطيع أن أتبينها كلها، ولكن من المحتمل أن تكون كذلك".

"ومنذ متى وأنت على هذه الحال؟".

"لقد اشتريتها وأحضرتها بنفسني لأن الضباط الإيطاليين كانوا يأتون لزيارتي في كثير من الأحيان، وقد احتفظت بها لأقدم الشراب لهم".

"ألم تكن تتناوله معهم؟".

"نعم".

"خمر!!! إحدى عشرة زجاجة غير زجاجات الديبة!!! سأبعث بمن يأخذها. أهذه كل ما لديك من الزجاجات الفارغة؟".

"نعم في هذه اللحظة".

"وكنت أشفق عليك من اليرقان!! إن العطف يذهب سدى معك".

"أشكرك".

أظن أنك غير ملوم لعدم رغبتك في العودة إلى ميدان القتال، ولكني أعتقد أنك كنت تستطيع بذكائك أن تبتدع أسلوبا آخر يسبب لك اليرقان غير الإفراط في شراب الكحول".

"شرب ماذا؟".

p. 194

Corresponding  
translation in  
TT1  
(Akawi, 2007)

"الكحول لقد سمعتني وأنا أقولها". فلذت بالصمت. وأضافت قائلة " وإن لم تبدع حيلة أخرى، فأني أخشى أن تعود إلى الجبهة بعد أن تبرأ منه، ثم إنني لا أعتقد أن من يحمل نفسه مشقة المرض باليرقان، باختياره، يستطيع أن يحصل على إجازة للنقاهاة". [...]

p. 195

إنها تكرهك. لماذا؟ لست أدري".

"تقول إنني عمدت إلى الإفراط في شرب الخمر لكي أصاب بمرض اليرقان حتى لا أعود إلى ميدان القتال".

"إنني على استعداد لكي أقسم أنك لم تتذوق الخمر قط، كل إنسان سيقسم على ذلك".

"ولكنها وجدت الزجاجات الفارغة".

لقد طلبت منك مائة مرة أن تعمل على التخلص من هذه الزجاجات. وأين هي الآن؟".

"في الخزانة".

"هل لديك حافظة جديدة؟".

"كلا، ضعيتها في هذه الحقيبة".

وضعتها الأنسة جيج في الحقيبة وقالت:

"سأعطيها للحارس".

وبينما هي في طريقها إلى الباب، إذا بفان كامين تدخل ومعها الحارس وتقول لها:

"انتظري لحظة". ثم رجت الحارس أن يحمل الحقيبة وقالت:

"سوف أعرضها على الطبيب عندما أضع تقريرتي".

ونزلت إلى الردهة يتبعها الحارس حاملا الحقيبة، عالما بما تحويها، ولم يحدث شيء بعد ذلك إلا أنني خسرت إجازتي".

End of the chapter

P. 192

The sky was over, and it was a cold night, followed by a rainy day. [...] I changed my clothes, and I had some drink which I did not like its taste, and I stayed awake the night because of the intense pain, and after I ate breakfast in the morning, I emptied what was in my gut, and when the doctor examined me, he said:

"There's no doubt about it, Miss, look at the whiteness of his eye."

Miss Gage looked at them and they brought me a mirror, and when I looked at it, I found that the whites of my eyes had become yellow. It was jaundice, and I was in bed for two weeks, so we didn't spend the recovery period together, and our opinion had settled on going to Palanza, on Lake Maggiore. [...] And where there is a restaurant on its biggest island. However, we did not go.

One day, Miss Van Kampen came in while I was bedridden for jaundice, and she went to the closet and opened it and saw the empty bottles of wine inside, and I had already sent a

Back  
translation

large number of **them** outside with the guard. I think she saw him picking **them** up and taking **them** out, so she came looking for more.

They were **bottles of many types of wines**,

P. 193

The servant had taken **the large bottles**, and left the rest so he can take **them** later, and what caught her attention was **a bottle resembling a bear**,

so she grabbed it and raised it. It was in **the form of a bear sitting on his bottom raising his claws**, and **the cover is on the top of its glass head**, and **some pieces of crystal dangled at its base**, and she laughed. I told her:

**"The finest wines are packed in these bottles. It's from Russia."**

Miss Van Kampen said:

**"These are all bottles of wine. Aren't they?"**

**"I can't figure them all out, but they probably are."**

**"And how long have you been on that condition?"**

**"I brought it myself because Italian officers would come to visit me often, and I kept it to serve them a drink."**

**"Didn't you have it with them?"**

**"Yes."**

**"Wine!!! Eleven bottles other than bear bottles!!! I'll send someone to take them away. Are these all the empty bottles you have?"**

**"Yes, at the moment."**

**"And I was sympathetic with you because you had jaundice!! Kindness is in vain with you."**

**"Thank you."**

I think you're not to blame for not wanting to go back to the battlefield, but I think you could have come up with your intelligence to come up with another technique that causes you jaundice apart from **overdrinking alcohol**."

**"Drinking what?"**

P. 194

**"Alcohol you heard me say it."** I was silent. **"If she does not devise another trick, I am afraid that she will return to the front after being disowned, and I do not believe that those who bear the hardship of jaundice, by choice, can take time off to convalesce,"** she said. [...]

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	<p>She hates you. Why? I don't know."</p> <p>"She says I deliberately <b>overdrank wine to get jaundice</b> so I wouldn't go back to the battlefield."</p> <p>"I am willing to swear that <b>you have never tasted wine</b>, every man will swear to it."</p> <p>"But she found <b>the empty bottles</b>."</p> <p>I've asked you a hundred times to work on getting rid of <b>these bottles</b>. And where are they now?"</p> <p>"In the closet".</p> <p>"Do you have a leather case?".</p> <p>"No, put it in this bag."</p> <p>Miss Gage put it in the bag and said:</p> <p>"I'll give it to the guard."</p> <p>On her way to the door, Van Kampen enters with the guard and tells her:</p> <p>"Wait a minute." Then she begged the guard to carry the bag and said:</p> <p>"I will show it to the doctor when I make my report."</p> <p>She went down to the hallway, followed by the guard with the bag, knowing what it contained, and nothing happened after that except that I lost my vacation."</p> <p>End of the chapter</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 167</p> <p>وفي مساء اليوم التالي، كنت عائدا من مستشفى ماكوراي، إذ حرارة الجو تنخفض فجأة ثم تهطل أمطار غزيرة، تبلل ثيابي وتصل إلى جسدي.</p> <p>وعندما بلغت غرفتي، [...]</p> <p>بدلت ثيابي، و<b>احتسيت</b> قليلا من <b>البراندي</b>، ثم غفوت في سريري، وفي الليل أحسست بحمى تتتابني، وبدوار ثقيل في رأسي، فلم أفعل شيئا، وتابعت نومي، ولكنني عندما استيقظت في الصباح، سمعت طبيب المستشفى يخاطب الأنسة كاج، وكانا يقفان بجانب السرير:</p> <p>-الأمر مؤكد.. ليس عندي أدنى شك. انظري إلى بياض عينيه.. مؤكد يا أنسة مؤكد.</p> <p>فانحنت الأنسة كاج ونظرت في عيني، ثم أحضرت مرآة وجعلتني أشاهد بواسطتها بياضهما، كان أصفر اللون مما يثبت إصابتي بداء اليرقان.</p> <p>وهكذا لم نستطع أنا وكاترين، التمتع بأيام عطلاتي الباقية، إذ ظلت طريح الفراش أسبوعين كاملين، وخابت آمالنا في الذهاب إلى بالنزا في لاکو ماكوراي، الناحية التي فكرنا في قضاء أيام حلوة بين ربوعها، حيث يستطيع المرء الابتعاد عن ضجيج المدن وشغيبها، والعيش في أحضان الطبيعة الجميلة الهادئة، على ضفاف الجداول الرقراقة، والبحيرات الصافية المياه، وفي ظلال الأشجار الدائمة الخضرة، في الرياض المشمسة.</p> <p>p. 168</p>



لقد قدر لي بدلا من ذلك كله ملازمة الفراش، خمسة عشر يوما، قضيتها دون أن يسمح لي بمغادرة الغرفة ولو لساعات، وفي صباح أحد هذه الأيام، دخلت عليّ الأنسة فان كامين، رئيسة الممرضات، واتجهت رأسا إلى الخزانة وبعد أن تأملت محتوياتها، التفتت نحوي رمقتني بنظرة شذر. لقد رأيت **قوارير الشراب**، مكدسة فوق بعضها، وكنت قبل دقائق، قد أرسلت عددا كبيرا منها مع الخادم، والظاهر أنها لمحتة وهو يسرع على السلم بها، فأسرت لتلقي القبض على بقيتها، على أن الخادم كان قد نجا بمعظم **القوارير** الكبيرة، ولم يدع إلا **قوارير البراندي**، المتوسطة الحجم.

مضت دقائق والأنسة كامين ساكنة تحملق داخل الخزانة، كأنها لا تحدد فيما تراه أمامها، ثم حملت **قارورة من نوع كوميل**، يظهر أنها أغضبته أكثر من الباقي، وأخذت تتأملها والحنق باد في قسماط وجهها، وفي عينيها.

-إنها كوميل.. **أحسن الأنواع التي ترد إلى إيطاليا**.. وأظنها من صادرات روسيا.

- جميعها **براندي**، أليس كذلك؟

- لا أستطيع رؤيتها من هنا! ولكن الغالب أنها كذلك.

- منذ متى وهذا الأمر يجري هنا؟

- إنني أبتاعها وأجلبها بنفسني، لأن كثيرا من أصدقائي، الضباط الإيطاليين، يزوروني بين الحين والآخر، فأكرمهم بتقديم شيء منها.

- **براندي**! إحدى عشرة **قارورة من البراندي** وهذا **الشراب الروسي الثقيل**. **الكوميل**.

- سأبعث خادما لأخذها جميعا.. هذا كل ما عندك منها؟

p. 169

- نعم في هذه اللحظة.

- تفعل كل ذلك؟ نشفق عليك لأنك أصبت باليرقان.. إن العطف يذهب سدى مع شخص مثلك!

- شكرا.

أظن أن أحدا لا يلومك؛ لأنك تحاول التخلص من العودة إلى الجبهة، ولكني أنه كان بإمكانك اتباع طريقة أخف ضررا من الإسراف **في شرب الكحول**، وتعريض نفسك لداء اليرقان الويل.

-الإسراف في ماذا؟

في **الكحول**.. أنتظاهر بعم سماعك إياها؟ فلم أجيبها، ولكنها أردفت:

-إن لم تتبدع سببا آخر، فإنك مضطر للعودة إلى الجبهة، فور شفاءك من اليرقان فأنا لا أعتقد أن إصابة بيرقان اختيارية يمكنك من الحصول على مأذونية للنقاها. [...]

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- إنها لا تحبك أبدا.. ولا أعرف لذلك سببا؟

-تدعي أنني قد **أدمنت الشراب**، حتى أصاب باليرقان، وعندها أنجو من العودة إلى القتال.

- يا لها من.. إني على استعداد أن أقسم باسم يسوع أنك لم **تشرب جرعة واحدة قط**.. كل إنسان يؤكد ذلك ويقسم عليه.

p. 171

- وأخذت **القوارير**.

- آه، كم مرة قلت لك لا تحفظ **بالقوارير الفارغة** هنا، أين هي الآن؟

	<p>- في الخزانة.</p> <p>- هل عندك حقيبة جلدية؟</p> <p>لا! ضعها في ذلك الكيس.</p> <p>ففعلت ذلك:</p> <p>-سأحملها للحاجب.</p> <p>واتجهت إلى الباب تريد استدعاه، ولكنها اصطدمت بفان كامين مسرعة وخلفها الحاجب.</p> <p>وعندما رأيت الكيس، صاحت بالخدوم:</p> <p>-إليك بها.. هيا.. سأعرضها أمام الطبيب قبل أن أقدم تقريراً.</p> <p>ثم خرجت، يتبعها الحاجب، حاملاً الكيس الذي كان قد حمل قواريره الفارغة مملأ ذات يوم.</p> <p>ومضت أيام، ولم يقع شيء إلا أنني خسرت التمتع بأيام عطلتي.</p> <p>End of the chapter</p>
<p>Back translation</p>	<p>P. 167</p> <p>The next evening, I was returning from Macquarie Hospital, when the temperature suddenly dropped and then heavy rain fell, wet my clothes and reached my body.</p> <p>When I reached my room, [...]</p> <p>I changed my clothes, sipped a little brandy, then fell asleep in my bed, and at night I felt a fever in my head, and a heavy dizziness in my head, so I did nothing, and I continued to sleep, but when I woke up in the morning, I heard the hospital doctor addressing Miss Kaj, and they were standing by the bed:</p> <p>-It's confirmed. I have no doubt. Look at the white parts of his eyes. It is confirmed, Miss, confirmed.</p> <p>Miss Kaj bent down and looked into my eyes, then brought a mirror and made me see the white part of my eyes, which was yellow, proving that I had jaundice.</p> <p>So Catherine and I couldn't enjoy my remaining days off, as I was bedridden for two whole weeks, and we were disappointed in going to the Palenza in Laco Makori, the area where we thought of spending sweet days in the middle, where one can get away from the noise and riots of cities, and live in the lap of beautiful and quiet nature, on the banks of streams. Clear water lakes, in the shade of perennial trees, in sunny gardens.</p> <p>P. 168</p> <p>Instead, I was destined to stay in bed, fifteen days, without being allowed to leave the room even for few hours, and one morning Miss Van Kamen, the head nurse, walked in and headed to the closet and after checking its contents, turned to me and gave me a look of anger. She saw the drink bottles, stacked on top of each other. A few minutes earlier, I had sent a large number of them with the servant, and apparently she glimpsed him running on</p>

the stairs with **them**, so she hurried to take hold of **the rest of them**, but the servant had taken most of **the large bottles** away, and only left the medium-size **brandy bottles**. A few minutes later, Miss Kamen was still staring into the closet, as if not staring at what she has seen in front of her, and then she carried **a vial of Kumeel**, which seems to have made her more angry than the rest, and she began to stare at it with anger evident from her face expressions, and from her eyes.

- It's **Kumeel**. **The best type that comes to Italy**. I think it's **Russia's exports**.

- It's **all brandy**, right?

- I can't see it from here! But most often it is.

- How long has this been going on here?

- I buy it and bring it myself, because many of my friends, Italian officers, visit me from time to time, so I treat them with **some**.

- **Brandy!** **Eleven vials of brandy** and **this heavy Russian drink**. **The Kumeel**.

- I'll send a servant to take **them** all. That's all you have of **them**.

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- Yes, at the moment.

- You do all this? We are sympathetic with you because you got jaundice. Sympathy is in vain with someone like you!

-Thank you.

I guess no one blames you for trying to avoid going back to the front, but you could have taken a less harmful approach than **drinking too much alcohol** and exposing yourself to jaundice.

-Extravagance in what?

In **alcohol**. Pretend you hear it? I did not answer her, but she added:

- If you don't come up with another reason, you have to return to the front, once you recover from jaundice, I don't think that an deliberate jaundice enables you to get permission to recovery leave. [...]

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- She never loves you. I don't know why?

- She claims that I **was addicted to drink**, until I got jaundice, and then I survived returning to fighting.

- What a ... I am willing to swear in Jesus' name that you have **never drunk a single drink**. Every human being confirms it and swears by it.

P. 171

- And she took **the vials**.

- Ah, how many times have I told you not to keep **empty vials** here, where are **they** now?

In the closet.

- Do you have a leather bag?

No! Put them in that bag.

And she did so:

- I'll carry **them** to the guard.

She went to the door wanting to call for him but ran into Van Kamen running with the guard behind her.

When she saw **the bag**, she shouted to the servant:

- Here **they** are. Come on. I will show them to the doctor before I make a report. Then she walked out, followed by the guard, carrying the bag who one day had carried **those empty vials when they were once full**.

Days passed, and nothing happened except that I lost the enjoyment of my days off.

End of the chapter

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 23 / pp. 132 – 139</p> <p>I said good-by at the hospital at about five o'clock and went out. The porter had my baggage in his lodge and I told him I would be at the station a little before midnight. His wife called me 'Signorino' and cried. She wiped her eyes and shook hands and then cried again. I patted her on the back and she cried once more. She had done my mending and was a very short dumpy, happy-faced woman with white hair. When she cried her whole face went to pieces. I went down to the corner where there was a wine shop and waited inside looking out the window. It was dark outside and cold and misty. I paid for my coffee and grappa and I watched the people going by in the light from the window. I saw Catherine and knocked on the window. She looked, saw me and smiled, and I went out to meet her. She was wearing a dark blue cape and a soft felt hat. We walked along together, along the sidewalk past the wine shops, then across the market square and up the street and through the archway to the cathedral square. There were streetcar tracks and beyond them was the cathedral. It was white and wet in the mist. We crossed the tram tracks. On our left were the shops, their windows lighted, and the entrance to the galleria. [...]</p> <p>p. 133</p> <p>'This is the way I go to the hospital,' I said. It was a narrow street and we kept on the right-hand side. There were many people passing in the fog. There were shops and all the windows were lighted. We looked in a window at a pile of cheeses. I stopped in front of an armourer's shop. 'Come in a minute. I have to buy a gun.'</p> <p>p. 137</p> <p>'Monsieur and Madame wish dinner in their rooms?'</p> <p>'Yes. Will you have the menu brought up?' I said.</p> <p>'You wish something special for dinner. Some game or a soufflé?'</p> <p>The elevator passed three floors with a click each time, then clicked and stopped.</p> <p>'What have you as game?'</p> <p>'I could get a pheasant, or woodcock'</p> <p>'A woodcock,' I said. We walked down the corridor. The carpet was worn. There were many doors. The manager stopped and unlocked a door and opened it.</p> <p>'Here you are. A lovely room.'</p> <p>The small boy in buttons put the package on the table in the centre of the room. The manager opened the curtains.</p>
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'It is foggy outside,' he said. The room was furnished in red plush. There were many mirrors, two chairs and a large bed with a satin coverlet. A door led to the bathroom.

'I will send up the menu,' the manager said. He bowed and went out. [...]

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After we had eaten we felt fine, and then after, we felt very happy and in a little time the room felt like our own home and this room was our home too in the same way. Catherine wore my tunic over her shoulders while we ate. We were very hungry and the meal was good and we drank a bottle of capri and a bottle of St. Estephe. I drank most of it but Catherine drank some and it made her feel splendid. For dinner we had woodcock with some soufflé potatoes and purée de marron, a salad, and zabaione for dessert.

'It's a fine room,' Catherine said. It's a lovely room. We should have stayed here all the time we've been in Milan.

'It's a funny room. But it's nice.'

'Vice is a wonderful thing,' Catherine said. 'The people who go in for it seem to have good taste about it. The red plush is really fine. It's just the thing. And the mirrors are very attractive.'

'You're a lovely girl.'

'I don't know how a room like this would be for waking up in the morning. But it's really a splendid room.' I poured another glass of St. Estephe.

'I wish we could do something really sinful,' Catherine said. 'Everything we do seems so innocent and simple. I can't believe we do anything wrong.'

'You're a grand girl.'

'I only feel hungry. I get terribly hungry.' [...]

p. 139

'Oh you're a lovely girl.'

I poured another glass of wine.

'I'm a very simple girl,' Catherine said.

'I didn't think so at first. I thought you were a crazy girl.'

'I was a little crazy. But I wasn't crazy in any complicated manner. I didn't confuse you did I, darling?'

'Wine is a grand thing,' I said. 'It makes you forget all the bad.'

'It's lovely,' said Catherine. 'But it's given my father gout very badly.'

p. 196

غادرت المستشفى في الساعة الخامسة بعد أن ودعت كل من فيها، [...]

غادرت المستشفى إلى **حانة** قريبة جلست بداخلها أطل من النافذة، كان الظلام في الخارج حالكا، والجو باردا يكتنفه الضباب. دفعت ثمن **القهوة والشراب**، وظللت أرقب المارة على الضوء المنبعث من النافذة، وما إن لمحتني حتى انفرج وجهها عن ابتسامة حلوة، فخرجت للقاتها، وكانت ترتدي معطفا أزرق اللون داكنا، وتضع على رأسها قبعة ناعمة الملمس، ثم سرنا معا على إفريز الطريق **مارين بالحنات**،

p. 197

وعبرنا ساحة السوق، واخترقنا الرواق المؤدي إلى ميدان الكاتدرائية، وكانت بيضاء مبتلة وسط الضباب، ثم اجتزنا قضبان الترام، والحوانيت إلى يسارنا ينبعث النور من نوافذها، وعبرنا الطريق المؤدي إلى الممر،

p. 198

"إنه الطريق الذي أسلكه في عودتي إلى المستشفى".

كان طريقا ضيقا، سرنا على جانبه الأيمن، وناس كثيرون يمرون وسط الضباب، والأضواء تنبعث من جميع نوافذ الحوانيت وواجهاتها التي رأيت في إحداها **كوما من الجبن**.

وقفت أمام حانوت لبيع الأسلحة وقلت لكثيرين:

"تعالى معي لدقيقة واحدة فأنا أريد أن أبتاع سلاحا".

p. 202

"أيرغب السيد والسيدة في **تناول عشائهما** بالحجرة؟ هل تريدان شيئا خاصا غير ما هو مبين بقائمة الطعام **كالطيور** أو **السمك**؟".

ارتفع المصعد بنا إلى الطابق الثالث، وهو يرن عند كل طابق يمر به، ثم وقف فسألت مدير الفندق:

"ماذا عندكم من أنواع **الطيور**؟".

"**دجاج**".

"**تريد دجاجا**".

سار بنا إلى إحدى الغرف عبر ممر فرش بسجادة عتيقة [...]

p. 203

قال المدير:

"سأوافيكما بقائمة الطعام".

ثم حيانا في انحناء وانصرف. [...]

p. 204

عاد إلينا صفونا بعد أن **تناولنا** طعامنا، وشعرنا بسعادة غامرة، وما هي إلا لحظات حتى أحسنا وكأننا في بيتنا تمام كما كنا في غرفتي بالمستشفى. كانت كاثرين تضع سترتي على كتفيها عندما كنا **نتناول** طعامنا، والجوع يلذعنا، والطعام **شهى**، فأكلنا **وشرينا زجاجتين من الخمر** رحت بالنصيب الأكبر منهما، **وشربت** كاثرين القليل **ما جعلها تحس بالنشوة** فقالت:

"إنها حجرة جميلة محببة إلى النفس، لبتنا أمضينا الوقت كله هنا في أثناء إقامتنا في ميلانو".

Corresponding  
translation in  
TT1  
(Akawi, 2007)

	<p>- "إن منظرها يبعث على السخرية، ولكنها مأوى جميل على كل حال".</p> <p>- "إن الرذيلة شيء عجيب، ثم إن أولئك الذين ينغمسون فيها يبدون وكأنهم يستمتعون بمذاقها. انظر إلى هذا المخمل القاني، إنه جميل حقاً، وتلك المرايا، إنها جذابة خلابة".</p> <p>- إنك فتاة رائعة، والواقع أن مثل هذه الغرفة لم تبني لكي يستيقظ المحبون ويغادرونها في الصباح. إنها غرفة فاخرة حقاً".</p> <p>وقالت كاترين:</p> <p>- "كنت أود لو استطعنا أن نرتكب وزرا بمعناه الصحيح، ولكني أرى أن كل ما نأتيه طاهر بريء. لا أستطيع أن أصدق أننا نرتكب وزرا".</p> <p>- "إنك فتاة عظيمة".</p> <p>p. 205</p> <p>"أحس بالجوع يعترضني".</p> <p>"أنت فتاة جميلة ساذجة".</p> <p>"نعم إنني ساذجة ولكن لم يعرف بهذا أحد سواك".</p> <p>عندما التقيت بك أول مرة، ظللت أمسية بطولها أفكر في الطريقة التي نذهب بها معا إلى فندق "كافور". وكيف سيتم ذلك".</p> <p>"إن ما أتيت به كان بمنتهى الصفاقة. إن هذا ليس فندق كافور.. أليس كذلك؟".</p> <p>"كلا، وإلا لما سمحو لنا بالدخول".</p> <p>"سيأذنون بذلك يوماً ما. إن وجه الخلاف بيننا يا حبيبي هو أنني لا أفكر في شيء مطلقاً".</p> <p>"ألم تفكري في شيء أبداً؟".</p> <p>"قليلاً ما أفكر".</p> <p>"أوه. إنك فتاة فتانة".</p> <p>ملأت قدحا آخر من الشراب. وقالت كاترين:</p> <p>"إنني فتاة ساذجة جداً".</p> <p>"في أول الأمر لم أعتقد أنك ساذجة بل خيل إلى أنك فتاة مجنونة".</p> <p>"لقد كنت ثائرة، إلا أن ذلك لم يجعلني في حالة نفسية معقدة. إنني لم أسبب لك ضيقاً، أليس كذلك يا حبيبي؟".</p> <p>"إن الخمر شيء عظيم لأنه ينسبك كل السوءات".</p> <p>"إنها ممتعة ولكنها سببت لأبي داء النقرس فأذاه أشد الإيذاء".</p>
Back translation	<p>P. 196</p> <p>She left the hospital at five o'clock after saying goodbye to everyone in it, [...]</p> <p>I left the hospital for a nearby bar where I sat looking out the window, it was dark outside, and it was cold and foggy. I paid the cost of the coffee and the drink, and I kept watching passers-by at the light emanating from the window, and as soon as she saw me, her face released a sweet smile, so I went out to meet her, and she was wearing a dark blue coat,</p>



and wearing a soft-touch hat on her head, and then we walked together on the cornice of the road passing through the bars,

P. 197

We crossed the market square, and penetrated the hallway leading to the cathedral square, which was white and wet in the fog, and then we crossed the tram bars, and the shops to our left emitted light from their windows, and we crossed the road leading to the corridor,

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“It’s the route I take back to the hospital.”

It was a narrow road, we walked on its right side, and many people passed through the fog, and the lights emanated from all the windows and facades of the shops, in one of which I saw a pile of cheese.

I stood in front of a gun shop and said to Catherine:

“Come with me for a minute, I want to buy a gun.”

P. 202

“Would the master and the lady want to have their dinner in the room? Do you want something special other than what is on the menu, such as birds or fish?”

The elevator took us to the third floor, ringing on every floor it passed, and then stood up, and I asked the hotel manager:

“What kind of birds do you have?”

“Chicken”.

“We want chicken.”

He walked us to one of the rooms through a corridor furnished with an antique carpet [...]

P. 203

The director said:

“I’ll give you both the menu.”

Then he greeted us in a bow and left. [...]

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We had good mood again after we had our food, and we were thrilled, and it was only moments before we felt as if we were at home just as we were in my hospital room.

Catherine was putting my jacket on her shoulders when we were having our food, and hunger was biting us, and the food is delicious, so we ate and drank two bottles of wine. I had most of it while Catherine drank a little, which made her feel ecstatic, and she said:

“It’s a beautiful room, I wish we had spent all the time here during our stay in Milan.”

“It’s ridiculous, but it’s a beautiful shelter anyway.”

“Vice is a wondrous thing, and those who indulge in it seem to enjoy its taste. Look at this velvet, it’s really beautiful, and these mirrors, they’re beautiful.”

	<p>- You are a wonderful girl, and in fact such a room was not built for lovers to wake up and leave in the morning. It's a really luxurious room."</p> <p>Catherine said:</p> <p>- "I would have liked if we could commit a minister in the proper sense, but I think everything we bring is pure and innocent. I can't believe we're committing a button."</p> <p>- "You're a great girl."</p> <p>P. 205</p> <p>"I feel hunger squeezing me."</p> <p>"You're a pretty naïve girl."</p> <p>"Yes, I'm naïve, but no one knew about it except you."</p> <p>When I first met you, I kept thinking about how we go together to the "Cafoor" Hotel. And how it will be done."</p> <p>"What I came to was brazen. This is not a cafoor hotel. Isn't it?"</p> <p>"No, otherwise they wouldn't let us in."</p> <p>"They'll authorize it one day. The difference between us, my love, is that I never think of anything."</p> <p>"Have you ever thought of anything?"</p> <p>"I rarely think."</p> <p>"Oh. You are a charming girl."</p> <p>I filled another cup of drink. Catherine said:</p> <p>"I'm a very naïve girl."</p> <p>"At first I didn't think you were naïve, I thought you were a crazy girl."</p> <p>"I was rebellious, but it didn't put me in a complicated psychological state. I didn't cause you distress, did I, my love?"</p> <p>"Wine is a great thing because it makes you forget all the bad."</p> <p>"It's fun, but it caused my father gout and hurt him the most."</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 173</p> <p>وفي الساعة الخامسة مساء ودعت نزلء المستشفى ومستخدميه، وخرجت إلى الطريق، وكان الحاجب قد نقل أمتعتي إلى غرفته، استعدادا لإيصالها إل المحطة، قبل الثانية عشرة بقليل. أما زوجته التي كانت تلقيني بالسنيور فقد أجهشت بالبكاء عندما مددت لها يدي لأودعها، ثم مسحت دموعها ولكنها عادت إلى البكاء ثانية، فربت على كتفها وواسيتها ببعض العبارات الرقيقة، إلا أن كل ذلك لم يغير من شدة تأثرها، فأجهشت بالبكاء للمرة الثالثة.</p> <p>لقد كانت امرأة طيبة، نقية السريرة، ذات شعر أبيض، وكنت أعتمد عليها في رتق ثيابي وجواربي، وعندما شرعت في البكاء، كانت كل قسمات وجهها تشارك في إعلان حزنها البالغ وتأثرها العميق.</p> <p>p. 174</p> <p>اتجهت إلى دكان الخمر الصغير، في نهاية الشارع وجلست أنتظر: كان الجو باردا، والليل شديد الظلام، ويملاه الضباب، وبعد أن نقدت الجرسون ثمن القهوة، وكأس البراندي، رحت أنظر من وراء زجاج النافذة، أراقب المارة، وعندما لمحت كاترين، نقرت بقوة</p>

على الزجاج، فأدارت رأسها ورأتني ثم أسرعت مبتسمة، ولكنني هرعت للقائها خارجا، وتأبطت ذراعها ومشينا معا في الرصيف. ثم عبرنا ساحة السوق الصغير، ومن ثم اتجهنا نحو ميدان الكاتدرائية والتي بدت، عند اقترابنا منها، بيضاء مبللة من الضباب، [...]

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إنها الطريق التي أعود فيها إلى المستشفى.

وسرنا طويلا على الرصيف الأيمن، نتأمل واجهات المحال المضئنة، بينما أشباح المسرة، تتحرك وسط الضباب من حولنا. وعند باب أحد المحال قلت لكاترين: ادخلي، أريد شراء مسدس.

p. 178

-هل ترغبان في تناول **عشاءكما** بالغرفة؟

نعم، أنتفضل بإرسال قائمة الطعام؟

-هل تريدان **مأكولات خاصة؟** بعض الطيور أو الأسماك أو..

كان المصعد قد اجتاز الطوابق الثلاثة ثم توقف:

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- وماذا عندك من أنواع الطيور.

- أستطيع تقديم **دجاج وحجل**.

قلت: "**حجل**" ونحن نخطو في الرواق الضيق، الذي غطته سجادة بالية مهترئة، بينما اصطفت على جانبيه أبواب كبيرة، وقف أمام أحدها وفتحها.

وضع الصبي الصغير الحزمة على الطاولة التي في زاوية الغرفة، بينما انهمك المدير بسحب الستائر:

-الضباب كثيف بارد في الخارج!

أما أثاث الغرفة فكان جميعه ذا لون أحمر، ينتصب بين قطعه عدد من المرايا ثم كرسيان وسرير واسع، فوقه غطاء من الحرير، ومن جانبه يوصل إلى الحمام.

قال: سأبعث لكما بقائمة الطعام فورا، وانحنى خارجا. [...]

p. 180

بعد **العشاء**، شعرت أن الجو قد تحسن، ونعمنا ببشائر السرور تشع في عيوننا، ولم تمض فترة قصيرة حتى بسمت الدقائق لنا، وتحولت الغرفة كأنها عشنا الزوجي المؤمل، لقد كانت غرفتي في المستشفى بيتنا زوجيا هانئا رتعا فيه كأعذب ما تكون الحياة، وها هي الغرفة الثانية في ميلان، تغدو كذلك مأوى لفسينا الظامنتين، ننهل منه الدفء والسعادة والاطمئنان. [...]

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- لست أدري كيف يحس المرء، عندما يستيقظ غدا صباحا فيجد نفسه مستلقيا على هذا السرير، في هذه الغرفة.

سكبت لها **كأنا أخرى**، ولكنها استمرت.

- وددت لو نستطيع اقراراف إثم حقيقي، لو نتذوق الرذيلة الحقّة.. لو نغوص فيها. كل ما فعلناه حتى الآن يبدو لي شيئا بريئا ساذجا. ولا أستطيع أن أصدق أن شيئا مما فعلناه، يعتبر إثمًا حقيقيا.

- إنك فتاة عظيمة. إنني فقط أشعر بالجوع، بالجوع المخيف.

	<p>- إنك فتاة جذابة ساذجة.</p> <p>- نعم، إنني فتاة ساذجة، ولم يدرك ذلك أحد سواك.</p> <p>- يوم التقيت بك أول مرة، ظللت ساعات طويلة، وأنا أفكر كيف يمكن أن نذهب سوياً إلى فندق كافور، وكيف سيتم ذلك.</p> <p>ولكن ذاك صفاقة منك، منتهى الصفاقة، هذا ليس فندق كافور أليس كذلك؟</p> <p>- كلا، فلا يمكننا الدخول إلى هناك.</p> <p>سنتمكن الدخول يوماً ما، ولكن لماذا تنتظر إلى علاقتنا دائماً بهذا الشكل..</p> <p>لماذا لا تنزع من نفسك صفتها هذه.. أنا دائماً يا عزيزي أعتبرها شرعية، ضمن قواعد الخلق والفضيلة.</p> <p>- هل تعتبرينها كذلك دائماً؟ إلا في النادي.</p> <p>- آه إنك فتاة فائقة.</p> <p>وملأت كأساً أخرى، ثم أردفت:</p> <p>- لم أكن أعتبرك كذلك في البدء، ظننت أنك عصبية المزاج.</p> <p>- كنت عصبية إلى حد ما، ولكن ليس إلى درجة معقدة.. هل حدث أن ضايقتك يوماً؟ أنا لم أضايقك؟ أليس كذلك؟</p> <p>- الخمر مادة عظيمة، تجعلك تنسين كل السيئات.</p> <p>- إنك أشهى، ولكنه سبب داء النقرس لوالدي.</p>
Back translation	<p>P. 173</p> <p>At five o'clock in the evening, I said goodbye to the hospital's inmates and employees, and went out to the road, and the guard had taken my luggage to his room, in preparation for delivering it to the station, shortly before twelve. As for his wife, who used to call me Senior, she burst into tears when I extended my hand to her to say goodbye to her, then wiped her tears, but she cried again, patting her on the shoulder and comforting her with some kind words, but all this did not change the intensity of her emotion, so she burst into tears for the third time.</p> <p>She was a good, pure-bedding, white-haired woman, and I relied on her to dress my clothes and socks, and when she began to cry, every aspect of her face shared in announcing her great sadness and deep emotion.</p> <p>P. 174</p> <p>I went to the small wines shop, at the end of the street and sat waiting: it was cold, the night was very dark, and it was filled with fog, and after I paid the waiter the cost of the coffee, and the brandy glass, I looked from behind the window glass, watching passers-by, and when I saw Catherine, she clicked the glass, turned her head and saw me and then hurried smiling, but I rushed to meet her outside, and held her arm and we walked together on the sidewalk. Then we crossed the small market square, and then headed towards the cathedral square, which, as we approached it, looked white and wet from the fog, [...]</p>

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It's the way I go back to the hospital.

We walked for a long time on the right sidewalk, gazing at the illuminated storefronts, while the ghosts of pleasure moved through the fog around us. At the door of a shop, I said to Catherine, "Get in, I want to buy a gun."

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- Would you like to have your dinner in the room?

Yes, would you kindly send me the menu?

- Do you want special food? Some birds or fish or...

The elevator had passed the three floors and then stopped:

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- And what kinds of birds do you have?

- I can serve chicken and partridge.

I said, "Partridge," as we stepped into the narrow hallway, covered by a worn-out carpet, while large doors lined up on either side, one of which he stood in front of and opened.

The little boy placed the bundle on the table in the corner of the room, while the manager was busy pulling the curtains:

-Fog is thick and cold outside!

As for the furniture of the room, it was all red, with a number of mirrors between its pieces, then two chairs and a spacious bed, with a silk cover above it, and on its side leading to the bathroom.

He said, "I'll send you the menu right away," and leaned out. [...]

P. 180

After dinner, I felt that the atmosphere had improved, and we were blessed with glad tidings shining in our eyes, and it was not until a short time until the minutes smiled for us, and the room turned as if it was our hoped wedding net, my room in the hospital was a happy marital home in which we grew up as the freshest life is, and here is the second room in Milan, it also becomes a shelter for our thirsty souls, from which we draw warmth, happiness and reassurance. [...]

P. 181

- I don't know how it feels when one wakes up tomorrow morning and finds yourself lying on this bed, in this room.

I poured another glass for her, but she continued:

- I wish we could commit a real sin, if we would taste true vice. If we dive into it. Everything we have done so far seems to me innocent and naïve. I cannot believe that any of what we have done is a real sin.

- You're a great girl. I'm just hungry, frighteningly hungry.

- You are an attractive, naïve girl.

- Yes, I am a naïve girl, and no one else realized it.

- The day I first met you, I spent many hours, thinking about how we could go together to the Cafour Hotel, and how it would be done.

But that's brazen of you, so brazen, that's not a Cafour hotel, is it?

- No, we can't get in there.

We'll be able to enter one day, but why do you always look at our relationship like this?

Why don't you strip yourself of this trait? My dear, I always consider it legitimate, within the rules of morality and virtue.

- Do you always consider it so? Except in the club.

- Ah you are a charming girl.

I filled another glass, and then I added:

- I didn't consider you like that at first, I thought you were irritable.

I was somewhat nervous, but not to a complicated degree. Have I ever harassed you? I didn't bother you? Isn't it?

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- Wine is a great substance. It makes you forget all the bad things.

- You're more delicious, but it has caused my father's gout.

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 2 / Chapter 24 / p. 141</p> <p>We walked down the stairs instead of taking the elevator. The carpet on the stairs was worn. I had paid for the <b>dinner</b> when it came up and the <b>waiter</b>, who had brought it, was sitting on a chair near the door. He jumped up and bowed and I went with him into the side room and paid the bill for the room. The manager had remembered me as a friend and refused payment in advance but when he retired he had remembered to have the <b>waiter</b> stationed at the door so that I should not get out without paying. I suppose that had happened; even with his friends. One had so many friends in a war.</p> <p>I asked the <b>waiter</b> to get us a carriage and he took Catherine's package that I was carrying and went out with an umbrella. Outside through the window we saw him crossing the street in the rain. We stood in the side room and looked out the window.</p> <p>'How do you feel, Cat?'</p> <p>'Sleepy.'</p> <p>'I feel hollow and hungry.'</p> <p>'Have you anything to <b>eat</b>?'</p> <p>'Yes, in my musette.'</p> <p>I saw the carriage coming. It stopped, the horse's head hanging in the rain, and <b>the waiter</b> stepped out, opened his umbrella, and came toward the hotel. We met him at the door and walked out under the umbrella down the wet walk to the carriage at the curb. Water was running in the gutter.</p> <p>'There is your package on the seat,' <b>the waiter</b> said. He stood with the umbrella until we were in and I had tipped him.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 208</p> <p>خرجنا ولم نستقل المصعد بل نزلنا الدرج على أقدامنا وقد فرش ببساط عتيق. كنت قد دفعت ثمن <b>العشاء</b> عندما جيء به إلينا، وكان <b>الخدم</b> الذي أحضره لنا جالسا على مقعد بالقرب من الباب. وما إن رأنا حتى هب واقفا وانحنى، ثم رافقته إلى الحجرة الجانبية ودفعت أجر الإقامة. كان مدير الفندق قد رفض أن يتقاضى أجر الإقامة سلفا ظنا منه أنني صديق له، ولكن الشكوك عيثت بظنه فتنبه، وأمر الخادم بأن يربط عند الباب خشبية الإفلات من الدفع، وأظن أن هذا قد حدث له من قبل حتى مع أقرب أصدقائه إليه وكثيرا ما يكون للإنسان أصدقاء من هذا الطراز في أثناء الحرب. طلبت من <b>الخدم</b> أن يحضر لنا عربة، فأخذ لفافة كاثرين التي كنت أحملها وخرج بمظلته. رأيناه من النافذة في الخارج يعبر الطريق تحت المطر، وقفنا في الحجرة الجانبية نطل من النافذة، ثم قلت:</p> <p>"بماذا تشعرين يا كاتي؟".</p> <p>"يغالبنني النعاس".</p> <p>"إني أحس بالفراغ والجوع".</p> <p>"هل معك ما تتبلغ به؟".</p>

	<p>"نعم، في حقيقتي".</p> <p>رأيت العربية مقبلة، ثم وقفت ورأس الجواد ميلل بالمطر، وخرج منها الخادم، ثم فتح مظلته وسار نحو الفندق. قابلناه عند الباب، وخطونا تحت المظلة على الإفريز المبتل والمياه تجري في مسارها، قال الخادم:</p> <p>"ها هي لفاقتكما على المقعد". ثم وقف بالمظلة حتى دخلنا العربية، فنقدته بعض المال،</p>
<p>Back translation</p>	<p>P. 208</p> <p>We went out and didn't take the elevator, but went down the stairs on our feet, which was furnished with an antique rug. I had paid for dinner when it was brought to us, and the servant who brought it to us was sitting on a bench near the door. As soon as he saw us, he stood up and bowed, and then I accompanied him to the side room and paid for the accommodation. The hotel manager had refused to be paid in advance, thinking that I was a friend of his, but doubts flickered his suspicion, so he alerted, and ordered the servant to be stationed at the door for fear of escaping payment, and I think that this had happened to him before, even with his closest friends, and man often had friends of this type during the war. I asked the servant to bring us a vehicle, and he took Catherine's roll I was carrying and came out with his umbrella. We saw him from the window outside crossing the road in the rain, we stood in the side room looking out the window, and then I said:</p> <p>"How do you feel, Kathy?"</p> <p>"I'm sleepy."</p> <p>"I feel empty and hungry."</p> <p>"Do you have anything to get satisfied with?"</p> <p>"Yes, in my bag."</p> <p>I saw the vehicle coming, then I stood with the horse's head wet in the rain, and the servant came out, then opened his umbrella and walked towards the hotel. We met him at the door, and stepped under the canopy on the wet cornice with water running in its paths, the servant said:</p> <p>"Here's your roll on the bench." Then he stood by parachute until we rolled the cart, and I gave him some money,</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 185</p> <p>نزلنا السلم درجة درجة، بدلا من استعمال المصعد، كان الطاهي الذي أحضر لنا العشاء يجلس على الكرسي، قرب مدخل القاعة الخارجي، وكنت قد دفعت له ثمن الطعام فقط دون أجره الغرفة. وعندما شاهدنا نهض واقفا، ثم انحنى واقترب منا، فأخذته جانبا، ودفعت له أجره الغرفة. حيث كان صديقا سابقا له، على أنه بعد أن غادر غرفتنا أمر السفري بالمرابطة عند الباب الخارجي، خشية مغادرتنا قبل دفع الثمن، والظاهر أنه يفعل ذلك دائما، ومع أصدقائه أيضا، فالمرء يكثر أصدقاؤه زمن الحرب.</p> <p>أمرت الحاجب أن يحضر لي عربية، فتناول جزمة كاترين من يدي، وأسرع تحت الظلمة إلى الشارع، ووقفنا ننتظره في غرفة صغيرة جانبية.</p> <p>-كيف تشعرين الآن يا كاترين؟</p> <p>- إني نعسة.</p>



	<p>- أما أنا فأشعر بالفراغ والجوع.</p> <p>- أليس معك شيء تأكله؟</p> <p>- بلى في المحفظة.</p> <p>ثم أتت العربية، وقفز <b>الحاجب</b> من داخلها مسرعا نحونا، فاتجهنا إلى الباب وسرنا تحت المظلة، وعندما بلغنا العربية، قال:</p> <p>p. 186</p> <p>تلك هي الجزمة على المقعد في الداخل.</p> <p>ثم وقف منتظرا، فوضعت بعض الدراهم في جيبه شاكرا،</p>
Back translation	<p>P. 185</p> <p>We went down the stairs step by step, instead of using the elevator, <b>the cook</b> who brought us <b>dinner</b> was sitting on the chair, near the outer entrance to the hall, and I had paid him for food only without the room fare. When we saw him, he got up and stood up, then bent down and approached us, so I took him aside, and paid him the room rent. He was a former friend of his, but after he left our room, he ordered <b>the waiter</b> to stay at the outer door, so we don't leave before paying the cost, and apparently he always does so, and with his friends as well, as one has many friends in wartime.</p> <p>I ordered <b>the doorkeeper</b> to get me a vehicle, and he took Catherine's boots out of my hand, and hurried under the darkness to the street, and we stood waiting for him in a small side room.</p> <p>- How do you feel now, Catherine?</p> <p>- I'm sleepy.</p> <p>- As for me, I feel empty and hungry.</p> <p>- <b>Don't you have something to eat?</b></p> <p>- Wear in the wallet.</p> <p>Then the vehicle came, and <b>the doorkeeper</b> jumped from inside and hurried towards us, so we went to the door and walked under the umbrella, and when we reached the cart, he said:</p> <p>P. 186</p> <p>That's the boots on the seat inside.</p> <p>Then he stood waiting, and I put some dirhams in his pocket and said thank you.</p>

<p>ST Paragraph containing GCSI(s)</p>	<p>Book (3) / Chapter (25) / pp. (151 – 158)</p> <p>'This war is terrible,' Rinaldi said. 'Come on. We'll both get drunk and be cheerful. Then we'll go get the ashes dragged. Then we'll feel fine.'</p> <p>'I've had the jaundice,' I said, 'and I can't get drunk.'</p> <p>'Oh, baby, how you've come back to me. You come back serious and with a liver. I tell you this war is a bad thing. Why did we make it anyway?'</p> <p>'We'll have a drink. I don't want to get drunk but we'll have a drink.'</p> <p>Rinaldi went across the room to the washstand and brought back two glasses and a bottle of cognac.</p> <p>'It's Austrian cognac', he said. 'Seven stars. It's all they captured on San Gabriele.'</p> <p>'Were you up there?'</p> <p>'No. I haven't been anywhere. I've been here all the time operating. Look, baby, this is your old tooth-brushing glass. I kept it all the time to remind me of you.'</p> <p>'To remind you to brush your teeth.'</p> <p>'No. I have my own too. I kept this to remind me of you trying to brush away the Villa Rosa from your teeth in the morning, swearing and eating aspirin and cursing harlots. Every time I see that glass I think of you trying to clean your conscience with a toothbrush.' He came over to the bed. 'Kiss me once and tell me you're not serious.'</p> <p>'I never kiss you. You're an ape.'</p> <p>'I know, you are the fine good Anglo-Saxon boy. I know. You are the remorse boy, I know. I will wait till I see the Anglo-Saxon brushing away harlotry with a toothbrush.'</p> <p>'Put some cognac in the glass.'</p> <p>p. 152</p> <p>We touched glasses and drank. Rinaldi laughed at me.</p> <p>'I will get you drunk and take out your liver and put you in a good Italian liver and make you a man again.'</p> <p>I held the glass for some more cognac. It was dark outside now. Holding the glass of cognac, I went over and opened the window. The rain had stopped falling. It was colder outside and there was a mist in the trees.</p> <p>'Don't throw the cognac out the window, Rinaldi said. If you can't drink it give it to me.'</p> <p>pp. 154 &amp; 155</p>
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'We'll stop, baby. I am tired from thinking so much' He had looked tired when he came in. It's nearly time to eat. I'm glad you're back. You are my best friend and my war brother.'

When do the war brothers eat?' I asked.

'Right away. We'll drink once more for your liver's sake:

'Like Saint Paul.'

'You are inaccurate. That was wine and the stomach. Take a little wine for your stomach's sake.'

'Whatever you have in the bottle,' I said. 'For any sake you mention.'

'To your girl,' Rinaldi said. He held out his glass.

'All right.'

'I'll never say a dirty thing about her.'

'Don't strain yourself.'

He drank off the cognac. I am pure, he said. I am like you, baby. I will get an English girl too. As a matter of fact I knew your girl first but she was a little tall for me. A tall girl for a sister,' he quoted.

'You have a lovely pure mind,' I said.

Haven't I? That's why they call me Rinaldo Purissimo' 'Rinaldo Sporchissimo.'

'Come on, baby, we'll go down to eat while my mind is still pure.'

I washed, combed my hair and we went down the stairs.

Rinaldi was a little drunk. In the room where we ate, the meal was not quite ready.

I'll go get the bottle,' Rinaldi said. He went off up the stairs, I sat at the table and he came back with the bottle and poured us each half a tumbler of cognac.

Too much,' I said and held up the glass and sighted at the lamp on the table.

'Not for an empty stomach. It is a wonderful thing. It burns out the stomach completely. Nothing is worse for you.'

'All right.'

'Self-destruction day by day,' Rinaldi said. It ruins the stomach and makes the hand shake. Just the thing for a surgeon.

'You recommend it?'

'Heartily. I use no other. Drink it down, baby, and look forward to being sick.'

I drank half the glass. In the hall I could hear the orderly calling. 'Soup! Soup is ready!'

The major came in, nodded to us and sat down. He seemed very small at table.

'Is this all we are?' he asked. The orderly put the soup bowl down and he ladled out a plate full.

'We are all,' Rinaldi said. Unless the priest comes. If he knew Federico was here he would be here.

'Where is he?' I asked.

'He's at 307,' the major said. He was busy with his soup. He wiped his mouth, wiping his upturned grey mustache carefully.

He will come I think. I called them and left word to tell him you were here.'

I miss the noise of the mess, I said.

'Yes, it's quiet,' the major said.

'I will be noisy,' said Rinaldi.

'Drink some wine, Enrico,' said the major. He filled my glass. The spaghetti came in and we were all busy. We were finishing the spaghetti when the priest came in. He was the same as ever, small and brown and compact looking. I stood up and we shook hands. He put his hand on my shoulder.

'I came as soon as I heard,' he said.

'Sit down,' the major said. 'You're late.'

'Good evening, priest,' Rinaldi said, using the English word.

They had taken that up from the priest-baiting captain, who spoke a little English. 'Good evening, Rinaldo, the priest said.

The orderly brought him soup but he said he would start with the spaghetti.

'How are you?' he asked me.

'Fine,' I said. How have things been?'

'Drink some wine, priest,' Rinaldi said. 'Take a little wine for your stomach's sake. That's Saint Paul, you know.'

'Yes, I know,' said the priest politely. Rinaldi filled his glass.

'That Saint Paul,' said Rinaldi. 'He's the one who makes all the trouble.'

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The priest looked at me and smiled. I could see that the baiting did not touch him now.

'That Saint Paul,' Rinaldi said. 'He was a rounder and a chaser and then when he was no longer hot he said it was no good. When he was finished he made the rules for us who are still hot. Isn't it true, Federico?'

'The major smiled. We were eating meat stew now.

'I never discuss a Saint after dark,' I said. The priest looked up from the stew and smiled at me.

There he is, gone over with the priest,' Rinaldi said. Where are all the good old priest-baiters! Where is Cavalcanti? Where is Brundi? Where is Cesare? Do I have to bait this priest alone without support?'

'He is a good priest,' said the major.

He is a good priest,' said Rinaldi. 'But still a priest. I try to make the mess like the old days. I want to make Federico happy. To hell with you, priest!'

I saw the major look at him and notice that he was drunk.

His thin face was white. The line of his hair was very black against the white of his forehead.

'It's all right, Rinaldo," said the priest. 'It's all right."

'To hell with you,' said Rinaldi. To hell with the whole damn business.' He sat back in his chair.

'He's been under a strain and he's tired,' the major said to me. He finished his meat and wiped up the gravy with a piece of bread.

'I don't give a damn,' Rinaldi said to the table. 'To hell with the whole business.' He looked defiantly around the table, his eyes flat, his face pale.

'All right,' I said. To hell with the whole damn business.'

'No, no,' said Rinaldi. You can't do it. You can't do it. I say you can't do it. You're dry and you're empty and there's nothing else. There's nothing else I tell you. Not a damned thing. I know, when I stop working.'

The priest shook his head. The orderly took away the stew dish.

What are you eating meat for?' Rinaldi turned to the priest.

Don't you know it's Friday?'

'It's Thursday,' the priest said.

p. 157

'It's a lie. It's Friday. You're eating the body of the lord. It's God-meat. I know. It's dead Austrian. That's what you're eating.'

'The white meat is from officers,' I said, completing the old joke.

Rinaldi laughed. He filled his glass.

'Don't mind me,' he said. 'I'm just a little crazy.'

'You ought to have a leave.'

The major shook his head at him. Rinaldi looked at the priest.

'You think I ought to have a leave.'

The major shook his head at the priest. Rinaldi was looking at the priest.

'Just as you like,' the priest said. 'Not if you don't want.' 'To hell with you,' Rinaldi said. 'They try to get rid of me. Every night they try to get rid of me. I fight them off. What if I have it.'

	<p>Everybody has it. The whole world's got it. First,' he went on, assuming the manner of a lecturer, 'it's a little pimple. Then we notice a rash between the shoulders. Then we notice nothing at all. We put our faith in mercury.'</p> <p>'Or salvarsan,' the major interrupted quietly.</p> <p>'A mercurial product,' Rinaldi said. He acted very elated now. 'I know something worth two of that. Good old priest,' he said. 'You'll never get it. Baby will get it. It's an industrial accident. It's a simple industrial accident.'</p> <p>The orderly brought in the <b>sweet</b> and <b>coffee</b>. The <b>dessert</b> was <b>a sort of black bread pudding with hard sauce</b>. The lamp was smoking; the black smoke going close up inside the chimney.</p> <p>'Bring two candles and take away the lamp," the major said.</p> <p>The orderly brought two lighted candles each in a saucer and took out the lamp blowing it out. Rinaldi was quiet now. He seemed all right. We talked and after <b>the coffee</b> we all went out into the hall.</p> <p>'You want to talk to the priest. I have to go in the town,' Rinaldi said. 'Good-night, priest.'</p> <p>'Good-night, Rinaldo,' the priest said.</p> <p>'Yes,' I said. 'Come in early.' He made a face and went out the door.</p> <p>p. 158</p> <p>The major was standing with us. 'He's very tired and overworked,' he said. 'He thinks too he has syphilis. I don't believe it but he may have. He is treating himself for it Good-night. You will leave before daylight, Enrico?'</p> <p>'Yes.'</p> <p>'Good-by then,' he said. 'Good luck. Peduzzi will wake you and go with you.</p> <p>'Good-by, Signor Maggiore.'</p> <p>Good-by. They talk about an Austrian offensive but I don't believe it. I hope not. But anyway it won't be here. Gino will tell you everything. The telephone works well now.'</p> <p>'I'll call regularly.</p> <p>Please do. Good-night. Don't let Rinaldi <b>drink so much brandy</b>.'</p> <p>I'll try not to.'</p> <p>'Good-night, priest.'</p> <p>'Good-night, Sinor Maggiore.'</p> <p>He went off into his office.</p>
<p>Corresponding translation in TT1</p>	<p>p. 217</p> <p>"إن هذه الحرب مروعة. تعال نشرب الخمر لنطرب وننسى وننفذ عنا غبار التعب".</p>

"أوه أيها الطفل. أعلى هذه الصورة تعود إلي حزينا جادا مريضا بالكبد؟ ألم أقل لك أن الحرب شر كلها؟".

"سنشرب كأسا واحدة لأنني لا أريد أن أفرط في الشراب".

فقام رينالدي إلى طرف الحجرة ثم عاد ومعه زجاجة من الخمر وقدحان وقال:

"هذه خمر من النمسا، تحمل شارة الكواكب السبعة، وهي كل ما غنموه من "سان غبريال"."

"هل كنت في هذه المعركة؟".

"كلا. لم أذهب إلى أي مكان، فقد كنت طوال الوقت هنا أعمل جراحا. انظر أيها الطفل.. هذه فرشاة أسنانك القديمة.. لقد احتفظت بها للذكرى حتى تعود".

p. 218

- "لعلك احتفظت بها لتذكرك بأن تنظف أسنانك".

- "كلا، إني أملك واحدة، ولكني احتفظت بفرشاتي لأذكرك وأنت تغسل أسنانك في الصباح مما تبقى فيها من آثار ليلة ماجنة قضيتها في "فيلا روزا"، ثم تتناول الأسبرين وتلعن العاهرات". ثم اقترب مني وقال "قبلني مرة واحدة وقل لي إنك لست جادا".

- "لن أقبلك أبدا فإنك دميمة الوجه كالقرود".

- "أعرف ذلك، وأما أنت ففتى إنجلوساكسوني جميل، وأعلم أيضا أنك يقظ الضمير، سأنتظر حتى تطهر نفسك من أدائها بفرشاة أسنانك".

- "ضع قليلا من الخمر في الكأس".

قرعنا كأسينا وشربنا. ثم نظر رينالدي إلي ضاحكا وقال:

"سأجعلك تشرب حتى الثمالة، ثم أنزع منك مرارتك وأضع لك بدلا منها واحدة إيطالية سليمة لتعود رجلا صحيحا معافى".

فأمسكت بكأسي طالبا المزيد من الشراب، وتوجهت نحو النافذة وفتحتها والكأس في يدي، والظلام مخيم على الكون، والمطر قد توقف عن السقوط، والبرد يلسع، والضباب يلف أغصان الشجر.

فقال رينالدي:

"لا تلق بالخمر من النافذة. إذ كنت لا تستطيع أن تشربها فهاتها".

p. 221

"لنتوقف عن المضي في هذا الجدل أيها الطفل فقد أضناني اطراد التفكير".

والواقع أن التعب كان باديا عليه عندما دخل الحجرة. "لقد آن وقت الغداء وإني فرح بعودتك فأنت أعز صديق وأخي في الحرب".

"ومتى يتناول أخوا الحرب طعامهما؟".

"الآن فلنشرب كأسا آخر نخب شفاء كبدك".

"مثلما فعل سانت بول".

"أنت مخطئ، كان ذلك الأمر يتعلق بالخمر والمعدة. تناول قليلا من الخمر يصلح لك المعدة".

"لنشرب كل ما في الزجاجة نخب أي شيء تقترحه".

"نخب فتاتك". ثم رفع رأسه.

“حسنًا، نخبها”.

“لن أتحدث عنها بسوء بعد اليوم”.

“لا تكن متمزتا”. فأفرغ الكأس بين شفتيه وقال:

p. 222

“إنني أحمل بين أعطافي نفسا صافية كنفسك، وسأتزوج فتاة إنكليزية أيضا. الواقع أنني عرفت فتاتك قبل أن تعرفها، ولكني كنت أخجل من طولها وقصري، إنها من فرط طولها لا تصلح كشقيقة”.

- “إنك صافي الذهن”.

- “أست كذلك؟” ولهذا فهم يلقون علي اسم “رينالدو بيوريسيمو”.

- “رينالدو سيورشيسمو”.

“هيا بنا نزل أيها الطفل وبتناول طعامنا قبل أن يزول عني صفائي”.

فاغتسلت وصدفت شعري ونزلنا إلى حجرة الطعام، وكان رينالدي ثملا بعض الشيء، ولكن الطعام لم يكن قد أعد بعد. قال:

“سأحضر الزجاجاة”.

ثم صعد وأنا جالس إلى المائدة أنتظره حتى عاد ومعها الزجاجاة، فسكب في كأسينا خمرًا حتى منتصفها. قلت له:

“هذا كثير”. ولرفعت الكأس لأرى قدر ما فيها على ضوء مصباح فوق المائدة، قال:

“إنه ليس بالكثير على معدة خاوية، وهو شراب عجيب يلهب المعدة تماما، لا شيء أضر منه على صحتك”.

“حسنًا”.

“نحن فنني أنفسنا يوما فيوما بتعاطيها لأنها تؤذي المعدة وتجعل الأيدي تهتز، وهو الشيء الذي يحتاج الجراح إليه”.

“إذا فأنت تزكيها”.

“من كل قلبي. أنا لا أتعاطى سوى هذا النوع. اشرب أيها الطفل وتوقع أن تقع فريسة المرض”.

شربت الكأس حتى منتصفها، وسمعت الطاهي يصيح في الردهة “الحساء. الحساء”. وهنا دخل الميجر وأحنى رأسه محببا، ثم جلس وقد بدا في جلسته ضئيل الجسم، وقال:

p. 223

“أليس هنا أحد سوانا؟”.

وضع الطاهي أنية الحساء على المائدة وملاً أطباقنا. قال رينالدي:

“نحن فقط، اللهم إلا إذا حضر القسيس. لو علم بوجود هنري فإنه سيحضر”.

- “أين هو؟” قال الميجر.

- “إنه في الثكنة رقم 307”. ثم جفف شفتيه وشاربه الرمادي المنتصب إلى أعلى في عناية ظاهرة، وأتبع قائلا “كنت في زيارة لتلك الثكنة وكتبت له عجالة أنبئه فيها بعودتك”.

- “كان الحنين يأخذني إلى ضجيج هذه الصبحة وعجيجها”.

- “نعم، كان الهدوء يخيم عليها”. فقال رينالدي:



- "سأشيع الجلبة فيها". قال الميجر وهو **يملاً كأساً**:

"**تناول شيئاً من الشراب** يا "إنريكو". أحضر **الطاهي المعكرونة** فشغلنا بها، ولما أوشكنا على الانتهاء منها، دخل القسيس علينا، وكان كما هو ضئيل الجسم، أسمر اللون، صارم الوجه، فنهضت وتصافحنا، ثم وضع يده على كتفي وقال:

- "حضرت فور معرفتي بعودتك". فقال الميجر:

- "اجلس، لقد تأخرت". وقال رينالدي:

- "نعمت مساء أيها القسيس". قال هذه العبارة باللغة الإنكليزية، وقد أخذوها عن الكابتن الذي كان يعمل دائماً على السخرية من القسيس ويتكلم بعض الإنكليزية. قال القسيس:

- "نعمت مساء يا رينالدي".

أحضر **الطاهي** له **الحساء**، ولكنه قال إنه سيبدأ **بالمعكرونة**، وقال لي:

"كيف حالك؟".

"بخير. وأنت كيف تسير معك الأمور؟". قال رينالدي:

"**تناول قليلاً من الشراب** أيها القسيس فهو يفيد المعدة، افعل مثلما فعل القديس بول. أنت تعرف ما فعل". فقال القسيس في أدب:

p. 224

"نعم أعرف". **ملاً له رينالدي الكأس** وقال:

- "إن القديس بول هو مصدر كل المتاعب".

نظر إليّ القسيس وابتسم، فتبينت من قسامات وجهه أنه أحس بأن هذه السخرية لم تكن حتى تلك اللحظة موجهة إليه. قال رينالدي:

- "كان القديس بول هذا يتعقب النساء، قناصاً لهن، فلما تقدمت به السن وفترت طبيعته قال إن هذا عمل شائن، ولما انتهى وقتت الشيوخة في أوصاله، وضع لنا نحن الشباب الذين تجري في عروقنا الدماء الحارة، دستوراً خلقياً. أليس ذلك صحيحاً يا فريديكو؟".

فابتسم الميجر، وكنا في ذلك الوقت قد بدأنا نأكل **اللحم المسلوق**، قلت:

"إنني لا أجادل أبداً في شؤون القديسين في الظلام".

فنظر القسيس إليّ مبتسماً من وراء **قطعة اللحم**. وقال رينالدي:

- "إذا فأنت تنحاز إلى جانب القسيس. قل لي أين ذهب قاهرو القساوسة القدامى؟ أين كافالسانتي؟ أين بروندي؟ أين قيصر؟ هل عليّ أن أجاهد ضد هذا القسيس وحدي دون معين؟". قال الميجر:

- "إنه قسيس طيب القلب".

قال رينالدي:

- "نعم، إنه قسيس طيب القلب ولكنه من رجال الدين على كل حال، إنني أحاول أن أجعل الدار حافلة بالمرح كأيامها الحوالي وأبعث البهجة في نفس فريديكو. إلى الجحيم أيها القسيس".

نظرت إلى الميجر فوجدته يتطلع إلى رينالدي ويلحظ أنه **ثمل**. لقد كان وجهه النحيل باهت اللون، وجبينه ناصع البياض، فبدا مفرق شعره حاله السواد. وقال للقسيس:

- "أحسنت أيها القسيس. أحسنت".

p. 225

فأسند رينالدي ظهره إلى مقعده وقال:

- "إلى الجحيم أيها القسيس. إلى الجحيم بكل ما تحمل هذه المهنة من خطايا وأثام".

قال لي الميجر:

- "لقد كان رينالدي واقعا تحت تأثير إرهاق شديد وهو متعب".

وبعد أن انتهى الميجر من تناول اللحم، بلل قطعة من الخبز بالمرق ثم التهمها. قال رينالدي لمن حوله:

"إن حثالة القول لا تصدر عني. إلى الجحيم كل ما دار بيننا من حديث". قال هذا في شيء من الإثارة والتحدي وهو شاحب الوجه يدور حول المائدة بعينين محمقتين. قلت:

- "حسنا. إلى الجحيم كل حديث دار بيننا". قال رينالدي:

- "لا. لا. إنك لا تستطيع أن تفعل ذلك. أقول لا تستطيع ذلك. إنك جاف أجوف وليس عندي ما أقوله لك غير هذا. إن ما قلته ليس مشينا، وأنا أعرف متى أتوقف عن الكلام". فهز القسيس رأسه ودخل الطاهي ليحمل أطباق اللحم، ثم التفت رينالدي إلى القسيس وقال:

"لماذا تأكل لحما؟ ألا تعلم أن اليوم هو الجمعة؟". فقال القسيس إنه يوم الخميس.

"هذا كذب، اليوم هو الجمعة، إنك تأكل لحم يسوع، إنه لحم المسيح. إنني أعرف. لعله لحم نمساوي ميت ذلك الذي تأكله". فأكملت الأضحوة القديمة وقلت:

"إن اللحم الأبيض هو لحم الضباط". فضحك رينالدي ثم ملاً كأسه وقال:

- "لا تقيمو وزنا لقولي، فإني ثائر الأعصاب بعض الشيء". قال القسيس.

- "ينبغي أن تحصل على إجازة".

p. 226

فهز الميجر رأسه راضيا ونظر رينالدي إلى القسيس وقال:

- "أتظن أنه ينبغي علي أن أحصل على إجازتي؟!".

فهز الميجر رأسه للقسيس، ورينالدي لا يحول نظره عنه. فقال القسيس:

- "كما تحب، إلا إذا كنت غير راغب في ذلك".

- "فلتذهب إلى الجحيم، إنهم يعملون على الخلاص مني ويحاولون ذلك كل ليلة، وأنا أقاومهم وأنتصر عليهم. ماذا لو أخذت إجازتي؟ كل إنسان منوط بعمل لا بد وأن يحصل عليها، كل من في الدنيا يأخذها". ثم بدأ يحاكي الخطباء في لهجتهم، مسرفا في خيالاته. فقال "أولا، تبدأ قرحة صغيرة، ثم لا تلبث أن نلاحظ طفحا بين المنكبين، وأخيرا لا نرى شيئا قط. إننا نضع إيماننا وعقائدنا في الزئبق".

فقاطع الميجر في هدوء قائلا:

- "أو في الفضة".

وهنا دخل الخادم يحمل القهوة والحلوى التي كانت نوعا من دقيق أسود عليه سكر مداب. كان القنديل يبعث دخانا أسود ينساب في المدخنة، فقال الميجر للخادم:

"خذ هذا المصباح وأحضر بدلا منه شمعتين".

فأحضر الخادم شمعتين مشتعلتين، كل واحدة منها في طبق صغير، ثم أخذ المصباح وأطفأ شعلته.

كانت نفس رينالدي في ذلك الوقت قد هدأت، وعاد إلى طبيعته، فاستأنفنا الحديث، وبعد أن تناولنا القهوة، انصرفنا جميعا إلى الردهة.

	<p>p. 227</p> <p>والميجر لا يزال واقف معنا فقال:</p> <p>"التمسو له المعاذير، إنه متعب جدا، أضناه العمل الكثير، وفوق ذلك فهو يعتقد أنه مصاب بمرض من الأمراض الخبيثة التي تنتشر بين الجنود إبان الحروب،، ويقيني أنه ليس مصابا به ولكن من يدري... ربما كان. نعمتم مساء. سترحل غدا مع الفجر يا "إنريكو".</p> <p>"نعم".</p> <p>"وداعا إذا وأتمنى لك التوفيق. سيوظفك "بيدوزي" ويرافقك".</p> <p>"إلى اللقاء يا سيد ماجوري".</p> <p>- "رافقتك السلامة. إنهم يتحدثون عن احتمال هجوم نمساوي، ولكني لا أعتقد ذلك، وأرجو أن يتحقق ظني. وعلى أي حال فإن الهجوم لن يشن هنا، سيخبرك "جيني" بكل شيء. إن الهاتف قد أصبح الآن صالحا للعمل".</p> <p>- "سأهاتفك بانتظام".</p> <p>- "أرجو أن تفعل ذلك، نعمت مساء. لا تدع رينالدي يسرف في الشراب".</p> <p>"سأعمل على ذلك".</p> <p>"أسعدت مساء أيها القسيس".</p> <p>"أسعدت مساء يا سيد ماجوري".</p> <p>ثم انصرف الميجر إلى مكتبه.</p>
<p>Back translation</p>	<p>P. 217</p> <p>This war is terrible. Let's <b>drink wine</b> to chill out and forget and shrug off tiredness."</p> <p>- "I have the jaundice; I cannot <b>sip wine</b>."</p> <p>- "Oh, baby. You came like that, sad, serious, and having liver illness? Didn't I tell you that war is full of evil?"</p> <p>- "We will <b>drink a glass</b> because I don't want <b>to over drink</b>."</p> <p>Rinaldi went to the end of the room and then he came back with <b>a bottle of wine</b> and <b>two cups</b>, and he said:</p> <p>"This <b>wine</b> is <b>from Austria</b>, <b>it has the seven planets badge</b>, and it is all what they gained from "San Gabriel".</p> <p>"Have you been to this battle?"</p> <p>"No, I didn't go to any place, I was here all the time working as a surgeon. Look, baby... this is your old toothbrush... I kept as a memory until you came back."</p> <p>P. 218</p> <p>"Maybe you kept it to remind you to brush your teeth."</p>

"No, I have one, but I kept your brush to remind me of you brushing your teeth in the morning of what was left of a crazy night spent at Villa Rosa, then taking aspirin and cursing the prostitutes." Then he approached me and said, "Kiss me once and tell me you're not serious."

- "I will never kiss you; you are bloody face like a monkey."

- "I know that, but you are a beautiful Anglo-Saxon boy, and I also know that you are conscientious, I will wait until you cleanse your spirit of its guilt using your toothbrush."

- "Put some wine in the glass."

We knocked our glasses, and we drank. Then Rinaldi looked at me laughing and said:

- "I will make you drink until drunkenness, and then I will take out your gallbladder and replace it with a healthy Italian one, so you come back as a healthful and well man."

I held my glass asking for more drink, and moved towards the window and I opened it with the glass in my hand, and the darkness is prevailing in the universe, and the rain has stopped from falling, and the cold is stinging, and the fog is surrounding the tree branches.

Rinaldi said:

"Don't throw the wine through the window. If you can't drink it, bring it here." [...]

P. 221

"Let's stop arguing, baby, because I am exhausted with thinking too much."

Clearly, he looked tired when he entered the room.

"It is time for lunch, and I am happy because you are back. You are my best friend and my brother in war."

"When will the war brother be able to have their food?"

"Now let's drink another glass to the recovery of your liver."

"Just like what Sant Baul have done."

"You are wrong, that was concerning wine and stomach. Having a little of wine can fix your stomach."

"Let's drink all what is there in the bottle to whatever you suggest."

"To your girl." And he moved his head up.

"Ok, to her."

"I will never talk badly about her again."

"Don't be prude." He emptied the glass between his lips and then said:

P. 222

"I hold a clear spirit just like yours, and I will marry an English girl as well."

- "I knew your girl before you knew her, but I was ashamed of her height and shortness, she is too tall as a sister."

- "You are clear-minded."

- "Aren't you?" that's why they call me "Reinaldo Purisimo".

- "Reinaldo Sporsheesmo."

- "Let's go down, baby, and **have our food** before my clear spirit disappears."

I bathed and dried my hair and we went down to **the food room**. Rinaldi was slightly drunk, but **the food** was not ready. He said:

- "I'll bring **the bottle**."

Then, he went up and I was sitting at **the table** waiting for him until he came back with **the bottle**. He **poured wine** and filled in **halves of our glasses**. I said:

"This is too much." I raised **the glass** to see how much is there through the light on **the table**. He said:

"It is not too much for an empty stomach. It is a **wonderful drink**.

**It burns the stomach completely. Nothing is worse for your health.**"

"Ok."

"We destroy ourselves everyday by **becoming addicted** to it because **it harms stomach and makes your hands shake**, and that what a surgeon needs."

"So you recommend it."

"With all my heart. I am only **using this type**. **Drink**, baby, and expect that you become a victim of illness."

I **drank half the glass**, and I heard **the cook** shouting in the hall "**soup. Soup**." The major came in and greeted us bending his head, and then he sat down, his body looked small while sitting down. He said:

P. 223

"Isn't there anybody else?"

**The cook** put **the soup container** on **the table** and filled in **our plates**. Rinaldi said:

"It is only us here unless the priest comes. If he knew Henry is here, he will come."

"Where is he?" said the major.

- "He's in barracks No. 307." He then dried his grey lips and his mustache which was upwards in visible care, and continued, "I was visiting that barracks and wrote to him in a hurry to inform him of your return."

- "Nostalgia was taking me to the noise of this company."

- "Yes, it was quiet." Rinaldi said:

- "I'm going to make a lot of fuss."

The major said while he is filling a glass:

"Have some drink, Enrico." The cook brought the macaroni, and we got engaged in it. When we were about to finish it, the priest came in. He had a small body, brown, and with strict face. I stood up and we shook hands, and then he put his hand on my shoulder and said:

- "I came as soon as I knew you are back."

The major said: "Sit down, I'm late."

Rinaldi said: "Good evening, priest." He said this phrase in English, and they took it from the captain who always worked to make fun of the priest and spoke a little English.

The priest said: "Good evening, Rinaldi."

The cook brought him the soup, but he said that he would start with the macaroni. He said:

"How are you?"

"Fine. What about you?" Rinaldi said:

"Have a little of a drink, priest. It helps your stomach, do what priest Paul has done. You know what he has done."

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The priest said politely:

"Yes, I know."

Rinaldi filled in the glass.

He said:

- "Saint Paul is the source of all trouble."

The priest looked at me and smiled, and I saw from his facial expressions that he felt this mockery was not directed at him.

Rinaldi said:

- "Saint Paul was chasing women, sniping them, and when he grew old and his nature waned, he said that this was a heinous act. When he was finished and his old age has torn him apart, he drew up a moral constitution for us young people whose veins are still flowing with hot blood. Isn't that true, Federico?"

The major smiled. At that time, we started eating boiled meat.

I said: "I never argue with priests in the darkness."

The priest looked at me from behind **the piece of meat** and smiled.

Rinaldi said:

- "Then you're siding with the priest. Tell me, where did the old conquerors of priests go? Where is Cavalscanty? Where's Brundoy? Where is Qayser? Do I have to fight against this priest alone?"

The major said:

- "He is a kind-hearted priest."

Rinaldi said:

"Yes, he is a kind-hearted priest, but he is a clergy anyway, I am trying to make the house as playful as its old days and bring joy to Frederico himself. To hell, priest."

I looked at the major and I found him staring at Rinaldi noting he is **drunk**. His thin face was pale, and his forehead was bright white, so the edge of his hair looked dark black.

He said to the priest:

- "Well done, priest. Well done."

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Rinaldi leaned his back on his seat and said:

- "To hell, priest. to hell with all the sins that this profession carries."

The major told me:

- "Rinaldi was very tired."

After the major had finished **having meat**, he **moistened a piece of bread** in the broth and then he **devoured it**. Rinaldi said:

"I do not say bad words. To the hell, whatever we talked about." He said this with excitement and challenge while his face was pale. He was moving around the table with staring eyes.

I Said: "Okay. To hell every conversation we had."

Rinaldi said: "No, no. You can't do that. I say you can't. You are dry and hollow, and I have nothing to say to you other than this. What I said is not disgraceful, and I know when to stop talking."

The priest shook his head, and **the cook** came in to take **the meat dishes**. Then Rinaldi turned towards the priest and said:

"Why are you **eating meat**? Don't you know that today is Friday?"

The priest said: "It's Thursday."

"This is a lie, today is Friday, you are eating Jesus's meat, it is the Christ's meat. I know. What you are eating could be the meat of a dead Austrian."

I completed the old joke saying:

"The white meat is officers' meat."

Rinaldi laughed and filled his glass.

He said: "Don't give weight to all what I have said, I'm a bit nervous."

The priest said: "You should take a leave."

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The major shook his head in satisfaction and Rinaldi looked at the priest and said: "You think I should take my leave?!"

The major shook his head to the priest, and Rinaldi did not stop looking at him.

The priest said: "As you like, unless you do not want it."

"Go to hell, they are working to get rid of me and trying to do it every night, and I resist them and triumph over them. What if I take my leave? Every person is entrusted with work that he must receive, everyone in this world takes it."

Then he began to emulate the orators in their tone, profligate in his vanity.

H said: "First, a small sore start, then we notice a rash between the shoulders, and finally we never see anything. We put our faith and beliefs in mercury."

The major interrupted him quietly, saying:

- "Or in silver."

The cook came in holding coffee and dessert which was a type of black flour with melted sugar on the top. Black smoke was going out of the light to the chimney. The major said to the cook:

"Take this lamp and bring two candles instead."

The cook brought two burning candles. Each one was in a small plate, and then he took the lamp and put it off.

By that time, Rinaldi calmed down and returned to normal, so we continued talking. After we had the coffee, we all went to the hall.

P. 227

The major was still standing with us.

He said: "Excuse him, he is very tired because he has done lots of work. Besides, he thinks that he has a serious illness, an illness that affects soldiers during wars. I believe he does not have it but who knows... Maybe he does. Good evening. You will leave tomorrow, at dawn, "Enrico".



	<p>“Yes.”</p> <p>“Goodbye then and I wish you good luck. “Bidouzzi” will wake you up and go along with you.”</p> <p>“Goodbye, Mr. majori.”</p> <p>- Stay safe. They are talking about the possibility of an Austrian attack, but I don’t think so, and I hope that my suspicion will come true. In any case, the attack won’t take place here, Ginni will tell you everything. The phone is now working.”</p> <p>- “I’ll call you regularly.”</p> <p>- “I hope you do, good evening. “Don’t let Rinaldi <b>overdrink</b>.”</p> <p>- “I will do.”</p> <p>- “Good evening, priest.”</p> <p>- “Good evening Mr. majori.”</p> <p>Then, the major went to his office.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 194</p> <p>هذه الحرب تدعو إلى اليأس، هلم <b>نحتسي بعض الخمر</b>، ونرفه عن نفسينا ونزيل ما بقي من الهم والأفكار السوداء.. عندها ستشعر براحة وانتعاش.</p> <p>- لقد أصبت بداء اليرقان ولا أستطيع <b>احتساء الخمر</b>.</p> <p>- آه يا عزيزي، بأي حالة عدت لي!</p> <p>- <b>سأحتسي بعض الجرعات</b>.</p> <p>أسرع رينالدي إلى طرف الغرفة وأحضر <b>كأسين وقارورة كبيرة</b>.</p> <p>- إنه <b>كونياك نمساوي</b>، <b>ماركة النجوم السبع</b>، الشيء الوحيد الذي غنموه في سان جبريل.</p> <p>- هل كنت معهم؟</p> <p>- لا لم أغادر هذا المكان أبداً، بقيت أعمل هنا طول الوقت، ها انظر تلك فرشاة أسنانك العتيقة، احتفظت بها مدة غيابك لتذكركني بك.</p> <p>- لتذكرك بتنظيف أسنانك.</p> <p>p. 195</p> <p>- عندي فرشاتي الخاصة. ثق بأني احتفظت بها لتذكركني بك وأنت تحاول في كل صباح إزالة مخلفات الليل عن أسنانك وتتناول حبوب الأسبرين وتلعن الغانيات والذي سيعود إليهن. تراءى لي وأنت تحاول تنظيف ضميرك بوساطتها.</p> <p>- قبلني وقل إنك لست ناقماً.</p> <p>- لن أقبلك أبداً، فأنت قرد أحمق.</p> <p>- أعرف ذلك، بينما أنت الشاب الأنجلو أميركي الجميل المهدب يزيل فسقه بفرشاة أسنانه.</p> <p>- <b>اسكب قليلاً من الكونياك</b>.</p> <p><b>وقرعنا كأسينا</b>، ثم شربنا معاً، ورينالدي يضحك مني.</p>

- سأدعك تشرب حتى تسكر ثم أخرج وأضع لك بدلا منه كيدا إيطالية كي أجعل منك رجلا حقا.

حملت الكأس أريد ملاءها ثانية، ثم نهضت وفتحت النافذة. كان الظلام ينتشر خارجا، قد توقف نزول المطر، بينما الجو بدأ يبرد شيئا فشيئا. يشويه ضباب خفيف.

عندما رأني رينالدي أطل من النافذة، والكأس في يدي صاح من مكانه:

- تقذف بالكونيك أرضا، هاتها لأشربها إن لم تكن راغبا في احتسانها...

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كفى، ينبغي أن نوقف النقاش، إنني مسرور بعودتك أنت أعز أصدقائي، وأخي في الحرب.

- ومتى يأكل إخوان الحرب؟

- هلم بنا الآن، ولكن لنشرب كأسا آخر.

- كما فعل القديس بول!

- لست على صواب في هذا، خذ قليلا نخب معدتك.

سأخذ كل ما تبقى في القارورة.

قال: نخب فتاتك، ورفع كأسه.

- لا بأس.

لم أقل شيئا يمسيها.

-لا تجزع.

فتابع الشرب ثم أردف:

- إنني طاهر النفس بريء النية، إنني مثلك. إنني أنا الذي عرفت فتاتك أولا، ولكنها كانت طويلة بالنسبة لي، حتى إنها لا تصلح إلا أن تكون شقيقة لي.

- أنت تنعم بذهن صاف، وهذا ما يجعلهم يدعونني "رينالدو البراق".

- رينالدو الضحاك.

- يا بني، هلم بنا ننزل إلى غرفة الطعام.

وبعد أن غسلت يدي ووجهي وسرحت شعري نزلت برفقته، وكانت الخمرة قد بدأ مفعولها برأسه، فخاطبني رينالدي:

- انتظرني كيما أصعد وأجلب قارورة الكونيك، جلست إلى إحدى المناضد أنتظره، وبعد قليل عاد وسكب كوبين فصحت به، وأنا أهم بتناول الكأس:

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- ليس كثيرا بالنسبة للمعدة الفارغة، إنه يحرق المعدة حرقا.

- حسنا.

- يضعف الجسد يوما فيوما، ويتلف المعدة.

إذن أنت تتصح بالإكثار منه.

أنصح من كل قلبي، فأنا لا أستعمل غيره، اشرب يا بني، ولن يطول بك الوقت حتى تقع طريق الفراش.  
وبعد أن شربت ما يقرب من نصف الكأس، علا صوت الخادم، يدعونا لتناول الطعام، ثم حضر الماجور، وجلس إلى المنضدة متسانلا:  
-هل نحن جميعا حاضرون.  
فأجابه رينالدي.  
-نعم حاضرون جميعا، عدا القس، وأظنه سيأتي سريعا إذا علم بقدم فرديكو.  
- وأين هو الآن؟  
- في التكنة 307 سوف يأتي كما أتصور لقد كنت هناك، وتركت له ملاحظات تنبئه بقدمك.  
القاعدة تفتقر لعنصرها الأصيل.  
حقا إنها هادئة لعدم وجوده، لا ضجيج أبدا.  
صاح رينالدي: سأغمركم بالضجيج.  
خاطبني الماجور مالنا كوبي: اشرب بعض الخمر يا فرديكو، ثم حضرت المعكرونة، وانهمكنا في التهام خبزها، وفيما نحن نمسح أيدينا، دخل القس، فنهضت واقفا وصافحته، ووضع يده الأخرى على كتفي:  
- جئت حالما علمت بقدمك.

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وهم يقول عبارة أخرى ولكن الماجور قاطعه.  
- اجلس.. فأنت متأخر.  
وحياه رينالدي بالإنكليزية: عم مساء أيها القس.  
- عم مساء رينالدي. ثم أحضر له الخادم طبق الحساء فرفضه قائلا:  
- إنه سيبدأ بالمعكرونة رأساء، والتفت إلي.  
- وكيف أنت؟  
- على ما يرام. كيف الأحوال عندكم؟  
وقبل أن يجيب قاطعه رينالدي صانحا: اشرب قليلا من الخمر يا قس، من أجل معدتك، فذاك ما فعله القديس بول كما تعرف.  
- نعم أعرف.  
وبحركة عصبية ملأ رينالدي الكوب له:  
- آه.. القديس بول، إنه سبب متاعبنا... أليس كذلك يا فرديكو؟  
فلم أحبه أما الكاهن فنظر إلي مبتسما، واستطعت أن أدرك أنه لا يعتبر التهم مصوبا نحوه بينما تابع رينالدي:  
لقد كان مراوغا، يطارد الصبايا وعندما شاخ وفترت همته زعم أن هذا الأمر شائن، ووضع لنا، نحن الذين مازلنا نحس بحرارة الجسد اللاهية، القواعد الخلقية، ولكن بعد أن كان هو قد ارتوى. أليس كذلك يا فرديكو؟  
فأجيبته، وكنا قد بدأنا بتناول اللحم:  
-أنا لا أتأقش في أمور القديسين بعد غروب الشمس.

فرغ القس رأسه ونظر في عيني مبتسما، ولكن رينالدي أجابني متهكما:

- ها.. لقد انحزت إلى جانب القس إذا.. لا بأس.. أين هؤلاء الذين كانوا يلمزون الكاهن في الأمسيات؟ أين كافلكانتني؟ أين قيصر.. هل أنا مضطر أن أحارب هذا القس وحدي؟ دون أي معين؟

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- ولكنه كاهن طيب، قال الماجور.

- أعراف أنه طيب، ولكنه كاهن على كل حال.. لا بأس.. إني أحاول أن أعيد للقاعة مرحها السابق، مرح أيامها الماضية.. كيما يسر فرديكو ويهنا.. وعلا صوته: ليأخذني الشيطان أيها القس.

فتطلع الماجور نحو الكاهن، مشيرا إليه بأن صاحبنا مخمور، ثم خاطب رينالدي: أحسنت يا رينالدي.. أحسنت.

وكان هذا استشعر قيمة عمله، فازداد صياحه: إلى الجحيم.. إلى الجحيم بكل هذه المهنة القذرة. واعتدل في كرسيه. بينما التفت الماجور نحوي قائلا:

- إنه مجهد.. تحت تأثير إرهاق شديد.

عندما أنهى رينالدي التهام قطع اللحم، ضرب المنضدة بقبضة يده وصاح موجها كلامه لنا:

- أنا لا أهين الناس، أنا لا أريد لهم إلا الخير. إلى الجحيم بكل هذه القضية.

ثم نظر حوله بعينين محمقتين محدقتين، ووجه شاحب، وقد بدا الإرهاق في قسامته بأجلى مظاهره، فأمسكت بيده قائلا:

- رينالدي.. كما تريد.. إلى الجحيم بكل هذه الورطة.

- لا، لا، أنت لا تستطيع ذلك.. أنت لا تستطيع ذلك.. أقول لك إنك لا تستطيع ذلك.. أنت جاف، فارغ ولا شيء آخر.. أقول لك لا يوجد شيء آخر.. "لا ورطة ولا من يحزنون". أنا أعرف متى أتوقف عن العمل أنا أعرف.

فأطرق القس، بينما راح الخادم يجمع أطباق اللحم، وعندما وصل إلى منضدة القس، صاح رينالدي:

- أخبرني كيف تأكل اللحم هذا اليوم. ألا تعرف أنه يوم الجمعة؟

- إنه يوم الخميس.

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- كذب اليوم هو الجمعة.. إنك تأكل لحم الرب إنه لحم الله.. أنا أعرف.. إنه لحم جندي نمساوي ميت.. هذا هو ما تأكله.

فقاطعته متمما العبارة القديمة المعروفة:

- اللحم الأبيض وهو لحم الضباط.

فضحك رينالدي، وملاً كأسه:

- لا تؤاخذني.. فأنا متوتر بعض الشيء.

أجاب القس: ولكن ينبغي أن تأخذ إجازتك، فهز الماجور رأسه موافقا، بينما أدار رينالدي وجهه نحو الكاهن متسائلا:

- هل تعتقد أنه ينبغي أن أأخذ إجازتي؟

كما تريد، إن لم تكن ترغب في ذلك فلا بأس.

- ليأخذك الشيطان.. إنكم تحاولون التخلص مني، كل ليلة تحاولون التهرب مني، سأحاربهم جميعهم.. وسأهزمهم.. وماذا لو حصلت على إجازتي؟ كل إنسان يحصل على إجازته. الجميع حصلوا على إجازتهم.. أو لا..

وتابع كلامه مقلدا أسلوب الخطباء: إنها قرحة صغيرة.. ثم نلاحظ أن الطفح الجلدي ينتشر بين الكتفين.. ثم لا نلاحظ شيئا البتة ونضع ثقتنا بمادة الزئبق. أو بالفضة. قاطعه الماجور بهدوء:

- نتائج زنبقية! أردف رينالدي ولكن بخيلاء.

ثم دخل الخادم يحمل صينية القهوة وأطباق الحلوى المصنوعة من الفطائر.

وكان المصباح الزيتي الذي ينير القاعة قد أخذ يخرج دخانا ذا رائحة كريهة فطلب الماجور من الخادم إبداله بقنديلين صغيرين، ففعل ما أمر به. وفي هذه الأثناء، كان رينالدي قد هدأت ثورته، وظهر أنه استعاد وعيه. وبعد أن شربنا القهوة. خرجنا جميعا إلى غرفة الجلوس. هناك أخبرني رينالدي أنه سينتبهز فرصة انشغالي في التحدث مع القس، ويذهب إلى السوق. وبعد أن حيا الكاهن مودعا التفت إلي وهمس في أذني: سأراك الليلة لتحدثني عن كل شيء.

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ثم خرج من الباب بعد أن غمزني بطرف عينه. وكان الماجور، ما زال يجلس بيننا. فلما غادر رينالدي المكان قال: كم هو مرهق هذا الفتى.. إنه تعب جدا.. ويعتقد أنه مصاب بالسفلس الأمر الذي لا أظنه حقيقة.. على كل حال لا بأس في أن يعالج نفسه.. والآن. عما مساء أيها الصديقان.. هل سنغادر قبل الشروق يا فردريكو؟

- نعم.

- إذن وداعا. وأرجو لك مهمة موفقة.. بدوزي سيوظفك ويذهب برفقتك.

- وداعا أيها السنيور ماجور.

- وداعا.. إنهم يتحدثون عن قرب قيام هجوم نمساوي. الأمر الذي لا أتق به وأرجو ألا يتم. وعلى كل حال.. لن يشنوه في هذه الناحية. سيخبرك عن كل شيء.. والهاتف بدأ يعمل بصورة حسنة هذه الأيام.

- سأتصل بك بسهولة إذا.

- أرجوك، لا تنس ذلك أبدا. عم مساء.. لا تدع رينالدي يكثر من الخمر.

سأحاول ذلك.

عم مساء أيها الكاهن.

عم مساء. سنيور ماجور.

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This war leads to hopelessness, let's sip some wine, and we chill out and get rid of the distress and black thoughts... Then, you will feel relaxed and relieved.

- I had jaundice and I cannot sip wine.

- Oh, dear, in what condition you came back to me!

- I will sip some mouthfuls.

Rinaldi hurried to the end of the room and brought two glasses and a big bottle.

-It is an Austrian Conyac, the seven stars brand, the only thing they gained in San Jibreel.

- Have you been with them?

Back  
translation

- No, I never left this place, I stayed working here all the time. Look at that old toothbrush, I kept it for while you were absent to remind me of you.

- To remind you to brush your teeth.

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- I have my own toothbrush. Trust that I kept it to remind me of you as you try every morning to remove the waste of the night from your teeth, take aspirin pills and curse the prostitutes and whoever would go back to them. It appeared to me that you were trying to clean your conscience using the toothbrush.

- Kiss me and say you're not disgruntled.

- I'll never kiss you, you're a foolish monkey.

- I know that, and I know that you are a beautiful, polite Anglo-American young man who cleans his immorality using his toothbrush.

- Pour a little of the cognac.

We knocked our glasses, and then we drank together, and Rinaldi is laughing at me.

- I will let you drink until you get drunk and then I take out your liver and I put for you an Italian liver instead, so I make you a real man.

I held the glass to fill it again, and then I stood up and opened the window. The darkness was predominating outside, the rain stopped falling, whereas the weather became cold gradually and it was mixed with light fog.

When Rinaldi saw me looking out of the window with the glass in my hand, he shouted.

-Are you throwing the Conyak on the ground? Bring it here so I can drink it if you did not want to sip it. [...]

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Enough, we should stop this debate, I am happy because you are back. You are my best friend, and my brother in war.

-When can the brothers in war eat?

-Let's go now, but let's drink another glass.

- Just like what the priest Paul has done!

-You are not right, take a little to your stomach.

- I will take all that is left in the bottle.

He said: to your girl and raised his glass.

- No problem.

- I did not say anything about her.

- Don't panic.

- He **carried on drinking** and said:

- I have a pure soul and innocent intention, just like you. I knew your girl first, but she was tall for me, she can only be a sister for me.

You have a clear mind, and that's why they call me "the shiny Rinaldo".

- The laughing Rinaldo.

- Son, let's go down to **the food room**.

After I washed my hands and face and brushed my hair, **I went down with him**. **The wine has started to take effect in his head**. He said:

- Wait until I go up and bring **the Conyak bottle**. I sat next to **one of the tables** waiting for him.

After a while, he came back and **poured two cups**. I shouted at him while **taking the glass**.

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Not too much for an empty stomach, **it really burns the stomach**.

- Ok.

- **It weakens the body day by day and ruins the stomach**.

- So, you recommend having a lot of it.

- I recommend it with all my heart. I only use this. **Drink**, son. You will take a long time until you become bedridden.

After I **drank** about **half of the glass**. **The servant's** voice went up while he was inviting us **to have food**. Then the major came, and sat next to the table asking:

Is everybody here?

- Rinaldi Answered:

- Yes, we are all here, apart from the priest. I think if he knew Fredrico is here, he might come quickly.

- Where is he now?

- At barracks 307. He will come I think, I was there, and I left him some telling him that you are coming.

The base is missing its genuine member.

- Right, it's quiet because he is not here. No noise at all.

Rinaldi shouted: I will make lots of noise.

The major said while he is filling my cup: drink some wine, Fredrico, and then the macaroni came, and I engaged in devouring its strands. While we were wiping our hands, the pastor came in, I stood up and shook hands with him, and he put his other hand on my shoulder:

-I came as soon as I knew you are here.

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He was about to say something else but the major interrupted him.

- Sit down... you are late.

Rinaldi greeted him in English: Good evening, priest.

-Good evening, Rinaldi. Then, the cook brought him the soup dish. He rejected it saying that he will start with the macaroni and then he turned to me.

- And how are you?

- All right. How are things?

And before he answers, Rinaldi interrupted him shouting drink a little of wine, pastor, for your stomach. That is what the Saint Baul has done, as you know.

-Yes, I know.

With a movement of anger, Rinaldi filled in the cup for him.

- Oh.. Saint Paul, he is the cause of our troubles... Isn't he, Federico?

I did not answer him, and the priest looked at me smiling, and I was realised that he did not consider the attack to be aimed at him while Rinaldi continued:

He was elusive, chasing young women, and when he grew old and his enthusiasm waned, he claimed that this was outrageous. Then, he laid down the moral rules for those of us, who still feel their bodies are burning with heat, but only after he had been saturated. Didn't he, Federico?

I answered him, while we had just started having the meat:

- I don't argue in saint's matters after sunset.

The priest raised his head and looked at my eyes smiling, but Rinaldi answered me sarcastically:

-Aha... You stand with the pastor then... Ok ... Where are those who were calumniating the priest in the evenings? Where is Cafilcanti? Where is Qaysar?... Do I need to fight this pastor alone? Without any helper?

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- But he is a good priest, the major said.



-I know he is good, but he is a priest anyway... Ok... I am trying to bring back the excitement that was present in this hall in the past. So that Federico is pleased.

His voice went loud: Let the devil take me, priest.

The major looked at the priest, signalling that our friend is drunk, and then spoke to Rinaldi: Well, done Rinaldi... Well done.

As if he felt the value of what he is doing. He cried out: To hell. To hell with all this dirty profession. He moderated in his chair. While the major turned to me and said:

-He is stressed. He is affected by lots of overwork.

When Rinaldi finished devouring the pieces of meat, he hit the table with his fist and shouted at us.

- I don't insult people, I only want good for them. To hell with all this issue.

Then he looked around with staring eyes and a pale face, looking extremely exhausted, and I grabbed his hand, saying:

- Rinaldi. As you like. To hell with all this trouble.

- No, no, you can't. You can't. I'm telling you that you can't. You're dry, empty and nothing else. I tell you there is nothing else. "No trouble and no grief." I know when I stop working, I know.

The priest bowed his head, while the servant was collecting the meat dishes, and when he arrived at the pastor's table, Rinaldi shouted:

- Tell me, how dare you eat meat today? Don't you know it's Friday?

- It's Thursday.

P. 202

-You are lying, today is Friday... You are eating the meat of God, It's the meat of Allah... I know... It's the meat of a dead Austrian soldier... this is what you are eating.

I interrupted him and I completed the popular old saying.

-The white meat is the meat of officers.

Rinaldi laughed, and filled his glass:

- Excuse me... I am somewhat nervous.

The pastor replied: But you should take your leave, and the major nodded his head in agreement, while Rinaldi turned his face towards the priest, asking:

- Do you think I should take my leave?

As you want, if you don't want to, that's fine.

- Let the devil take you. You're trying to get rid of me, every night you try to avoid me, I'm going to fight them all. And I'll beat them. And what if I get my leave? Everyone get their leaves. Everyone. Don't they?

He went on imitating the style of orators: It's a little ulcer. Then we notice that the rash spreads between the shoulders. Then we notice nothing at all and put our trust in mercury.

- Or with silver. The major calmly interrupted him.

- Mercury results! Rinaldi added with vanity.

The servant came in holding a coffee tray and dessert dishes which were made of pies.

The oil lamp that was enlightening the hall started spreading out unpleasant smoke. The major asked the servant to replace it with small lights, and he did so. Meanwhile, Rinaldi calmed down, and seemed to become conscious. After we drank the coffee, we all went out to the sitting room.

Rinaldi told me that he will go to the market, when I am busy talking with the priest.

After greeting the priest, he turned to me and whispered in my ear, "I'll see you tonight to tell me about everything."

P. 203

Then he went out after winking at me. The major was still sitting between us and as soon as Rinaldi left the place, he said: how tired this boy is... He is very tired... He thinks he has syphilis, but I don't think it's true... Anyway, it is ok if he treats himself... And now, have a good evening, friends... Are you leaving before sunrise, Frederico?

-Yes.

-Goodbye, then. I wish you a good task... Beduzzi will wake you up and go a long with you.

-Goodbye, Senior Major.

-Goodbye... There is some news about an Austrian attack coming soon. Something I do not believe, and I hope it does not happen. Anyway... they will attack this side. He will tell about everything... The phone is working well these days.

-I will call you easily, then.

-Please, never forget to do that. Good evening... Don't let Rinaldi have a lot of wine.

I will try.

Good evening, priest.

Good evening, Senior Major.

<p>ST Paragraph containing GCSI(s)</p>	<p>Book (3) / Chapter (27) / pp. (162 – 172)</p> <p>p. 162 (1<sup>st</sup> Paragraph in the chapter)</p> <p>I woke when Rinaldi came in, but he did not talk and I went back to sleep again. In the morning I was dressed and gone before it was light. Rinaldi did not wake when I left.</p> <p>I had not seen the Bainsizza before and it was strange to go up the slope where the Austrians had been, beyond the place on the river where I had been wounded. There was a steep new road and many trucks. Beyond, the road flattened out and I saw woods and steep hills in the mist. There were woods that had been taken quickly and not smashed. Then beyond where the road was not protected by the hills it was screened by matting on the sides and over the top. The road ended in a wrecked village. The lines were up beyond. There was much artillery around. The houses were badly smashed but things were very well organized and there were signboards every- where. We found Gino and he got us some <b>coffee</b> and later I went with him and met various people and saw the posts. Gino said the British cars were working further down the Bainsizza at Ravne. He had great admiration for the British. There was still a certain amount of shelling, he said, but not many wounded. There would be many sick now the rains had started. The Austrians were supposed to attack but he did not believe it. We were supposed to attack too, but they had not brought up any new troops so he thought that was off too. Food <b>was scarce</b> and he would be glad to get <b>a full meal</b> in Gorizia. What kind of <b>supper</b> had I had? I told him and he said that would be wonderful. He was especially impressed by the <b>dolce</b>. I did not describe it in detail, only said it was <b>a dolce</b>, and ...</p> <p>p. 163 ... I think he believed it was something <b>more elaborate than bread pudding</b>. [...]</p> <p>p. 164 ... I said, in the old days the Austrians were always whipped in the quadrilateral around Verona. They let them come down onto the plain and whipped them there.</p> <p>'Yes,' said Gino. 'But those were Frenchmen and you can work out military problems clearly when you are fighting in somebody else's country.' Yes, I agreed, when it is your own country you cannot use it so scientifically.</p> <p>'The Russians did, to trap Napoleon.'</p> <p>Yes, but they had plenty of country. If you tried to retreat to trap Napoleon in Italy you would find yourself in Brindisi.</p> <p>'A terrible place,' said Gino. 'Have you ever been there?'</p> <p>'Not to stay.'</p> <p>'I am a patriot,' Gino said. 'But I cannot love Brindisi or Taranto.'</p> <p>'Do you love the Bainsizza?' I asked.</p> <p>'The soil is sacred,' he said. But I wish it grew more <b>potatoes</b>. 'You know when we came here we found fields of <b>potatoes</b> the Austrians had planted.'</p>
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'Has the food really been short?'

I myself have never had enough to eat but I am a big eater and I have not starved. The mess is average. The regiments in the line get pretty good food but those in support don't get so much.

p. 165

Something is wrong somewhere. There should be plenty of food.'

'The dogfish are selling it somewhere else.'

'Yes, they give the battalions in the front line as much as they can but the ones in back are very short. They have eaten all the Austrians' potatoes and chestnuts from the woods. They ought to feed them better. We are big eaters. I am sure there is plenty of food. It is very bad for the soldiers to be short of food. Have you ever noticed the difference it makes in the way you think?'

'Yes,' I said. 'It can't win a war but it can lose one.' [...]

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Piani lay on the bed, his muddy boots straight out, his head on his arm. I went out to the kitchen. Aymo had a fire in the stove and a kettle of water on.

'I thought I'd start some pasta asciutta,' he said. 'We'll be hungry when we wake up?'

'Aren't you sleepy, Bartolomeo?'

'Not so sleepy. When the water boils I'll leave it. The fire will go down.'

'You'd better get some sleep,' I said. 'We can eat cheese and monkey meat.'

This is better, he said. 'Something hot will be good for those two anarchists. You go to sleep, Tenente.'

'There's a bed in the major's room.'

'You sleep there.'

'No, I'm going up to my old room. Do you want a drink, Bartolomeo?'

'When we go, Tenente. Now it wouldn't do me any good.'

'if you wake in three hours and I haven't called you, wake me, will you?'

p. 171

'I haven't any watch, Tenente.'

'There's a clock on the wall in the major's room.'

'All right.'

I went out then through the dining-room and the hall and up the marble stairs to the room where I had lived with Rinaldi. It was raining outside. I went to the window and looked out. It

was getting dark and I saw the three cars standing in line under the trees. The trees were dripping in the rain.

It was cold and the drops hung to the branches. I went back to Rinaldi's bed and lay down and let sleep take me.

We ate in the kitchen before we started. Aymo had a basin of spaghetti with onions and tinned meat chopped up in it. We sat around the table and drank two bottles of the wine that had been left in the cellar of the villa. It was dark outside and still raining. Piani sat at the table very sleepy.

'I like a retreat better than an advance,' Bonello said. 'On a retreat we drink barbera.'

We drink it now. To-morrow maybe we drink rainwater Aymo said.

To-morrow we'll be in Udine. We'll drink champagne.

That's where the slackers live. Wake up, Piani! We'll drink champagne to-morrow in Udine!

I'm awake,' Piani said. He filled his plate with the spaghetti and meat. 'Couldn't you find tomato sauce, Barto?'

There wasn't any, Aymo said.

We'll drink champagne in Udine,' Bonello said. He filled his glass with the clear red barbera.

We may drink - before Udine,' Piani said.

'Have you eaten enough, Tenente?' Aymo asked.

'I've got plenty. Give me the bottle, Bartolomeo.'

I have a bottle apiece to take in the cars,' Aymo said. [...]

'Did you sleep at all?'

'I don't need much sleep. I slept a little.' To-morrow we'll sleep in the king's bed, Bonello said. He was feeling very good.

'To-morrow maybe we'll sleep in-,' Piani said.

'I'll sleep with the queen,' Bonello said. He looked to see how I took the joke.

'You'll sleep with-,' Piani said sleepily.

p. 172

'That's treason, Tenente,' Bonello said. 'Isn't that treason?'

'Shut up,' I said. 'You get too funny with a little wine.' Outside it was raining hard. I looked at my watch. It was half-past nine.

'It's time to roll,' I said and stood up.

'Who are you going to ride with, Tenente? Bonello asked.

'With Aymo. Then you come. Then Piani. We'll start out on the road for Cormons.'

'I'm afraid I'll go to sleep,' Piani said.

'All right. I'll ride with you. Then Bonello. Then Aymo.' That's the best way,' Piani said.

'Because I'm so sleepy.'

	<p>'I'll drive and you sleep awhile.'</p> <p>'No. I can drive just so long as I know somebody will wake me up if I go to sleep.'</p> <p>'I'll wake you up. Put out the lights, Barto.'</p> <p>'You might as well leave them,' Bonello said. 'We've got no more use for this place.'</p> <p>'I have a small locker trunk in my room,' I said. Will you help take it down, Piani?'</p> <p>'We'll take it,' Piani said. 'Come on, Aldo.' He went off into the hall with Bonello. I heard them going upstairs.</p> <p>'This was a fine place,' Bartolomeo Aymo said. He put <b>two bottles of wine</b> and <b>half a cheese</b> into his haversack. 'There won't be a place like this again. Where will they retreat to, Tenente?'</p> <p>'Beyond the Tagliamento, they say. The hospital and the sector are to be at Pordenone.'</p> <p>'I don't know Pordenone,' I said. 'I've just been through there.'</p> <p>'It's not much of a place,' Aymo said.</p> <p>End of the Chapter</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 232</p> <p>عندما رجع رينالدي استيقظت من نومي ولكنه لم يتحدث إلي، فعدت إلى النوم مرة أخرى. وفي الصباح ارتديت ملابسني ورحلت والنهار لم يلح بعد تاركا رينالدي نائما هادنا.</p> <p>لم يسبق لي أن رأيت باينيزا من قبل، وكان من المفارقات العجيبة أن أصعد المرتفع الواقع خلف النهر والذي يربط فيه النمساويون، وهو المكان نفسه الذي جرحت عنده. كان الطريق مستحداً شديداً الانحدار يعج بالسيارات، ومن ورائه امتدت السهول، ورأيت الغابات والهضاب المنخفضة يخيم عليها الضباب. كانت هناك غابات استولينا عليها في يسر ولكننا لم ندمرها، أما المواضع التي لم تقم التلال على حماية الطريق فيها فقد أقيمت على جانبيها وفوقها أستار من الحصر. انتهى الطريق إلى قرية خربة انتشر خلفها جنود المقدمة، تطوقها مدفعية ضخمة. ومع أن منازلها كانت قد دمرت بقسوة، إلا أن الأمور كانت تجري فيها على صورة منتظمة، ومعالمها لا تزال ماثلة في جميع أرجائها. وجدت "جينو" هناك فأحضر لي <b>قنحا من القهوة</b>، ثم سرت معه وقابلنا خلقاً مختلفاً ألوانهم وتفقدنا المواقع. أخبرني "جينو" أن السيارات البريطانية تعمل في مكان جنوبي "باينيزا" في منطقة "الرافن"، كان من المفروض أيضاً أن نقوم بهجوم ولكن لما لم يصل إلى الجبهة جنود جدد، فقد طرح هذا الفرض جانباً، وأخبرني بأنهم يعانون نقصاً في الأغذية، وأن أشد ما يسعده أن <b>يتناول وجبة كاملة</b> في "جوريزيا"، وسألني عما <b>تناولته في طعام العشاء</b>، ولما أخبرته، أخذته الدهشة، خاصة عندما ذكرت كلمة <b>القطائر</b>، ومع أنني لم أخصها بالتفصيل، إلا أنه اعتقد أنها أفضل من ذلك <b>الدقيق الأسود المخلوط بالسكر المذاب</b>. [...]</p> <p>p. 234</p> <p>... قلت: "ولكن الهزيمة في الأزمان الغابرة كانت تحل بالنمساويين دائماً في السهول المنبسطة حول "فيرونا"، لقد كانوا يستدرجونهم إلى تلك الوديان حيث يلهبونهم بالنيران".</p> <p>p. 235</p> <p>- "نعم ولكنهم كانوا الفرنسيين، وعندما تحارب في بلاد غير بلادك، فإنك تستطيع أن تقوم بعملياتك الحربية في وضوح وجلاء". فأقرته على رأيه وقلت:</p> <p>- "نعم، فإنك في وطنك لا تستطيع أن تحارب على أساس قاعدة علمية موضوعة".</p> <p>- "لقد فعل الروس ذلك ليقوعوا نابليون في الشرك".</p>

- "هذا صحيح، ولكن روسيا بلاد شاسعة، أما هنا في إيطاليا، فإنك إذا حاولت أن ترتد لتصيد نابليون فتجد نفسك في برنديزي".

- "برنديزي مدينة مروعة. هل سبق لك أن ذهبت إليها؟"

- "مررت بها فقط".

- "رغم أنني مواطن إيطالي، إلا أنني لا أحب "برنديزي" ولا تورنتو".

"هل تحب "باينيزا"؟"

"إنها أرض مقدسة، ولكم كنت أرجو أن تنتج وفيرا من البطاطا. أنت تعلم أننا عندما أتيناها وجدنا الحقول وقد زرعتها النمساويون بالبطاطا".

"هل صحيح ما يشاع من أن هناك نقصا في الأغذية؟"

"رغم أنني رجل نهم إلا أنني لم أمت جوعاً، فكمية الطعام ليست ضئيلة، هذا وجنود المقدمة ينعمون بموفور الطعام، أما جنود المؤخرة فلا ينالون منه إلا النزر اليسير. هناك خطأ ما في ناحية ما. ينبغي أن يكون الغذاء وفيراً للجميع".

"ومع ذلك فهم يبيعون السمك في بعض الأماكن الأخرى".

"نعم، فهم يعطون المحاربين في الصفوف الأمامية من الطعام قدر ما يستطيعون، أما أولئك الذين يعملون في المؤخرة فإنهم لا يحصلون إلا على قدر ضئيل منه، ولذا تراهم قد انقضوا على البطاطا التي زرعتها النمساويون والتهمواها، وعلى غابات الكستناء فأكلوا ثمارها. ينبغي أن يعطوهم من الأطعمة ما يكفيهم، فنحن قوم نهمون.

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إني على ثقة من أن لديهم كميات موفورة من الأغذية. وليس أشد قسوة على الجندي من شعوره بالحاجة إلى الطعام. ألم تر كيف يؤثر ذلك في تفكيرك؟"

"نعم. إنه من الأسهل أن تخسر حرباً من أن تنتصر فيها".

[...]

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استلقى بياني على الفراش ماذا ساقبه، والوحد يلطخ حذاءه وقد توسد ذراعه. ذهبت إلى المطبخ، فوجدت أيمو قد أضرم نارا في الموقد ووضع قدرا فيه ماء، فابتدرني قائلاً:

"فكرت في أن أعد شيئاً من الطعام لأننا سنشعر بالجوع عندما نستيقظ".

"ألا يغالبك النوم يا بارتولوميو؟"

"كلا إني أعاليه، وعندما تغلي المياه سأتركها وستنطفئ النار".

"إن الأفضل لك أن تنال قسطاً من النوم. نستطيع أن نتناول جبناً ولحماً محفوظاً".

"هذا أفضل. إن شيئاً ساخناً سيسر له ذاك الفوضويان. فلنذهب أنت أيها الملازم".

"هناك فراش في حجرة الميجر".

"فلتتم أنت فيه".

"كلا، سأصعد إلى حجرتي الأصلية. أتريد كأساً من الشراب يا بارتولوميو؟"

- "عندما نرحل أيها الملازم. إن الخمر لن تكون ذات نفع لي الآن".

- "إذا استيقظت في غضون ثلاث ساعات فأيقظني. هل أنت فاعل؟" ..

- "لا أملك ساعة أيها الملازم".

- "توجد ساعة على الحائط في حجرة الميجر".

- "حسنا".

خرجت واجتازت حجرة الطعام ودلفت منها إلى الردهة، ثم صعدت الدرج الرخامي إلى الحجرة التي حوتني ورينالدي. كان المطر يتساقط في الخارج، فذهبت إلى النافذة وأطلت منها على الظلام الزاحف، فرأيت السيارات الثلاث مصطفة تحت الأشجار التي كانت تقطر ماء. كان الجو باردا والقطرات عالقة بالأغصان، فعدت إلى فراش رينالدي واستلقيت فوقه وأسلمت نفسي للنوم.

تناولنا طعامنا في المطبخ قبل الرحيل، وقد أعد لنا أيمو وجبة من المكرونة بالبصل واللحم المفروم. جلسنا إلى المائدة وشربنا زجاجتين من الخمر الذي تركوه في قبو الدار. كان الظلام يخيم على الكون في الخارج، والمطر لا يزال يهطل، وبياتي جالس إلى المائدة يترنح من النوم. قال بونيللو:

"إني أحب التقهقر أكثر من التقدم ففيه نحتسي الخمر". قال أيمو:

"ها نحن الآن نشربه، وأما في الغد فربما شربنا ماء المطر. غدا سنكون في يودين وسنشرب الشمبانيا بها، هناك حيث يعيش المترفون. استيقظ يا بياتي. سنعب الشمبانيا غدا في يودين!".

"إني لست نائما". ثم ملاً طبقه بالمكرونة واللحم وقال:

"ألم تستطع أن تجد عصير البندورة يا بارتو؟".

"لم أجد شيئا منه". قال بونيللو وقد ملاً كأسه بالشراب الأحمر الصافي:

"سنشرب الشمبانيا في يودين". وقال أيمو:

"هل تناولت كفايتك من الطعام أيها الملازم؟".

"لقد أكلت كثيرا. هات الزجاجاة يا بارتولوميو". قال أيمو:

"لقد احتفظت بزجاجاة لنشربها في السيارات".

- "هل جفاك النوم؟"

- "لست في حاجة إلى كثير من النوم. لقد غفوت قليلا".

قال بونيللو وهو يشعر بسعادة غامرة:

- "غدا سننام في مخدع الملك". ثم نظر إلي ليرى أثر هذه الدعابة في، فقلت له:

- "اسكت. إن قليلا من الخمر قد جعلك تهذي". كان المطر لا يزال يهطل غزيرا في الخارج. نظرت إلى ساعتني. نحن في منتصف العاشرة. فنهضت قائلا:

- "إن وقت الرحيل". فسأل بونيللو:

- "مع من منا ستركب أيها الملازم؟".

- "مع أيمو، ثم تتبعه أنت وبياتي بياتي في المؤخرة. سنسلك الطريق إلى "كورمونس". قال بياتي:



	<p>- "أحشى أن يغلبني النعاس".</p> <p>- "حسنا، سأركب معك ويتبعنا بونيللو ثم أيمو". قال بياني:</p> <p>- "هذا هو أسلم الطرق لأنني أكاد أقع نعاسا". قلت:</p> <p>- "سأتولى القيادة عنك لكي تأخذ قسطا من النوم".</p> <p>- "كلا. إنني أستطيع قيادة السيارة طالما أعرف أن شخصا سيوقظني إذا غلبني النعاس".</p> <p>- "سأخذ على عاتقي هذه المهمة وأوقظك إذا غفوت. أطفئ الأنوار يا بارتو؟".</p> <p>- "سواء لدينا أطفنت أم بقيت مضاءة فإن هذا المكان لم يعد ذا نفع لنا".</p> <p>"إن لدي صندوقا صغيرا في حجرتي، فهل لك أن تعاونني على إنزاله يا بياني؟".</p> <p>"سنتولى أمر إنزاله. هيا بنا يا بونيللو". ثم سارا في البهو وسمعت وقع أقدامهما وهما يصعدان الدرج.</p> <p>p. 246</p> <p>قال بارتوموليو أيمو وهو يضع زجاجتين من الخمر وقطعة من الجبن في حقيبته:</p> <p>"لقد كان هذا المكان جميلا. لن تجد مثيلا له. إلى أين ستصل بهم القهقري أيها الملازم؟".</p> <p>- "يقولون خلف نهر "تاجليامنتو". أما المستشفى والقسم الطبي فيسكونان في "بوردينون"."</p> <p>- "إن هذه المدينة أفضل من بوردينون".</p> <p>- "إنني لا أعرفها ولكني مررت بها فقط".</p> <p>- "هذه المدينة أفضل منها أيها الملازم".</p> <p>End of the chapter</p>
<p>Back translation</p>	<p>P. 232</p> <p>When Rinaldi came back, I woke up, but he didn't talk to me, so I went back to sleep again. In the morning I got dressed and left, before daylight, while Rinaldi was sleeping peacefully.</p> <p>I haven't seen Bayneizza, and one of the amazing incidents that I went up the hill behind the river on where the Austrians settled, and it was the same place where I was injured.</p> <p>It was a steep new road busy with cars, and behind, the plains was stretched, and the forests and low plateaus were covered by fog. There were forests that we captured easily but we did not destroy them. The places where the hills did not protect the road, there were curtains of matts on both sides and over them. The road ended in a ruined village where soldiers from the front were deployed behind it, and it was surrounded by large artillery. Although the houses had been severely destroyed, things in the village were going on smoothly, and the features of the village were still present everywhere.</p> <p>I found Gino, there, and brought me a cup of coffee. I went with him, and we found people with different colours, and we checked the locations. Gino told me that the British cars are working in a place to the south of "Bainizza" in "Arrafn" area. We were supposed to attack but because there were no new soldiers coming, we canceled that idea. He also told me that they</p>

suffer from the lack of food, and that what best can make him happy is to have a complete meal in "Joreezya". He asked me about what I had as dinner food, and when I told him, he was surprised, specifically when I mentioned the word pies. Although, I did talk about it in details, he thought it was better than that black flour mixed with melted sugar. [...]

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I said: "But in the old days the Austrians were always defeated at the flat plains around "Firona", they were attracting them to move to those valleys where they could burn them with fire."

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- "Yes, but they were the French, and when you fight in countries other than yours, you can carry out your war operations clearly and manifestly." I agreed with him and said:

- "Yes, in your homeland you cannot fight on the basis of a pre-established scientific base."

- "The Russians did it to trap Napoleon."

"That's true, but Russia is a vast country, but here in Italy, if you try to retreat in order to hunt Napoleon, you will find yourself in Brindisi."

- "Brindisi is a terrible city. Have you ever been there?"

- "I only went through it."

- Although I am an Italian citizen, I don't like Brindisi and Torento.

"Do you like "Bainizza"?"

"It is a sacred land, and I was hoping that it produces plenty of potatoes. You know that when we came to it, we found the Austrians have planted potatoes in the fields."

"Is it true that there is a lack of food?"

"Although I am an insatiable man, I did not die of hunger. The amount of food is not little, and the soldiers at the front are blessed by plenty of food, while the soldiers at the back only get very few. There is something wrong in somewhere. Food should be available for everyone."

"However, they sell the fish somewhere else."

"Yes, they give soldiers at the frontlines, as much food as they can, but those who work at the back, only get very little amount of it, and so you see that they rush and devour the potatoes which the Austrians had planted and eat the fruits of the chestnut woods. They should give them enough foods, because we are insatiable people,

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I trust that they have plenty of food. There is nothing crueller onto soldiers than feeling in need of food. Didn't you see how that has an impact on your thinking?"

"Yes. It is easier to lose war than to win it."

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Biani lied down on the bed stretching his legs, and his shoes are dirty with mud, and he was using his arm as a pillow.

I went to **the kitchen**. I found Aymo has started fire in **the stove**, and he put **a kettle with water**.

He said:

"I wanted to prepare some food because we **will feel hungry** when we get up."

"Don't feel sleepy, Bartolomeo?"

"I am trying not to fall asleep, and when the water boils, I will leave it and it will go off by itself."

"It is better if you sleep. We **can have cheese** and **preserved meat**."

"This is better. Something hot will make those two anarchists. You can go, Lieutenant."

"There is a bed in the Major's room."

"You can sleep on it."

"No, I will go to my room. Do you want **a glass of a drink**, Bartolomeo?"

- "When we're leaving, Lieutenant. Wine will not benefit me now."

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- "If you get up in the next three hours, wake me up. Can you do that for me?"

- "I don't have a watch, Lieutenant."

- "There is a clock on the wall in the major's room."

- "Okay."

I went out, passed the dining room, and entered the hallway. Then I climbed the marble stairs to the room where I stayed in with Rinaldi. It was raining outside, so I went to the window, looked out into the creeping darkness, and saw the three cars lined up under the trees that were dripping water. It was cold and the drops were stuck to their branches. I went back to Rinaldi's bed, laid down and fell asleep.

We **had** our **food** in **the kitchen** before we leave. Aymo has prepared **a meal of macaroni with onions and minced meat** for us. We sat around **the table** and **drank two bottles of wine** which they had left in **the room basement**. The darkness was prevailing in the universe outside, and the rain was still falling, and Biani sitting next to **the table**. He was staggering and about to sleep. Bonello said:

"I like retreat better than moving forward because then we **can sip wine**."

Aymo said:

"We are drinking it now, but tomorrow we may drink rainwater. Tomorrow we will be in Udine, and we will drink champagne. There, where the rich people live. Wake up, Biani. We will slurp the champagne in Udine!"

"I am not sleeping." Then, he filled his plate with macaroni and meat, and said:

"Didn't you find the tomato juice, Barto?"

"I did not find it."

Bonello said after he had filled up his glass with the clear red drink:

"We will drink the champagne in Udine."

Aymo said:

"Did you have enough food, Lieutenant?"

"I ate a lot. Bring the bottle Bartolomeo."

Aymo said:

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"I kept a bottle for us to drink in the cars."

- "Have you gone to sleep?"

- "I don't need much sleep. I fell asleep a little bit."

Overjoyed Bonello said:

- "Tomorrow we will sleep in the king's bedchamber." Then he looked at me to see the effect of this piece of humour on me. I said:

- "Shut up. A little bit of wine has made you delirious." It was still raining heavily outside. I looked at my watch. We were in the middle of ten. I got up and said:

- "It's time to leave." Bonello asked:

- "Who are you going to go with, Lieutenant?"

- "With Aymo, then you follow him and Biani will drive in the rear. We'll take the road to Cormons." Biani said:

- "I'm afraid I may fall asleep."

- "Well, I'll go with you and then Bonello follows us and then Aymo."

Bayani said: "This is the safest way because I am about to fall asleep."

I Said: "I'll drive so you can get some sleep."

- "No. I can drive as long as I know someone will wake me up if I fell asleep."

- "I'll take on this task and wake you up if you fall asleep. Turn off the lights, Barto?"

	<p>- "No matter we turn them off or keep them on, this place will no longer be of any use to us."</p> <p>P. 246</p> <p>"I have a small box in my room. Could you help me bring it down, Biani?"</p> <p>"We will bring it down, come on Bonello."</p> <p>Then, they walked into the lobby, and I heard their feet move while they were going upstairs.</p> <p>Bartomeleo said to Aymo while he put <b>two bottles of wine</b> and <b>a piece of cheese</b> in his bag:</p> <p>"This place was beautiful. You will not find such a place."</p> <p>"Where are they going to retreat, Lieutenant?"</p> <p>- "They say behind the river "Tagliamento". The hospital and medical centre will be in Pordenone."</p> <p>- "This city is better than Pordenone."</p> <p>- "I don't know because I only passed through it."</p> <p>- "This city is better, Lieutenant."</p> <p>End of the chapter</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 211</p> <p>استيقظت على صوت رينالدي يدخل الغرفة، ولكنه ظل صامتا، فعدت إلى الإغفاء ثانية، وفي الصباح الباكر لبست ثيابي، وغادرت الغرفة، وضوء الصباح لم يعمم بعد، ورينالدي ما زال مغرقا في النوم.</p> <p>لم أكن قد رأيت منطقة بانسيز قبلا، وكان من الأمور المؤثرة المثيرة، أن أرتقي بسيارتي المنحدر الذي كان النمساويون يعسكرون فيه، وراء رقعة النهر، حيث أصابتنني القنبلة.</p> <p>كانت هناك طريق جديدة، شديدة الانحدار، يسير فوقها عدد من الشاحنات، وتنتهي عند إحدى القرى المدمرة، التي تقع خطوط القتال الأمامية وراءها، ولذلك ركزت حولها بطاريات المدافع الضخمة، ونظمت الأمور بداخلها بصورة يستطاع معها الاستمرار في العمل، بعد أن أتلقت القنابل معظم منشآتها ومبانيها العامة.</p> <p>وعلى مسافة قصيرة من القرية، التقينا بجينو وبعد أن قدم لنا <b>القهوة</b> ذهب برفقته وتفقدت المراكز الطبية، والتقيت في أثناء ذلك بأناس كثيرين.</p> <p>أخبرني جينو أن البريطانيين يعملون بعيدا قرب حدود البانسيرا، قرب رافنا، وكان معجبا بهم كثيرا، يثني على طريقتهم في العمل. وبعد أن أتم حديثه عنهم، انتقل إلى حالة الجبهة، قائلا: إن تبادل القنابل ما زال مستمرا ولكن على نطاق محدود،...</p> <p>p. 212</p> <p>...وبإصابات قليلة، على أن عدد المرضى من الجنود سيزداد بسبب هطول الأمطار ثم أوقف:</p> <p>- من المتوقع أن يشن النمساويون هجوما عاجلا. ولكني لا أعتقد إمكانية حدوث ذلك، وكذلك نحن، لم يرد إلى الجبهة أي فرق جديدة تشير إلى احتمال قيامنا بهجوم قريب.</p>

- وفهمت من حديثه أن الطعام **نادر هنا**، لذلك سيسر كثيرا عندما ينعم **بتناول الوجبات الدسمة** في كوريزيا. وعندما **أجبت**ه عن سؤاله: مم تألف **عشاء** الليلة الفائتة دهش كثيرا، وبدا عليه التأثير الشديد، خصوصا لوجود **القطاير الحلوة** بين أصناف الطعام، رغم أنني لم أصفها له كما ينبغي. وإنما اكتفيت فقط بذكرها، والظاهر أنه تخيلها أكثر من **الخبز المحمر المغطس بطبقة رقيقة من السكر**. [...]

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وعندما رجعنا إلى غرفته صارحته برأيه: إن خندقا محصنا متينا خير للدفاع من كل هذه المرتفعات المتناثرة. ودعمت قولي بالاعتماد على ما يفعله الفرنسيون، مردفا:

- وفي الماضي، كان النمساويون يهزمون في الأراضي السهلة حول فيرونا، كانوا يستدرجون إلى البقاع المنبسطة ويسحقون سحقا.

- نعم، عندما تكون الحرب في أرض عدوك تستطيع التصرف حسبما تشاء، وتذليل جميع العقبات الجغرافية.

- حقا، أما في وطنك فلا تستطيع التصرف كما ينبغي.

- ولكن الروس فعلوا ذلك، واستدرجوا نابليون.

- هذا صحيح، على أنهم يملكون أراضي واسعة جدا بينما إذا أردت استدراج نابليون في إيطاليا، فستجد نفسك في جوار برانديزي كأنك تستعد للرحيل.

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- برانديزي مكان مزعج هل سبق لك أن زرته؟

- زيارة عابرة.

- رغم أنني من مواطني إيطاليا. ولكن لا يمكنني أن أشعر نحو أي من برانديزي أو تورنتو..

- إذا هل تحب البانيسيز؟!

- تربتها طيبة جدا، ولكن ليتها تنتج أكثر من **البطاطا**، أظنك تعلم أنه يوم جئناها وجدنا حقولها الواسعة قد زرعها النمساويون **بالبطاطا**.

- وهل قلت كميات الطعام حقا!

- أنا شخصيا لم أتمكن من الشبع في أي وجبة.

ورغم أنني أأكل من الدرجة الأولى، إلا أنني لم أشعر بالجوع حتى الآن. فالكمية متوسطة والذي علمته أن الجنود في الخطوط الأمامية ينعمون بالطعام الجيد، بينما أولئك الذين في الخلف يعانون نقصا حتى في أبسط أنواع المأكولات، هناك خطأ في ناحية ما، يجب أن يتوفر الطعام.

- ومع ذلك فهم يبيعون **السماك** في أماكن أخرى.

- إنهم يقدمون للمحاربين في الصفوف الأمامية، كل ما يطلبونه، بينما تعاني المؤخرة نقصا حادا. لقد أتوا على كل **البطاطا** التي زرعها النمساويون، ينبغي أن **يطعم** الجنود بشكل أفضل.. نحن **أكلون**، نهمون. إني واثق من وجود وفرة في المواد الغذائية، ومن أسوأ الأمور بالنسبة إلى الجندي، ألا **يغذى** كما ينبغي، ألم تلاحظ كيف يؤثر ذلك في أسلوب تفكيرك؟

- حقا، فأنت لا تستطيع عندئذ كسب الحرب، بل تنجح في خسرتها. [...]

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دخلا الغرفة، وسمعت بونلو يخاطب بياني:

-انزع نعليك، فهذا سرير الماجور.

ولم أسمع إلا صرير الرفاص يهتز بعنف.

ثم اتجهت إلى المطبخ فرأيت بارتو قد أشعل نارا ووضع عليها إناء به ماء:

- ارتأيت طبخ بعض المعكرونة، سنشعر بالجوع حالما نستيقظ.

- ألسنت نعسا يا بارتو؟

- ليس كثيرا، عندما يغلي الماء، سأذهب للنوم.

- كان الأفضل أن تنام. فباستطاعتنا أن نتناول لحما مجففا.

- المعكرونة أفضل. اذهب ونم يا حضرة الليوتنان.

- يوجد سرير لك في الغرفة المجاورة لغرفة الماجور.

- استعمله أنت.

- لا نستعد إلى غرفتي الأصلية، هل ترغب في احتساء كأس يا بارتو؟

The first part of p. 171 was omitted in the ST.

- قيل أن نرحل، فهي لن تفيدنا الآن.

- أيقظني إذا استيقظت بعد ثلاث ساعات.

- لا أملك ساعة.

- استعن بساعة الحائط.

- حسنا.

- هذه فضيلة التقهر. يتاح لنا شرب ما نريد من الخمر الجيدة..

- كالتي نشربها الآن..

- فلربما شربنا غدا مياه المطر.

p. 222

- غدا سنكون في الأودين ونشرب الشمبانيا الفاخرة، فهناك يعيش الخاملون أرباب الرفاهية. بياني استيقظ ستشرب الشمبانيا غدا..

- إني مستيقظ، ألم تجد عصير البندورة يا بارتو؟

لم يتركوا أيا منها.

فصاح بولنو:

- لا بأس.. فغدا سنشرب عصير الشمبانيا.

- هل تريد مزيدا من المعكرونة يا حضرة الليوتنان؟

- لا، أعطني القارورة.

- احتفظت بوحدة لنشربها أثناء الرحلة.

وهرولت على السلم الرخامي قاصدا المكان الذي عشت فيه برفقة رينالدي. وأحسست بعيني تسبقاني إلى الإغماض، والبرد يعضني، والنافذة مفتوحة تكشف عن الظلمة الحالكة خارجا، وصوت هطول الأمطار ما زال مستمرا، ومنذ الليلة الفائتة يهمس في أذني.. فألقيت

بجسدي على سرير رينالدي وأغفيت سريعا:

(Added text in TT2)

وقبل الرحيل جلسنا جميعا في المطبخ، وشرينا قارورتين من الخمر التي أصابها الهجران، كان الظلام ما زال حالكا، والمطر ما زال متواصلا، وبينما راح بياني يتتابب المرة الأخيرة، قال بونلو والسرور يملا وجهه:

- هل أغفيت طيلة الساعات الثلاث.

- أرقفت في أولها، لكنني لست في حاجة إلى النوم كثيرا.

- غدا سنتام في سرير الملك.

- أما أنا فسأنام مع الملكة.

- افسأ.. هذه عاقبة الإكثار من الخمر.

p. 223

ونظرت إلى ساعتني، كانت التاسعة والنصف، فنهضت قائلا:

- أن الوقت لنتحرك.

- بجوار من ستركب في أثناء الطريق المؤدي إلى كورمنس؟

قال بياني: أخشى النوم وراء المقود.

- حسنا، سأركب بجوارك غدا، ويتبعنا بونلو ثم بارتو.

- هذه أفضل طريقة.

- سأقود بنفسني، ريثما تأخذ قسطا من النوم.

- لا، بل أقود أنا على أن تنبهني قبيل أن أغفو.

- لا بأس، اطفئ الأنوار يا بارتو.

صاح بونلو: دعها كما هي، فلا رجعة لهذا المكان.. (Omission of p. 172) إلى أين هم يتقهقرون يا حضرة الليوتنان؟

- إلى تاجليمينتو، القسم الطبي سيكون في بوردينو.

- كوريزيا هذه، أفضل منها بكثير.

End of the chapter

P. 211

I woke up hearing Rinaldi while entering the room, but he remained silent, so I fell asleep again. Early in the morning, I put on my clothes and left the room, while the morning had not yet spread its light, and Rinaldi was still asleep.

Back  
translation

I haven't seen Bansiz before. It was one of the amazing and influencing things to climb the slope where the Austrians were camping, behind the river land, where I was shot by the bomb.

There was a new, steep road over which several trucks were moving towards one of the ruined villages. The front lines were located behind the village so huge cannon batteries were



established around. Things were organized in the village in such a way that it was still functioning even though the bombs had damaged most of its facilities and public buildings.

At a short distance from the village, we met Gino. After he gave us coffee, I went with him and checked the medical centres, and there I met many people.

Gino told me that the British were working faraway, and closer to the border of Bansera, next to Rafna. He really admired them, thanking their way of work. After he finished talking about them, he moved to talking about the frontline. He said that the crossfire of bombs is still in action, but it is very limited, with few injuries.

P. 212

However, the number of sick soldiers will increase due to the rainfall. I continued saying:

- The Austrians are expected to launch an urgent attack, but I don't think that could happen.

The same here as no new troops arrived to our frontline that could suggest we will launch an attack soon.

- I understood that food is rare here, and so he will be happy in Coreezza where he can be blessed with having hearty meals. When I answered his question about what my dinner was made of last night, he was so surprised. He was moved by what I said, specifically when I talked about sweet pies which was present among the types of food I had, even though I did not accurately describe them. I only mentioned them, and apparently, he imagined that they are better than the toasted bread which was dipped in a thin layer of sugar.

P. 213

When we returned to his room, I told him that a fortified trench was better as a defence than all these scattered heights. I supported my claim by what the French are doing. I added:

- In the past, the Austrians were defeated in the lowlands around Firona. They were brought around to the flat lands, and they were smashed there.

- Yes, when the war is at the lands of the enemy, you can act as you want, and overcome all geographical obstacles.

- Really, but in your home country you can't act as you want.

- But the Russians did when they had lured Napoleon.

- That's right because they have very large lands. However, if you want to lure Napoleon into Italy, you'll find yourself next to Brindisi as if you were getting ready to leave.

P. 214

- Brindisi is an annoying place have you ever been there?

- Just passing through.

- Although I am a citizen of Italy. But I can't feel anything towards either of Brindisi or Toronto.

-Do you like Bansizza?

-Its soil is nice, but I hope it can produce more potatoes, you hopefully know that when we came here we found wide fields that the Austrians have planted with potatoes.

- Has the amount of food been really decreased?

- I was not able to be satisfied in any of the meals.

Although I am a first-rate insatiable person, I haven't felt hungry yet. The quantity is moderate. I knew that the soldiers at the frontline are blessed with good food, while those at the back are suffering from a lack of the basic food types. There is something wrong somewhere. The food should be available.

- However, they are selling fish somewhere else.

- They give soldiers at the frontlines whatever they ask for, while the backlines are suffering from severe scarcity. They finished all the potatoes which the Austrians have planted. Soldiers should be better fed... We are eaters, insatiable. I trust that there is plenty of foodstuffs. One of the worst thing for a soldier is not to be fed as needed. Didn't you notice how that influences your thinking style?

- Right, you cannot then win the war, but you can lose it.

P. 221

They entered the room, and I heard Bonello talking to Biani:

-Take off your shoes. This is the Major's bed.

I heard a strong sound of creaking screws.

I went to the kitchen and I found Barto has started a fire and he put a container with water:

I considered cooking some macaroni, we will feel hungry when we get up.

- Don't you feel sleepy, Barto?

- Not much, I will go to sleep when the water boils.

- It is better if you sleep. We can have dried meet.

- Macaroni is better. Go and sleep, Lieutenant.

- There is a bed for you in the room next to the Major's room.

- You can use it.

- No you will go to my room. Do you fancy sipping a glass, Barto?

- Before we leave, it will not help us now.

- Wake me up if you got up after three hours.

- I don't have a watch.

- use the wall clock.

- Ok.

(The first part of page 171 was omitted from the TT. but it was compensated for later on)

- This the merit of retreat. We can **drink** whatever we want of **good wines**...

- Just like what we are **drinking** now.

- Tomorrow, we may **drink** rainwater.

P. 222

- Tomorrow, we will be at Audine and we **drink luxury champagne**. There, you can find indifferent people who have great wealth. Biani, wake up, we will **drink champagne** tomorrow.

- I am awake, didn't you find **the tomato juice**, Barto?

- They didn't leave any.

- Bonello shouted:

- Ok... Tomorrow we **will drink the champagne juice**.

- Do you want more **macaroni**, Lieutenant?

- No, give me **the bottle**.

- I kept one for us **to drink** throughout the journey.

I ran down the marble staircase to the place where I lived with Rinaldi. I felt my eyes go to sleeps before I do, the cold weather was biting me. The window was open, revealing the pitch darkness outside, and the sound of rain was continuing, and it was whispering in my ear since last night. I threw my body on Rinaldi's bed and quickly fell asleep.

(The dialogue between square brackets was added in the TT)

[And before we left, we all sat at **the kitchen**, and **we drank two bottles of wine which was left for a long time**. It was still too dark, and it was still raining, while Biani was yawning again.]

Bonello said with his face full of happiness:

- Have you slept for these three hours?

- I have rested at the beginning, but I did not need much sleep.

- Tomorrow, you will sleep in the king's bed.

- I will sleep in the queen's bed.

- Shut up... This is the aftermath of **drinking too much wine**.

P. 223

I looked at my watch. It was half past nine. I stood up and said:

	<p>- It's time to move.</p> <p>- Next to whom will you sit, in our way to Cormins?</p> <p>Biani said:</p> <p>-I am afraid I could sleep behind the driving wheel.</p> <p>- Ok, I will sit next to you tomorrow, and Bonello will follow us and then Barto.</p> <p>- This the best way.</p> <p>- I will drive myself while you can take a sleep.</p> <p>-No, I will drive, and you warn me before I sleep.</p> <p>- Ok, switch off the lights, Barto.</p> <p>- Bonello shouted: leave it as it is, because we will not come back...</p> <p>(Page 172 of the ST was omitted from the TT)</p> <p>Where are they retreating, Lieutenant?</p> <p>-To Tajleminto, the medical centre will be in Bordino.</p> <p>Corizzia, is better.</p>
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<p>ST Paragraph containing GCSI(s)</p>	<p>Book 3 Chapter 28 / pp. 175 – 179</p> <p>'I guess I scared her,' Aymo said. 'I didn't mean to scare her.'</p> <p>Bartolomeo brought out his knapsack and cut off <b>two pieces of cheese</b>. Here, he said. 'Stop crying.'</p> <p>The older girl shook her head and still cried, but the younger girl took <b>the cheese</b> and commenced to <b>eat</b>. After a while the younger girl gave her sister the second <b>piece of cheese</b> and they both ate. The older sister still sobbed a little. [...]</p> <p>p. 176</p> <p>You're so lovely and sweet. You wouldn't go away in the night, would you?</p> <p>Of course I wouldn't go away. I'm always here. I come whenever you want me.</p> <p>Piani said. 'They've started again.'</p> <p>I was dopey, I said. I looked at my watch. It was three O'clock in the morning. I reached back behind the seat for <b>a bottle of the barbera</b>.</p> <p>p. 179</p>
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We went into the farmhouse together. It was large and dark, an abandoned feeling. Bonello and Piani were in the kitchen.

There's not much to eat, Piani said. 'They've cleaned it out.'

Bonello sliced a big white cheese on the heavy kitchen table.

'Where was the cheese?'

In the cellar. Piani found wine too and apples.'

'That's a good breakfast.'

Piani was taking the wooden cork out of a big wicker-covered wine jug. He tipped it and poured a copper pan full.

'It smells all right,' he said.

'Find some beakers, Barto.'

The two sergeants came in.

'Have some cheese, sergeants,' Bonello said.

We should go, one of the sergeants said, eating his cheese and drinking a cup of wine.

'We'll go. Don't worry,' Bonello said.

'An army travels on its stomach,' I said.

'What?' asked the sergeant.

'It's better to eat.'

Yes. But time is precious.'

'I believe the bastards have eaten already, Piani said. The sergeants looked at him. They hated the lot of us.

'You know the road?' one of them asked me.

'No,' I said. They looked at each other.

'We would do best to start,' the first one said.

'We are starting,' I said. I drank another cup of the red wine. It tasted very good after the cheese and apple.

'Bring the cheese,' I said and went out. Bonello came out carrying the great jug of wine.

That's too big,' I said. He looked at it regretfully.

	<p>I guess it is, he said. 'Give me <b>the canteens</b> to fill.' He filled <b>the canteens</b> and some of <b>the wine</b> ran out on the stone paving of the courtyard. Then he picked up the <b>wine jug</b> and put it just inside the door.</p> <p>'The Austrians can find it without breaking the door down, he said.</p> <p>'We'll roll' I said. Piani and I will go ahead.' The two engineers were already on the seat beside Bonello. The girls were <b>eating cheese</b> and <b>apples</b>. Aymo was smoking.</p> <p>p. 180</p> <p>We started off down the narrow road. I looked back at the two cars coming and the farmhouse. It was a fine, low, solid stone house and the ironwork of the well was very good. Ahead of us the road was narrow and muddy and there was a high hedge on either side. Behind, the cars were following closely.</p> <p>End of the chapter</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 249</p> <p>"أظن أنني سببت لها فزعا ولكن عن غير عمد".</p> <p>أخرج بارتولوميو سكيننا من حقيبته الصغيرة، واقتسم <b>قطعة من الجبن</b> وقدمها إليهما قائلاً:</p> <p>"خذا وكفا عن البكاء".</p> <p>فهزت الفتاة الكبرى رأسها رفضاً وهي لا تزال تبكي، أما الصغيرة فقد أخذت منه <b>الجبن</b> وبدأت <b>تأكله</b>، والكبرى لا تزال على حالها من الجزع. [...]</p> <p>p. 251</p> <p>"كم أنت جميلة فاتنة، سوف لا تتركيني في أثناء الليل. هل ستفعلين؟".</p> <p>"هذا ما لا ريب فيه. لن أذهب بعيدة عنك. إنني هنا دوماً أتيتك إذا رغبت في".</p> <p>قال بياني:</p> <p>"لقد استأنفوا المسير". فقلت:</p> <p>"كنت أحلم". نظرت إلى الساعة وكانت تشير إلى الثالثة بعد منتصف الليل. مددت يدي خلف المقعد بحثاً عن <b>زجاجة الخمر</b>.</p> <p>p. 254</p> <p>دخلنا المنزل فإذا به مظلم متسع لا حس فيه ولا حياة. كان بونيللو وبياني في <b>المطبخ</b>. قال بياني:</p> <p>لقد أخذوا معهم كل شيء ولما يتركوا إلا <b>الكفاف لتأكله</b>". وكان بونيللو <b>يقطع قرصاً كبيراً من الجبن الأبيض</b> على مائدة <b>المطبخ الثقيلة</b>، فسألته:</p> <p>p. 255</p> <p>"أين كان <b>الجبن</b>؟".</p> <p>"في <b>القبو</b>، وقد عثر بياني على <b>تفاح وخمر</b> أيضاً".</p> <p>"سنتناول <b>إفطاراً شهياً</b> إذا".</p>

	<p>نزع بياني الغطاء الخشبي لجرة كبيرة من الخمر وأفرغها في أنية نحاسية حتى امتلأت، ثم قال:</p> <p>"إن رائحتها زكية. ابحث عن بعض الأقداح يا بارتو".</p> <p>دخل العريفان، فقال بونيللو لهما:</p> <p>"خذ شيئاً من الجبن". فقال أحدهما وهو يتناول الجبن ويحتسي كأساً من الخمر:</p> <p>"ينبغي أن نذهب" فقال بونيللو:</p> <p>"لا تجزعا، سنرحل". وقلت:</p> <p>"لا يستطيع جيش أن يستمر في السفر إذا كان خاوي المعدة". فقال العريف:</p> <p>"ماذا تقول؟".</p> <p>"من الأفضل أن نأكل".</p> <p>"نعم ولكن الوقت ثمين". فقال بياني:</p> <p>"أعتقد أن اللقيطين قد انتهيا من تناول طعامهما". فنظر إليه. لقد كانا يحملان لنا جميعاً في دخليتيهما كراهية شديدة. سألني أحدهما قائلاً:</p> <p>"أتعرف الطريق؟".</p> <p>"كلا". فنظر كل منهما إلى صاحبه، وقال الأول:</p> <p>"تحسن صنعاً لو رحلنا".</p> <p>"إننا راحلون". ثم تناولت قنحاً آخر من الشراب القاني. لقد كان مذاقه شهياً بعد الجبن والتفاح. قلت:</p> <p>"هاتوا الجبن". ثم خرجت وجاء بونيللو يحمل إناء الخمر الكبير. فقلت:</p> <p>p. 256</p> <p>"إنه كبير جداً". فنظر إليه بونيللو في حسرة وقال:</p> <p>"أظن ذلك. هاتوا الأواني لأملأها".</p> <p>وملأها خمرًا، وسال بعض الشراب على الأحجار التي رصف بها إفريز الفناء، ثم حمل إبريق الخمر ووضع داخل الباب مباشرة، وقال:</p> <p>"يستطيع النمساويون أن يعثروا عليه دون أن يحطموا الباب". قلت: "فلنبدأ الرحيل. سأكون مع بياني في المقدمة".</p> <p>كان العريفان قد أسرعا باتخاذ مكانيهما بجوار بونيللو، والفتاتان تاكلان جبناً وتفاحاً، وأيمو يدخن.</p> <p>سرنا في الطريق، ونظرت خلفي إلى السيارتين وهما تتبعاننا، وإلى الضيعة. لقد كان منزلاً جميلاً واطناً أقيم من أحجار صلبة، وحديد البئر قد صيغ على طراز رفيع. الطريق أمامنا ضيق موحل نمت على جانبيه الأعشاب العالية، ومن خلفنا جدت السيارتان في المسير حتى كادتتا تلتصقان بنا.</p> <p>End of the chapter</p>
<p>Back translation</p>	<p>P. 249</p> <p>"I think I caused her panic, but unintentionally."</p> <p>Bartolomeo took a knife out of his small purse, divided a piece of cheese into halves and offered it to them, saying:</p>

"Take it and stop crying."

The eldest girl shook her head in refusal while still crying, the little girl took **the cheese** from him and **began to eat** it, and the eldest girl was still alarmed. [...]

P. 251

"How beautiful you are, you will not leave me during the night. Will you?"

"That's beyond doubt. I won't go away from you. I am always here to come to you if you wish."

Bayani said:

"They resumed marching." I said:

"I was dreaming." I looked at the clock and it was pointing to three after midnight. I stretched out my hands behind the bench in search of **the bottle of wine**.

P. 252

We entered the house, and there was a wide darkness in it, without sense or life. Bonello and Piani were **in the kitchen**. Bayani said:

They took everything with them and left **nothing but subsistence to eat**." Bonello was cutting **a large round piece of white cheese** on **the heavy kitchen table**, and I asked him:

P. 255

"Where was **the cheese**?"

"In the basement, Biani found **apples** and **wine** as well."

"So we're going to have **a delicious breakfast**."

Piani took off the wooden lid **of a large jar of wine** and emptied it **into a copper ware** until it was full, and then said:

"**It smells good**. Look for **some cups**, Barto."

The corporal entered, and Bonillo said to them:

"Take something from **the cheese**." One of them, **eating cheese** and **sipping a glass of wine**, said:

"We should go," Bonello said:

"Don't panic, we're leaving." And I said:

"An army cannot continue **to travel if their stomachs were empty**." The corporal said:

"What are you saying?"

"**It's better to eat**."

"Yes, but time is precious." Piani said:

"I think the two bastards have finished **eating**." He looked at him. They held a strong hatred for all of us in their intruders. One of them asked me:

"You know the way?"

"Nope." Each of them looked at his companion, and the first said:

"We would do well to leave."



	<p>"We're leaving." Then I had another cup of the dark red drink. It tasted delicious after cheese and apples.</p> <p>I Said: "Bring the cheese." Then I went out and Bonello came carrying the big wine container. P. 256</p> <p>I said: "It's too big." Bonillo looked at him in sorrow and said:</p> <p>"I think so. Bring me the containers to fill them."</p> <p>He filled them with wine, and some drink dripped onto the stones with which the cornice of the courtyard was paved, then he carried the jug of wine and placed it directly inside the door, and said:</p> <p>"The Austrians can find it without breaking down the door." I said, "Let's start leaving. With my statement I will be at the forefront."</p> <p>The corporal had hurried to take their places next to Bonillo, the girls eating cheese and apples, and Emo smoking.</p> <p>We walked down the road, and I looked behind me at the two cars following us, and at the village.</p> <p>It was a beautiful, low-lying house built of solid stone, and the iron of the well was crafted in a high style. The road ahead is narrow, muddy and high grass has grown on both sides, and behind us the two cars are on the road until they almost stuck to us.</p> <p>End of the chapter</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 227</p> <p>أظن أنها أساءت فهمي.. أنا لا أقصد ذلك، ثم أخرج سكيناً وقطع قطعتي جبن من كيسه، وقدمها لهما. -خذا.. كفا عن البكاء.</p> <p>فهزت الكبرى رأسها بينما تناولت الصغيرة قطعتها وأقبلت عليها بنهم، ثم قدمت القطعة الثانية لشقيقتها، فتناولتها وقد خف شهيقها. [...]</p> <p>p. 228</p> <p>- إنك جميلة فاتنة، لا تتركيني في الليل. - لا! لن أتركك وأذهب. سأظل دائماً هنا... أسرع إليك حينما تريدني.. لقد انطلقوا، ودوي صوت بياني في أذني. - كنت في حلم! ونظرت إلى ساعتني، الرابعة صباحاً، فمددت يدي أسفل أريد قارورة الويسكي.</p> <p>p. 231</p> <p>كان كل ما في البيت يشعر بالفراغ الهائل، وفي المطبخ وجدنا بياني وبونلو يجلسان القرفصاء، فصاح الأول عندما لمحنا: لم نجد الكثير. لقد نظفوه قبل رحيلهم. وكان بونلو منهمكا في تقطيع قرص كبير من الجبن الأبيض.</p>

	<p>- أين وجدته؟</p> <p>- في غرفة المؤونة العلوية. لا أعرف أين وجد بياني الخمر والتفاح.</p> <p>- لقد أصبح لدينا فطور لذيذ.</p> <p>وفي الحال أحضر بياني قارورة الخمر الكبيرة، ونزع سدادتها ثم ملأ المقلاة النحاسية العميقة.</p> <p>- لا بأس في رائحته.. فتش عن أكواب يا بارتو. الجاويشان: ها..! كلا جينا.</p> <p>قال أحدهما وهو يمد يده إلى قطع الجبن: ينبغي أن ننطلق فوراً، فأجابه بونلو:</p> <p>- لا تجزع، سننطلق حالما نشبع.</p> <p>نحن جيش عجيب، يزحف مع معدته.</p> <p>سأل الجاويش: ماذا؟</p> <p>- أقول لك كل، فهذا أفضل الأشياء.</p> <p>- ولكن الوقت ثمين، هل تعرف الطريق؟</p> <p>- لا.</p> <p>فنظر كل منهما في الآخر.</p> <p>- إذا من الضروري ألا نتأخر.</p> <p>- لن نتأخر! وجرعت كأسى مردفا:</p> <p>p. 232</p> <p>املا جميع قواريرنا خمرا واتبعني، ففعل بونلو ذلك، تاركا القارورة الكبيرة قرب الباب.</p> <p>-سيجدها النمساويون دون أي جهد.</p> <p>- هيا، ينبغي أن ننطلق.</p> <p>كان الجاويشان قد سبقنا، بينما استمرت الفتاتان في التهام قطع الجبن وبارتو يدخن بجوارهما، ثم انحدرا في الطريق الضيقة، نتعرج بين برك الوحل، والحفر الكثيرة.</p> <p>End of the chapter</p>
<p>Back translation</p>	<p>P. 227</p> <p>I think she misunderstood me. I don't mean that, then he took out a knife and cut off two pieces of cheese from his bag, and offers it to them.</p> <p>-Take.. Stop crying.</p> <p>The eldest shook her head while the little girl had her piece and binged on it, and then presented the second piece to her sister, and she ate it with her inhalation subsided. [...]</p> <p>P. 228</p> <p>- You are beautiful and glamorous, don't leave me at night.</p> <p>- No! I will not leave you and go. I will always be here... I hurry up to you when you want me.</p> <p>They set off, and the sound of my statement rang out in my ears.</p>

- I was in a dream!

I looked at my clock, four in the morning, and I stretched out my hand down for **the vial of whiskey**.

P. 231

Everything in the house felt immensely empty, and **in the kitchen**, we found Bayani and Bonlo squatting, and the former shouted when he saw us:

We didn't find much. They cleaned it before they left.

Bonlu was busy chopping **a large round piece of white cheese**.

- Where did you find it?

- **In the upper pantry**. I don't know where Biani found **wine** and **apples**.

- We **have a delicious breakfast**.

Immediately, Biani brought **the large vial of wine**, **removed its stopper and filled the deep copper fryer**.

- It **smells ok**. Look for **cups**, Barto. The two soldiers: Ha..! **eat some cheese**.

One of them who was reaching out to **the pieces of cheese** said: We should go immediately to which Bonlu replied:

- Don't panic, we'll go as soon as we're full.

**We are a wondrous army, crawling with its stomach.**

The soldier asked: What?

- I am asking you to eat, this is the best thing.

- But time is precious, do you know the way?

- No.

They looked at each other.

- So it's important not to be late.

- We're not going to be late! And I **drank my glass** saying:

P. 232

**Fill all our vials with wine** and follow me, and Bonello did so, leaving **the big vial** near the door.

- Austrians will find it without any effort.

- Come on, we should go.

The Jawishan had preceded us, while the two girls continued in **devouring the pieces of cheese** and Barto smoking next to them, and then we descended down the narrow road, meandering among the mud puddles, and the many pits.

End of the Chapter

Book 3 / Chapter 30 / pp. 187 - 194

You don't feel funny, Tenente? You haven't got strange feelings in the head?'

Don't be funny, Bonello?

'What about a drink?' Piani asked. If we're cut off we might as well have a drink.' He unhooked his canteen and uncorked it. [...]

p. 188

'You tell us, Tenente,' Bonello said. I shut up. It was none of my business; all I had to do was to get to Pordenone with three ambulances. I had failed at that. All I had to do now was get to Pordenone. I probably could not even get to Udine.

The hell I couldn't. The thing to do was to be calm and not get shot or captured.

Didn't you have a canteen open' I asked Piani. He handed it to me. I took a long drink. 'We might as well start,' I said. There's no hurry though. Do you want to eat something?'

'This is no place to stay,' Bnello said.

p. 190

Bonello said nothing. He was sitting beside Aymo, not looking at him. Piani picked up Aymo's cap where it had rolled down the embankment and put it over his face. He took out his canteen.

'Do you want a drink?' Piani handed Bonello the canteen.

'No,' Bonello said. He turned to me.

That might have happened to us any time on the railway tracks.

'No,' I said. 'It was because we started across the field.'

Bonello shook his head. 'Aymo's dead,' he said. 'Who's dead next, Tenente? Where do we go now?' [...]

p. 191

Crossing the field, I did not know but that someone would fire on us from the trees near the farmhouse or from the farmhouse itself. I walked toward it, seeing it very clearly. The balcony of the second floor merged into the barn and there was hay coming out between the columns. The courtyard was of stone blocks and all the trees were dripping with the rain.

There was a big empty two-wheeled cart, the shafts tipped high up in the rain. I came to the courtyard, crossed it, and stood under the shelter of the balcony. The door of the house was open and I went in. Bonello and Piani came in after me. It was dark inside. I went back to the

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kitchen. There were ashes of a fire on the big open hearth. The pots hung over the ashes, but they were empty. I looked around but I could not find anything to eat.

pp. 193 & 194

And if you got back to Milan what happened? I listened to the firing to the north toward Udine. I could hear machine-gun firing. There was no shelling. That was something. They must have gotten some troops along the road. I looked down in the half light of the hay-barn and saw Piani standing on the hauling floor. He had a long sausage, a jar of something and two bottles of wine under his arm.

Come up, I said. 'There is the ladder.' Then I realized that I should help him with the things and went down. I was vague in the head from lying in the hay. I had been nearly asleep.

'Where's Bonello?' I asked.

'I'll tell you,' Piani said. We went up the ladder. Up on the hay we set the things down. Piani took out his knife with the corkscrew and drew the cork on a wine bottle.

'They have sealing-wax on it,' he said. 'It must be good.' He smiled.

'Where's Bonello?' I asked.

Piani looked at me.

He went away, Tenente, he said. He wanted to be a prisoner.

I did not say anything.

He was afraid we would get killed.'

I held the bottle of wine and did not say anything.

'You see we don't believe in the war anyway, Tenente.'

Why didn't you go?' I asked.

'I did not want to leave you.'

'Where did he go?'

'I don't know, Tenente. He went away.'

'All right,' I said. 'Will you cut the sausage?'

Piani looked at me in the half-light.

'I cut it while we were talking,' he said. We sat in the hay and ate the sausage and drank the wine. It must have been wine they had saved for a wedding. It was so old that it was losing its color.

You look out of this window, Luigi, I said. 'I'll go look out the other window.'

We had each been drinking out of one of the bottles and I took my bottle with me and went over and lay flat on the hay and looked out the narrow window at the wet country. I do not

	<p>know what I expected to see but I did not see anything except the fields and the bare mulberry trees and the rain falling. I <b>drank the wine</b> and <b>it did not make me feel good</b>. They had kept it too long and <b>it had gone to pieces</b> and <b>lost its quality and color</b>. I watched it get dark outside; the darkness came very quickly. It would be a black night with the rain.</p> <p>When it was dark there was no use watching any more, so went over to Piani. He was lying asleep and I did not wake him but sat down beside him for a while. He was a big man and he slept heavily. After a while I woke him and we started.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 266</p> <p>"ألم يداخلك الخوف أيها الملازم؟ هل مرت بخاطرك أحاسيس غريبة؟"</p> <p>"لا تسخر يا بونيللو". وقال لياني:</p> <p>"ما رأيكم في كأس من الخمر؟ هيا بنا نشرب حتى إذا ما وقعنا في الأسر نكون قد استمتعنا بكأس من الشراب على الأقل". ثم أخرج زجاجة وفتحها. [...]</p> <p>p. 267</p> <p>أثرت الصمت لأن ذلك لم يكن من صميم عملي، كان كل ما أنا موكل به هو أن أصل إلى "بوردينون"، وقد يكون من المحتمل ألا أبلغ حتى "يودين". إن ما ينبغي علي أن أفعله الآن هو أن أهدأ وألا أقتل أو أوقع في الأسر، ثم قلت لبياني:</p> <p>"ألم تكن معك زجاجة مفتوحة؟"</p> <p>فناولني إياها ورشفت منها جرعة طويلة، وقلت:</p> <p>"مع أننا لسنا على عجل، إلا أنه أن لنا أن نرحل. أتريدون أن نتناولوا شيئاً من الطعام؟". فقال بونيللو:</p> <p>"إن هذا المكان غير صالح للبقاء فيه".</p> <p>pp. 269 &amp; 270</p> <p>وأثر بونيللو الصمت، جالسا بجوار أيمو غير ناظر إليه. التقط أيمو معطف أيمو الذي كان ملقى بجوار الجسر، وغطى به وجهه، وأخذ زجاجته، ثم أعطاها لبياني وقال له:</p> <p>"أتريد أن نتناول قنحا من الشراب؟" فقال بونيللو:</p> <p>"كلا". ثم التفت إلي قائلاً:</p> <p>"كان من المحتمل أن يحدث لنا هذا في أي وقت في أثناء سيرنا على قضبان السكة الحديد". قلت:</p> <p>"كلا، لقد حدث هذا لأننا كنا سائرين وسط الحقل". فهز بونيللو رأسه وقال:</p> <p>"لقد مات أيمو، وعلى من سيكون الدور في المرة القادمة يا ترى أيها الملازم؟ وإلى أين سنذهب الآن؟". [...]</p> <p>p. 271</p> <p>بممت وجهي شطر المنزل. كان هناك ممر يخترق الحقل، وبينما نحن نقطعه، لم يكن في ذهني إلا أن أحدا ربما أطلق النار علينا من بين الأشجار القريبة من المنزل أو من المنزل نفسه. [...] رجعت إلى المطبخ فوجدت آثار نار على الموقد الكبير المفتوح، والأواني معلقة فوق الرماد ولكنها كانت خاوية. تلفت حولي ولكنني لم أعثر على شيء نأكله،</p> <p>pp. 273 &amp; 274</p>

إنك لا تستطيع العودة إلى ميلانو أبدا، وإذا عدت ما هو المصير؟ وفيما أنا في هذا، أصغيت إلى إطلاق في الشمال ناحية يودين فسمعت أصوات المدافع السريعة الطلقات. [...]

نظرت خلال الضوء الخافت من بين أعواد الكلا في المخزن، فرأيت بياني واقفا ومعه قطعة طويلة من اللحم وجررة بها شيء ما، وقد تأبط زجاجتين من الخمر، فقلت له:

"اصعد، ها هو الدرج". ثم أيقنت أنه ينبغي علي أن أعاونه على حمل معه، فنزلت إليه، وأنا أكاد أفقد رشدي من طول رقادي في الكلا الجاف. كنت كالنائم. سألته:

"أين بونيللو؟"

"سأبنيك". صعدنا السلم ووضعنا ما معنا على أعواد القش، ثم أخرج بياني سكينه التي تحوي آلة لفتح القوارير، ونزع غطاء زجاجة خمر، وقال مبتسما:

"لقد ختموها بالشمع، لا بد وأنها من نوع فاخر". سألته:

"أين بونيللو؟". فنظر إلي وقال:

لقد رحل أيها الملازم وأثر أن يكون أسيرا". لم أنبس ببنت شفة. فقال:

"كان خائفا من أن نقتل". فأمسكت بزجاجة الخمر ولم أقل شيئا، فأضاف:

"أرأيت أيها الملازم أنه ليس في طبع الحرب الأمان". فسألته:

"ولماذا لم تذهب معه؟"

"لم أشأ أن أفارقك".

"وإلى أين ذهب؟"

"لست أدري أيها الملازم. لقد رحل فقط".

"حسنا. هل لك أن تقطع اللحم المجفف؟". فنظر بياني إلي في الضوء الخافت وقال:

"لقد قطعته في أثناء حديثنا". جلسنا في أحضان القش نأكل اللحم ونحتسي الخمر، ولا بد أن يكونوا قد ادخروه لليلة عرس لأنه قد كان قد بلغ من القدم حدا جعله يفقد لونه. قلت:

"انظر أنت من هذه النافذة يا بياني وسأنظر أنا من هذه النافذة". كنا نشرب من إحدى الزجاجتين، ثم أخذت زجاجتي وأتيت عليها أيضا، واستلقيت على القش أنظر عبر النافذة الضيقة إلى الريف المبتل، [...] لم أشعر بانتعاش من الخمر التي شربتها لأنهم احتفظوا بها وقتنا طويلا فسألت وفقدت نوعها ولونها. رأيت الظلام في الخارج يزحف سريعا، وأيقنت أنها ستكون ليلة ليلاء ممطرة. وعندما تظلم الدنيا فإنه لا جدوى من الاستمرار في المراقبة، لذا فقد ذهبت إلى بياني ولم أوقظه وإنما بقيت بجواره حينما كان ضحما غارقا في سبات عميق. وبعد قليل أيقظته ثم رحلنا.

P. 266

"Didn't you get scared, Lieutenant? Have you had strange sensations in your mind?"

"Don't make fun, Bonillo." Bayani said:

"What do you think of a glass of wine? Let's drink so that if we are captured, we have at least enjoyed a glass of drink." Then he took out a bottle and open it. [...] P. 267

Back  
translation

I chose to remain silent because it wasn't my job, all I was tasked with was getting to Pordenone, and it might probably not be until Eudine. What I have to do now is calm down and not be killed or captured, and then I said to Piani:

"Didn't you have an open bottle?"

So he handed it to me, and I sipped a long gulp of it, and I said:

"Although we are not in a hurry, it is time for us to leave. Do you want to have some food?"

Bonillo said:

"This place is not fit to stay in." [...]

pp. 269-270

Bonello remained silent, sitting next to Aymo not looking at him. Bonello picked up Aymo's coat that was lying next to the bridge, covered his face with it, he took his bottle, then gave it to Piani and said to him:

"Do you want us to have a cup of drink?" Bonello said:

"Nope." Then he turned to me and said:

"This would have happened to us at any time while we were walking on the railways." Said:

"No, it happened because we were walking in the middle of the field." Bonello shook his head and said:

"Aymo is dead, and who will be his turn next time, Lieutenant Where are we going now?" [...]

P. 271

I turned my face to the house. There was a trail through the field, and as we were crossing it, I had in mind that maybe someone had shot us from among the trees near the house or the house itself. [...] I went back to the kitchen and found traces of fire on the large open stove, and the utensils were hanging over the ashes but they were empty. I looked around but couldn't find anything to eat,

pp. 273-274

You can never go back to Milan, and if you do, what is the fate? As I was in this, I listened to a shooting in the north towards Eudine, and I heard the sound of rapid-fire guns. [...]

I looked through the dim light from among the sticks in the storeroom, and I saw Piani standing with a long piece of meat and a jar which contained something in it, and he was holding under his armpit two bottles of wine, and I said to him:

"Go up, here's the stairs." Then I realized that I had to help him carry with him, so I went down to him, almost losing my senses from the length of my sleep in the dry seed. I was like a sleeper. I asked him:

"Where's Bonello?"



	<p>"I'll tell you." We went up the stairs and put what we had on straw sticks, and then Piani took out his knife containing a machine to open the bottles, and took off the lid of a bottle of wine, and said with a smile:</p> <p>"They sealed it with wax, it must be a luxurious type." I asked him:</p> <p>"Where's Bonello?" And he looked at me and said:</p> <p>He is gone, lieutenant, and he chose to be a prisoner." I did not utter a word. He said:</p> <p>"He was afraid that we would be killed." I held the bottle of wine and said nothing, and he added:</p> <p>"See, lieutenant, that war is not safe." I asked him:</p> <p>"And why didn't you go with him?"</p> <p>"I didn't want to leave you."</p> <p>"And where did he go?"</p> <p>"I don't know, Lieutenant. He's just gone."</p> <p>"Okay. Can you cut dried meat?" Piani looked at me in the dim light and said:</p> <p>"I cut it off as we spoke." We sat in the arms of straws, eating meat and sipping wine, and they must have saved it for a wedding night because it was too old to lose its colour.</p> <p>I Said:</p> <p>"You look out of this window, Piani, and I will look out of this window." We were drinking from one of the bottles, then I took my bottle and started drinking it, and I lay on the straw looking through the narrow window into the wet countryside. [...] I didn't feel refreshed by the wine I drank because they kept it for a long time, so it dissolved and lost its type and colour. I saw the darkness outside creeping quickly, and I knew it was going to be a rainy night. When the world is dark, there is no point in continuing to watch, so I went to Piani and did not wake him up, but stayed next to him sometimes. He was huge and asleep deeply. After a while I woke him up and then we left.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>pp. 241 – 248</p> <p>ولكن ألا يخاللك شعور غريب؟ شعور الخوف؟</p> <p>- ليس هذا مجال الضحك يا بونلو!</p> <p>همس بياني: ما رأيكم في احتساء بعض الخمر؟</p> <p>- حتى إذا وقعنا في الأسر، نكون قد نعمنا بالشراب، ثم فتح القارورة وهم بوضعها على فمه، [...]</p> <p>p. 243</p> <p>كرر بونلو: أجبنا أيها الليوتنان.</p>

ولكني صمت ولم أجهه.. فإن ما ينبغي فعله الآن هو بلوغ بوردينو، ولربما لن أستطيع الوصول إلى الأودين.. ولا إلى الجحيم.. ينبغي فقط، أن أظل ممددا صامتا، بلا تفكير.. حتى لا تمزق جسدي رصاصة، أو يقودني بعض ذوي الخود الفولاذية إلى الأسر.  
وسألت بياني:

- ألم تفتح قارورة الوبسكي؟

فناولني إياها فشربت جرعة طويلة.

- يمكننا أن نبدأ المسير.. وإلا، فليس هناك من دافع للإسراع.

- هل تريدون أن تأكلوا؟

أجاب بونلو: ليس هذا مكان التريث والأكل.

p. 244

أيدني بياني: إيطاليون.. ثم مد يده نحو قارورة بونلو:

- ألا تريد جرعة؟

لا، والتفت إلي:

هذا ما يمكن أن يقع لنا في كل دقيقة.

وعلى النقيض، كان الخطأ أننا حاولنا عبور الحقل. فهز رأسه: لقد مات بارتو.. ومن يا ترى سيكون الثاني؟

- الذين أطلقوا النار إيطاليون، ليسوا ألمانين.

- صحيح، ولو أنهم ألمانيون لقتلونا جميعا.

- إننا مهددون من الإيطاليين أكثر مما نحن مهددون من الألمان. بينما الألمان يعرفون عما يبحثون.

- هذا تحليل رائع أيها الليوتنان.

سأل بياني: ولكن إلى أين سنذهب؟

[...]

p. 245

من بعيد شاهدنا بيت مزارع تكتنفه الأشجار، مؤلفا من طبقتين، في الأعلى شرفة قائمة فوق أعمدة ضخمة. أسرعنا إليه، [...]

فاتجهت رأسا إلى المطبخ، وفي موقده الكبير رأيت رماد النيران تحت القدر الفارغة، ولم أجد شيئا يصلح للأكل فيما حولي.

- من الأفضل أن نختبئ في مخزن القسل. هل تظن أنه بالإمكان إيجاد ما يصلح للأكل يا بياني؟

- ألقنا به هناك إذا.

سأجرب.

pp. 246 - 248

ماذا يمكنني أن أعمل؟ إن العودة شمالا من حيث أتيت أمر يبدو مستحيلا. وإذا استمررت في السير جنوبا، ترى ما الذي يمكن أن يحدث؟

	<p>لن أستطيع بلوغ ميلان؟ وإذا بلغتها ماذا ينتظرني هناك؟ رفعت رأسي من تحت القسل، كان بياني يقف في المدخل، ويديه <b>قطعة لحم مجفف وإبريق</b>، وتحت إبطه وضع <b>قارورتي خمر</b>.</p> <p>-اقترب.. أين بونلو؟</p> <p>- سأخبرك الآن. وأنزل حملة أرضا ثم أخرج <b>سكينا ونزع سداة إحدى القارورتين</b>.</p> <p><b>مختومة بالشمع.. الأمر الذي يؤكد جودة نوعها.</b></p> <p>-أين بونلو؟ فلم يجب بل نظر إلي شاردا.</p> <p>- لماذا بقي خارجا؟</p> <p>- لقد ذهب. يريد تسليم نفسه.</p> <p>فلم أقل شيئا، ولكنه أردف:</p> <p>- كان خانفا أن يقتل.</p> <p>فرفعت <b>قارورة الخمر</b> دون أن أتفوه بكلمة.</p> <p>[...]</p> <p>- حسنا لم لا تبدأ <b>تقطيع اللحم</b>؟</p> <p>فنظر إلي في الضوء الباهت:</p> <p>- <b>قطعتها ونحن نتحدث.. وفوق القسل رحنا نأكل المقائق ونشرب.</b></p> <p>- انهض وانظر من تلك النافذة يا بياني! وسأطأ أنا من هذه.</p> <p>فحمل <b>قارورته</b>، وكذلك فعلت بدوري، وأسند كلانا رأسه إلى أسفل نافذته يراقب ناحيته. لم يكن أمام ناظري غير الحقول المبللة والأشجار العارية، [...] وبعد فترة قصيرة أيقظته وانطلقنا معا في الليل الدامس.</p>
<p>Back translation</p>	<p>P. 241</p> <p>But don't you feel strange? Feeling scared?</p> <p>- This is not the area for laughter, Bonelo!</p> <p>Piani whispered: <b>How about sipping some wine?</b></p> <p>- Even if we are captured, <b>we have been blessed with a drink</b>, and then <b>he opened the vial and put it over his mouth</b>, [...]</p> <p>P. 243</p> <p>Bonlu repeated: Answer us, Lions.</p> <p>But I was silent and did not answer him. What needs to be done now is to reach Pordino, and maybe I won't be able to get to Odin. Or to hell. I should only remain silent, thoughtless. So that my body is not torn apart by a bullet, or some people with steel helmets lead me into captivity.</p> <p>She asked Piani:</p>

- Didn't you open the vial of whiskey?

He handed it to me and I drank a long gulp.

- We can start walking. Otherwise, there is no incentive to hurry.

- Do you want to eat?

Bonello replied: This is not the place to wait and eat.

P. 244

Piani supported me: Italians. Then he reached out to Bonello's vial:

- Don't you want a gulp?

No, and he turned to me:

That's what can happen to us every minute.

On the contrary, the mistake was that we tried to cross the field. He shook his head: Barto is dead. And who will be the second?

- The shooters were Italians, not Germans.

- True, if they were German, they would kill us all.

- We are threatened more by the Italians than by the Germans. While the Germans know what they are looking for.

- That's a great analysis, Lyutnan.

Piani asked: But where are we going? [...]

p 245

From a far distance, we saw a tree-shrouded farmhouse, consisting of two floors, at the top of which was a balcony standing on huge columns. We hurried to it, [...]

I went straight to the kitchen, and in its large stove I saw the ashes of the flames under the empty pots, and I couldn't find anything good to eat around.

- It is better to hide in the storeroom. Do you think it's possible to find something edible, Pianny?

- We caught him there then.

I'll try.

pp. 246 – 248

What can I do? Going back north from where I came from seems impossible. If you keep walking south, what can happen?

Can't I get to Milan? And if I reach her, what awaits me there? I lifted my head from under the (unknown word- possibly hay), Piani was standing in the doorway, with a piece of dried meat and a jug in his hand, and under his armpit he put two vials of wine.

- come closer.. Where is Bunello?

- I'll tell you now. He lowered his load to the ground, pulled out a knife and removed the stopper of one of the vials.

It's sealed with wax. Which confirms the quality of its type.

- Where's Bunello? He did not answer, but looked at me distracted.

- Why did he stay out?

- He's gone. He wants to turn himself in.

I didn't say anything, but he added:

- He was afraid to be killed.

I lifted the vial of wine without saying a word. [...]

- Well, why not start cutting meat?

And he looked at me in the faint light:

- I cut it off while we were talking. Above the (unknown word- possibly hay), we ate sausages and drank.

- Get up and look out that window, Piani! And I will get out of these.

He picked up his vial, and so did I, and each one of us leaned his head down his window watching his side. There was nothing in front of me but wet fields and bare trees, [...] and after a short time I woke him up and we set off together in the dark night.

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 3/Chapter 32</p> <p>pp. 206 - 207</p> <p>I was not made to think. I was made to eat. My God, yes. Eat and drink and sleep with Catherine. To-night maybe. No that was impossible. But to-morrow night, and a good meal and sheets and never going away again except together. Probably have to go damned quickly. She would go. I knew she would go. When would we go? That was something to think about. It was getting dark. I lay and thought where we would go. There were many places.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 291</p> <p>لقد شغلني الجوع عن التفكير، يا إلهي، نعم، أكل وأشرب وأنام مع كاترين. قد يكون ذلك في هذه الليلة، كلا هذا محال، ولكن غدا في الليلة القادمة، طعام شهوي وغطاء، ولن نفترق أبدا مرة أخرى. ربما اضطررت إلى الرحيل على عجل. سنذهب معي، أعرف ذلك، متى نشد رحالنا؟ هذا أمر سنفكر فيه.</p> <p>بدأ الظلام يخيم على الكون، فاضطجعت أفكر في أي بقعة من بقاع الأرض سنحط. هناك أماكن كثيرة.</p>
<p>Back translation</p>	<p>p. 291</p> <p>Hunger has distracted me from thinking, oh my God, yes, I eat and drink and sleep with Catherine. This could be tonight, no, but tomorrow, next night, delicious food and cover, and we will never be separated again. Maybe I had to leave in a hurry. You're going with me, I know that, when should we set off? This is something we will think about.</p> <p>The universe began to get dark, and I was thinking about on which part of the earth we will land. There are many places.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>pp. 262 – 263</p> <p>ولكن كفى.. فأنا لست على استعداد للتفكير، بل للأكل، يا يسوع هل أصبح ذلك في منطق المستحيل؟! أن أكل وأشرب، وأنام مع كاترين، هذه الليلة.. قد يجوز، لا لا، ليلة الغد.. ووجبة دسمة، وأغطية نظيفة، وفراش وثير، ولا فراق أبدا.. ولربما نضطر للرحيل فورا، إني واثق أنها سترحل معي، سترضى بذلك، ولكن إلى أين سنذهب؟!..</p> <p>تلك مسألة ينبغي التفكير فيها مليا.</p> <p>وغابت خيوط النور الباهت الذي كان يشق ظلام مأواي، وعم سواد ليل بهيم... ولم أحس إلا بجسدي يهتز متجاوبا مع قرقرة العجلات، ورأسي يعمل الفكر في المكان الذي سنذهب إليه.. كاترين وأنا.. إن هناك أماكن كثيرة كثيرة.</p>
<p>Back translation</p>	<p>pp. 262-263</p> <p>But enough.. I am not willing to think, but to eat, Jesus, has that become impossible?! To eat and drink, and sleep with Catherine, tonight. It may be, no, tomorrow night. And a hearty meal, clean covers, and a comfortable bedding, and no separation forever. Maybe we will have to leave immediately, I am sure she will leave with me, she will accept it, but where shall we go?!..</p>

That is an issue that needs to be thought about carefully.

The faint threads of light that had been cutting through the darkness of my shelter were gone, and the night was dark... I only felt my body shaking in response to the chirping of the wheels, and my head was thinking about where we, Catherine, and I, were going. There are many, many places.

Book 4 / Chapter 33 / pp. 211 – 212

I dropped off the train in Milan as it slowed to come into the station early in the morning before it was light. I crossed the track and came out between some buildings and down on to the street. A wine shop was open and I went in for some coffee. It smelled of early morning, of swept dust, spoons in coffee-glasses and the wet circles left by wine-glasses. The proprietor was behind the bar. Two soldiers sat at a table. I stood at the bar and drank a glass of coffee and ate a piece of bread. The coffee was gray with milk, and I skimmed the milk scum off the top with a piece of bread. The proprietor looked at me.

You want a glass of grappa?’

No thanks.

‘On me,’ he said and poured a small glass and pushed it toward me. What’s happening at the front?’

I would not know ‘They are drunk,’ he said, moving his hand toward the two soldiers. I could believe him. They looked drunk.

Tell me, he said, what is happening at the front’ ‘I would not know about the front.

I saw you come down the wall. You came off the train ‘There is a big retreat.’

I read the papers. What happens? Is it over?

‘I don’t think so.’

He filled the glass with grappa from a short bottle. If you are in trouble, he said, I can keep you. ‘I am not in trouble.’

‘If you are in trouble stay here with me.’

‘Where does one stay?’

‘In the building. Many stay here. Any who are in trouble stay here.’

‘Are many in trouble?’

‘It depends on the trouble. You are a South American?’

‘No.’

‘Speak Spanish?’

‘A little.’

He wiped off the bar.

It is hard now to leave the country but in no way impossible.

‘I have no wish to leave.’

You can stay here as long as you want. You will see what sort of man I am.’

ST Paragraph  
containing  
GCSI(s)



	<p>I have to go this morning but I will remember the address to return.</p> <p>He shook his head. 'You won't come back if you talk like that. I thought you were in real trouble.'</p> <p>'I am in no trouble. But I value the address of a friend.'</p> <p>I put a ten-lire note on <b>the bar</b> to pay for the <b>coffee</b>.</p> <p>'Have a <b>grappa</b> with me,' I said.</p> <p>'It is not necessary.'</p> <p>'Have one.'</p> <p>He <b>poured the two glasses</b>.</p> <p>'Remember,' he said. 'Come here. Do not let other people take you in. Here you are all right.'</p> <p>'I am sure.'</p> <p>'You are sure.'</p> <p>'Yes.'</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 292</p> <p>عندما وصل القطار إلى ميلانو قفزت منه عندما بدأ يتهدأ ليُدخل المحطة في البكور قبل مطلع النهار، ثم عبرت القضبان، وسرت بين بعض الدور حتى وصلت إلى الطريق، وجدت <b>حانا</b> مفتوحا، فدخلته جريا وراء <b>قدح من القهوة</b>. كانت رائحة البكور والتراب المثار تفوح منه، <b>والملاعق في أقداح القهوة</b>، ودوائر مبتلة خلفتها <b>كؤوس الخمر</b> على <b>أغطية الموائد</b>. وقفت أمام المنضدة واحتسيبت <b>فنجانا من القهوة</b>، وتناولت <b>قطعة من الخبز</b>. كانت <b>القهوة رمادية اللون لأنها ممزوجة بالحليب</b>. انتزعت <b>الزبد الذي طاف فوقها بكسرة من الخبز</b>. فنظر إلي <b>صاحب الحان</b> وقال:</p> <p>"أتريد <b>كأسا من الشراب</b>؟"</p> <p>"كلا، شكرا".</p> <p>"على حسابي، لن أتقاضى ثمنها". ثم <b>أفرغ خمرا في كأس صغيرة</b>، ودفع بها نحوِي، ثم سألني:</p> <p>"ماذا يدور في جبهة القتال؟"</p> <p>"لست أدري". فأشار بيده نحو الجنديين وقال:</p> <p>"إنهما <b>مخموران</b>". وثقت فيما قاله لأن الثمل كان باديا عليهما، ثم أضاف قائلا:</p> <p>- "خبرني ماذا يجري في الجبهة؟"</p> <p>- "لا أعرف عنها شيئا."</p> <p>- "رأيتك تقفز من فوق السور، لقد كنت تستقل القطار."</p> <p>- "إن عملية انسحاب تجري على نطاق واسع."</p> <p>- "إني أقرأ الصحف. ماذا يحدث؟ هل وضعت الحرب أوزارها."</p> <p>p. 293</p> <p>- "لا أظن."</p>

ملاً الكأس خمرا من زجاجة قصيرة وتابع قائلا:

"إذا كانت المتاعب تلاحقك. فإني أستطيع أن أويك".

- "لست في ضيق".

- "لو كانت الأمور لا تسير وفق هواك فابق معي هنا".

- "أين؟"

- "في البناء ذاته. إن الكثيرين يمكنون هنا. كل من يشعر بالمتاعب يبقى هنا".

- "هل هم كثيرون".

- "هذا رهن بالمتاعب. هل أنت من أمريكا الجنوبية؟"

- "كلا".

"أنتكلم الإسبانية؟"

- "قليلا".

ثم قال بعد أن نظف المنضدة:

- "إنه لمن العسير أن تغادر البلاد الآن، ولكن ليس هناك من مكان".

- "لست راغبا في الرحيل".

- "يمكنك أن تبقى هنا إلى أي وقت تشاء، وسترى أي نوع من الرجال أكون".

- "سأرحل هذا الصباح، ولكني سأذكر العنوان لأزورك عندما أعود".

فهز رأسه وقال:

- "ما دمت تتكلم بهذا الأسلوب، فإنك لن تعود. ظننتك تعاني ضيقا حقيقيا".

"أنا لا أعاني ضيقا، ولكني أقدر صديقا مثلك وأحتفظ بعنوانه".

وضعت ورقة ذات عشر ليرات ثمنا للقهوة، وقلت له:

"تناول كأسا من الخمر معي".

p. 294

"هذا شيء غير ضروري".

"خذ كأسا".

فملاً قدحين، وقال:

"كن واعيا لما أقوله لك. اقترب مني. لا تدع الآخرين يأخذونك معهم.. هنا تأمن كل شيء".

"إني على ثقة من ذلك".

"أوافق أنت؟"

"نعم".

P. 292

When the train arrived in Milan, I jumped out of it when it began to tumble to enter the station in the firstborn before the beginning of the day, then crossed the tracks, walked between some floors until I reached the road, I found an open bar, and I entered it running after a cup of coffee. The smell of the early morning and the soil stirring from it, the spoons in the coffee cups, and the wet circles left by the wine glasses on the table covers. I stood at the table, had a cup of coffee, and had a piece of bread. The coffee was gray because it was mixed with milk. I snatched the foam that floated over it with a morsel of bread. The bar owner looked at me and said:

“Do you want a glass of drink?”

“No, thanks.”

“On my expense, I won’t get paid for it.” Then he emptied wine into a small glass, pushed it towards me, and then asked me:

“What’s going on at the battlefield?”

“I don’t know.” He pointed his hand at the soldiers and said:

“They’re drunk.” I trusted what he said because the drunkenness was evident on them, and then he added:

- “Tell me what’s going on at the front?”

- “I don’t know anything about her.”

“I saw you jumping over the railing, you were on the train.”

- “A large-scale withdrawal process is taking place.”

“I read newspapers. What is going on? Is the war over?”

P. 293

- “I think not.”

He filled the glass with wine from a short bottle and continued:

“If trouble haunts you. I can shelter you.”

- “I’m not in distress.”

“If things don’t go your way, stay here with me.”

- “Where?”

- “In the building itself. Many people stay here. Everyone who feels trouble stays here.”

- “Are they many.”

- “This is subject to trouble. Are you from South America?”

- “Nope.”

Back  
translation

	<p>“Do you speak Spanish?”</p> <p>- “A little.”</p> <p>Then he said, after cleaning <b>the table</b>:</p> <p>“It’s hard to leave the country now, but there’s nowhere out.”</p> <p>- “I don’t want to leave.”</p> <p>- “You can stay here for any time you want, and you’ll see what kind of man I am.”</p> <p>- “I’m leaving this morning, but I’ll give the address to visit you when I get back.”</p> <p>He shook his head and said:</p> <p>“As long as you speak like that, you won’t come back. I thought you were in real distress.”</p> <p>“I’m not in distress, but I appreciate a friend like you and keep his address.”</p> <p>I put a ten-lire note for <b>the coffee</b>, and I said to him:</p> <p>“<b>Have a glass of wine with me.</b>”</p> <p>P. 294</p> <p>“That’s unnecessary.”</p> <p>“<b>Take a glass.</b>”</p> <p><b>He filled two cups</b> and said:</p> <p>“Be aware of what I’m telling you. Come closer to me. Don’t let others take you with them. That’s where everything is secured.”</p> <p>“I’m sure of that.”</p> <p>“Are you sure?”</p> <p>“Yes.”</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 265</p> <p>دخل القطار مدينة ميلان، وبينما هو يتباطأ في سرعته نحو المحطة، قفزت من العربية، وأضواء الصباح تنتشر رويدا في الأجواء البعيدة. تسلفت الحاجز الحجري وألقيت بنفسي على أرض الشارع الضيق المؤدي إلى قلب ميلان. مختبئا بين المباني المزدحمة، قاصدا أقرب <b>دكان للجمهور</b> رأيته مفتوحا، طالبا <b>فنجانا من القهوة</b>..</p> <p>كان صاحب <b>الدكان</b> يقف وراء منضدته، بينما جلس جنديان إلى <b>طاولة</b> أخرى، <b>يحتسيان خمرا</b>. أما أنا فاقتربت من منضدة الرجل، و<b>شربت القهوة</b> عليها، ثم أكلت <b>قطعة خبز صغيرة</b>، وعندما انتهيت سألتني صاحب <b>الدكان</b>؟</p> <p>هل ترغب في <b>تناول قليل من الويسكي</b>؟</p> <p>-لا.. أشكرك.</p> <p>- دون مقابل.. على نفقتي الخاصة؟ <b>وملا كوبا صغيرا</b>، ثم دفعه إلي:</p>

- ما الذي يحدث في الجبهة هذه الأيام؟!

- لا أستطيع معرفة ذلك.

قال مشيرا إلى الجنديين، اللذين كان مظهرهما يؤكد قوله: إنهما مخموران.

- أخبرني ما الذي يقع في الجبهة؟

- أنا لا أعرف شيئا، فكيف أستطيع إخبارك!..

p. 266

- رأيتك تتسلق جدار المحطة.. ألسنت هاربا من القطار القادم من هناك!

- عملية انسحاب ضخمة تأخذ مجراها الآن.

- إنني أطلع الصحف، ولكن ما الذي يحدث بالضبط.. هل انتهى كل شيء؟

- لا أعتقد ذلك.

فملاً الرجل كأساً أخرى:

- إذا كنت في حاجة للمساعدة فأنا أستطيع تدبير مكان آمن لك.

- لست في حاجة لذلك.

- إذا كنت في مأزق، فإمكانك المكوث هنا، برفقتي؟

- هنا؟ وأين يمكنني المكوث؟

- داخل البناية، الكثيرون يلجأون إلي. جميع الذين يطلبون العون.

- وهل الذين يطلبون المساعدة كثيرون جدا!

- القضية تتوقف على نوع المساعدة. أنت من أمريكا الجنوبية؟

- لا.

- تتكلم الإسبانية؟

- قليلا.

- من الصعوبة بمكان، مغادرة البلاد في هذه الأيام.. على أن ذلك ليس مستحيلا بالنسبة للجميع.

- لا أريد مغادرة البلاد.

- بإمكانك البقاء هنا، المدة التي تريدها وستتبين أي نوع من الرجال أكون.

- ولكنني مضطر لمغادرة ميلان الآن. ومع ذلك، فلا بأس من تسجيل عنوانك في مذكرتي فليس بإمكان المرء التكهن بالمستقبل.

p. 267

فهبز رأسه.

- لن تحتاج إلي. إذا كان ما تقوله صدقا. ظننت في البدء أنك في مأزق حقيقي.

أجبت: لست في مأزق، ولكنني أحترم عنوان صديق مثلك. ووضعت 10 ليرات على الطاولة، ثمن القهوة، وقبل أن يمد يده نحوها، أشار إلى كأس الويسكي.

	<p>- اشربها إكراما لي.</p> <p>- لا أراني راغبا في الشراب.</p> <p>- كأسا واحدة فقط. وناولني إياها، مردفا:</p> <p>- تذكر جيدا.. تعال إلي لا تدع الآخرين يخدعونك.. فهنا فقط، تكون أمانا على نفسك.</p> <p>- إني واثق من ذلك.</p> <p>- أواثق حقا؟!</p> <p>- نعم.</p>
<p>Back translation</p>	<p>P. 265</p> <p>The train entered Milan, and as it slowed down to the station, I jumped out of the carriage, and the morning lights slowly spread in the distance.</p> <p>I climbed the stone barrier and threw myself on the ground of the narrow street leading to the heart of Milan. Hiding among crowded buildings, going to <b>the nearest shop for the public</b> which I saw was open, asking for <b>a cup of coffee</b>.</p> <p><b>The shop owner</b> was standing behind his desk, while two soldiers sat at another table, <b>sipping wine</b>. As for me, I approached the man's table, <b>drank coffee</b> on it, then <b>ate a small piece of bread</b>, and when I finished, <b>the shop owner</b> asked me.</p> <p>Would you like <b>to have a little of whiskey</b>?</p> <p>- No. Thank you.</p> <p>- Free of charge. on my own expense? <b>He filled a small cup</b>, and then pushed it towards me:</p> <p>- It's going on at the front these?!</p> <p>- I don't know.</p> <p>He said, as he was pointing to the two soldiers, who, as he said, were <b>drunk</b>.</p> <p>- Tell me, what is happening at the front?</p> <p>- I don't know anything, so I can't tell you!</p> <p>P. 266</p> <p>- I saw you climbing the wall of the station. Aren't you running away from the train coming from there!</p> <p>- A massive withdrawal process is now taking its course.</p> <p>- I read the newspapers, but what exactly is happening? Is it all over?</p> <p>-I do not think so.</p> <p>And the man <b>filled another glass</b>:</p>

- If you need help, I can arrange a safe place for you.
- You don't need to.
- If you're in trouble, can you stay here, with me?
- In here? And where can I stay?
- Inside the building, many turn to me. All who ask for help.
- And are those who ask for help too many!
- The issue depends on the type of assistance. Are you from South America?
- No.
- You speak Spanish?
- A Little.
- It is very difficult to leave the country these days. However, this is not impossible for everyone.
- I don't want to leave the country.
- You can stay here, how long you want and you will see what kind of man I am.
- But I have to leave Milan now. However, it's okay to record your address in my diary as one can't predict the future.

P. 267

He shook his head.

- You won't need me. If what you say is true. At first I thought you were in real trouble.

I replied, "I'm not in trouble, but I appreciate taking the address of a friend like you." I put 10 lire on the table, for **the coffee**, and before he reached out to it, he pointed to **the whiskey glass**.

- Drink it for me.
- **I don't see me wanting to drink.**
- **Only one glass.** He handed it to me, adding:
- Remember well. Come to me, don't let others trick you. Only here, you can be safe in yourself.
- I'm sure about it.
- Really sure?!
- Yes.

Book (4) / Chapter (34) / pp. 218 – 223

I took a good room. It was very big and light and looked out on the lake. The clouds were down over the lake but it would be beautiful with the sunlight. I was expecting my wife, I said. There was a big double bed, a letto matrimoniale with a satin coverlet. The hotel was very luxurious, I went down the long halls, down the wide stairs, through the rooms to the bar. I knew the barman and sat on a high stool and ate salted almonds and potato chips. The martini felt cool and clean.

'What are you doing here in borghese?' the barman asked after he had mixed a second martini.

'I am on leave. Convalescing-leave.'

There is no one here. I don't know why they keep the hotel open.

'Have you been fishing?'

I've caught some beautiful pieces. Trolling this time of year you catch some beautiful pieces.

'Did you ever get the tobacco I sent?'

'Yes. Didn't you get my card?'

ST Paragraph  
containing  
GCSI(s)

I laughed. I had not been able to get the tobacco. It was American can pipe-tobacco that he wanted, but my relatives had stopped sending it or it was being held up. Anyway it never came.

'I'll get some somewhere,' I said. 'Tell me have you seen two English girls in the town? They came here day before yesterday.'

'They are not at the hotel.'

'They are nurses.'

'I have seen two nurses. Wait a minute, I will find out where they are.'

'One of them is my wife,' I said. I have come here to meet her.

'The other is my wife.'

'I am not joking.'

'Pardon my stupid joke,' he said. I did not understand! He went away and was gone quite a little while.

p. 218

I ate olives, salted almonds and potato chips and looked at myself in civilian clothes in the mirror behind the bar. The bartender came back. They are at the little hotel near the station; he said.



'How about some sandwiches?'

I'll ring for some. You understand there is nothing here, now there are no people.

'Isn't there really any one at all?'

'Yes. There are a few people.'

The sandwiches came and I ate three and drank a couple more martinis. I had never tasted anything so cool and clean.

They made me feel civilized. I had had too much red wine, bread, cheese, bad coffee and grappa. I sat on the high stool before the pleasant mahogany, the brass and the mirrors and did not think at all. The barman asked me some question.

'Don't talk about the war,' I said. The war was a long way away. Maybe there wasn't any war. There was no war here.

Then I realized it was over for me. But I did not have the feeling that it was really over. I had the feeling of a boy who thinks of what is happening at a certain hour at the schoolhouse from which he has played truant.

Catherine and Helen Ferguson were at supper when I came to their hotel. Standing in the hallway I saw them at table.

Catherine's face was away from me and I saw the line of her hair and her cheek and her lovely neck and shoulders.

Ferguson was talking. She stopped when I came in.

'My God,' she said.

'Hello,' I said.

'Why it's you!' Catherine said. Her face lighted up. She looked too happy to believe it. I kissed her. Catherine blushed and I sat down at the table.

'You're a fine mess,' Ferguson said. 'What are you doing here? Have you eaten?'

'No.' The girl who was serving the meal came in and I told her to bring a plate for me. Catherine looked at me all the time, her eyes happy.

'What are you doing in mufti?' Ferguson asked.

'I'm in the Cabinet.'

'You're in some mess.'

'Cheer up, Fergy. Cheer up just a little.'

p. 220

I'm not cheered by seeing you. I know the mess you've gotten this girl into. You're no cheerful sight to me?

Catherine smiled at me and touched me with her foot under the table.

No one got me in a mess, Fergy. I get in my own messes!

"I can't stand him," Ferguson said. "He's done nothing but ruin you with his sneaking Italian tricks. Americans are worse than Italians."

The Scotch are such a moral people, Catherine said.

I don't mean that. I mean his Italian sneakiness.'

"Am I sneak, Fergy?"

You are. You're worse than sneaky. You're like a snake. A snake with an Italian uniform: with a cape around your neck.'

'I haven't got an Italian uniform now.

That's just another example of your sneakiness. You had a love affair all summer and got this girl with child and now I suppose you'll sneak off.?

I smiled at Catherine and she smiled at me.

We'll both sneak off,' she said.

You're two of the same thing,' Ferguson said. I'm ashamed of you, Catherine Barkley. You have no shame and no honor and you're as sneaky as he is."

Don't, Fergy,' Catherine said and patted her hand. "Don't denounce me. You know we like each other."

Take your hand away, Ferguson said. Her face was red. 'If you had any shame it would be different. But you're God knows how many months gone with child and you think it's a joke and are all smiles because your seducer's come back.

You've no shame and no feelings.' She began to cry. Catherine went over and put her arm around her. As she stood comforting Ferguson, I could see no change in her figure.

"I don't care,' Ferguson sobbed. 'I think it's dreadful

'There, there, Fergy,' Catherine comforted her. 'I'll be ashamed. Don't cry, old Fergy.'

'I'm not crying,' Ferguson sobbed. 'I'm not crying. Except for the awful thing you've gotten into.' She looked at me. I hate you,' she said. 'She can't make me not hate you. You dirty sneaking American Italian.' Her eyes and nose were red with crying.

p. 221

Catherine smiled at me.

'Don't you smile at him with your arm around me.'

You're unreasonable, Fergy?

"I know it,' Ferguson sobbed. "You mustn't mind me, either of you. I'm so upset. I'm not reasonable. I know it. I want you both to be happy.'

'We're happy,' Catherine said. You're a sweet Fergy.?

Ferguson cried again. 'I don't want you happy the way you are. Why don't you get married?

You haven't got another wife have you?

No,' I said. Catherine laughed.

'It's nothing to laugh about,' Ferguson said. Plenty of them have other wives.?

We'll be married, Fergy,' Catherine said, if it will please you."

Not to please me. You should want to be married.'

'We've been very busy.'

	<p>'Yes. I know. Busy making babies.'</p> <p>I thought she was going to cry again but she went into bitterness instead. 'I suppose you'll go off with him now to-night?'</p> <p>'Yes,' said Catherine. 'If he wants me.'</p> <p>'What about me?'</p> <p>'Are you afraid to stay here alone?'</p> <p>'Yes, I am.'</p> <p>'Then I'll stay with you.'</p> <p>No, go on with him. Go with him right away. I'm sick of seeing both of you.</p> <p>We'd better finish <b>dinner</b>.</p> <p>'No. Go right away.'</p> <p>'Fergy, be reasonable.'</p> <p>'I say get out right away. Go away both of you.'</p> <p>'Let's go then,' I said. I was sick of Fergy.</p> <p>You do want to go. You see you want to leave me even to <b>eat dinner</b> alone. I've always wanted to go to the Italian lakes and this is how it is. Oh, Oh,' she sobbed, then looked at Catherine and choked.</p> <p>'We'll stay till after <b>dinner</b>,' Catherine said. 'And I'll not leave you alone if you want me to stay. I won't leave you alone, Fergy.'</p> <p>[...]</p> <p>p. 223</p> <p>I stood at the window looking out and when I turned away I saw Catherine was awake and watching me.</p> <p>'How are you, darling?' she said. 'Isn't it a lovely day?'</p> <p>'How do you feel?'</p> <p>'I feel very well. We had a lovely night.'</p> <p>'Do you want <b>breakfast</b>?'</p> <p>She wanted <b>breakfast</b>. So did I and we <b>had it</b> in bed, the November sunlight coming in the window, and the <b>breakfast tray</b> across my lap.</p>
<p>Corresponding translation in TT1</p>	<p>p. 300</p> <p>نزلت في غرفة فاخرة رحبة حسنة الإضاءة، تطل على البحيرة التي ظللتها السحب، ولكنها تصبح أخاذة إذا ما أرسلت الشمس أشعتها عليها، قلت له إنني في انتظار زوجتي. كان السرير كبيرا يتسع لشخصين، عليه غطاء من المخمل. والفندق غاية في الأبهة، نزلت</p>

(Akawi, 2007)

الدرج العريض إلى الردهات الرحبة، مارا بين الحجرات، حتى وصلت **حانة الفندق** وكنت أعرف عاملها. جلست على مقعد معدني مرتفع **أكل اللوز المقشور المملح، والبطاطا المقددة، وأحتسي خمرا باردا نظيفا،** وبعد أن **ملأ العامل قنحا ثانيا من مزيج الخمر** سألتني قائلا:

"ماذا تفعل هنا في "بورجيزي"؟".

"إنني أقضي إجازتي. إجازة النقاهة". [...]

"ألم تر فتاتين بريطانيتين في المدينة؟ لقد حضرتا هنا منذ أمس الأول".

p. 301

- "إنهما ليستا بالفندق".

- "إنهما ممرضتان".

- "لقد رأيت ممرضتين. انتظر برهة وسأتيك بالخبر اليقين".

- "إحداهما زوجتي".

- "والأخرى زوجتي".

- "لست مازحا".

- "أرجو أن تغفر لي مزاحي، فما كنت أعرف ذلك".

تركني **أتناول الزيتون، واللوز المقشور، والبطاطا المقددة،** وأنظر في المرأة الموضوعه خلف **منضدة الحانة،** أتأمل نفسي وأنا بملابسي المدنية، وما هي إلا لحظات حتى عاد إلي وقال: **إنهما في الفندق الصغير القريب من محطة السكة الحديد.**

"هل لي في بعض الشطائر؟".

"سأطلب شيئا منها بالهاتف. أنت تعلم أنه لا يوجد شيء هنا لأن الفندق خال من النزلاء الآن".

"هل حقا لا يوجد أحد البيّة".

"بلى، يوجد القليلون منهم".

جيء **بالشطائر فتناولت ثلاثا، وشربت قنحين آخرين من الخمر لم أذق شرابا في مثل برودته ونقاته،** ما جعلني أشعر بالحياة المتحضرة، فقد كنت فيما مضى **أعب شرابا أحمر قانيا وخبزا وجبنا، وأشرب القهوة الرديئة، وأحتسي النبيذ.** جلست على المقعد المعدني المرتفع أمام المنضدة المصنوعة من أفضل أنواع الخشب، أتأمل ما حولي من نحاس ومرايا، منصرفا عن التفكير في أي شيء، **ورجل الحانة** يوجه إلي بعض الأسئلة فقلت له:

- "لا تتحدث عن الحرب".

- كانت الحرب بعيدة عن هذه المدينة أشد البعد، ومن المحتمل أنها لم تشتعل هنا، نعم، إن رجالها لم تدر في هذا المكان فأيقنت أنها قد انتهت بالنسبة إلي، ولكن فيما بيني وبين نفسي، لم يخالني شعور بأنها قد انتهت حقا، وكنت أشعر بإحساس ذلك الصبي الذي يفكر فيما يدور بمدرسته الداخلية في ساعة معينة بعد هربه منها.

كانت كاثرين وهيلين فيرجيوس **تتناولان عشاءهما** عندما ذهبت إلى الفندق الذي تقيمان فيه، وعندما وقفت في ممر الردهة، رأيتهما جالستين إلى **المائدة.** لم تكن كاثرين في مواجهتي ولذا فإني لم أر إلا مفرق شعرها، ووجنتها وعنقها الجميل وكتفيها؛ وكانت فيرجيوس تتكلم، فلما دخلت عليهما، توقفت عن الحديث وقالت:

"يا إلهي". فقلت:

"مرحبا". وقالت كاثرين وقد أشرق محياها وغمرتها السعادة:

"ماذا؟ هانت هنا؟". قبلتها فاحمرت وجنتاها حياء، ثم جلست معهما إلى المائدة. فقالت فيرجيوسن:

"إنك داهية! ماذا تعمل هنا؟ هل تناولت طعامك؟".

"كلا. لما أتت الفتاة التي تقوم على خدمة المائدة، طلبت منها أن تحضر لي طعاما، وكاثرين لا تحول نظرها عني طوال الوقت، ويريق السعادة يشيع من عينيها.

p. 305

"نعم، لو أراد ذلك".

"وتتركيني؟".

"أخافه أنت من بقاءك هنا وحدك؟".

"نعم، إني خائفة".

"سأبقى معك إذا".

"كلا، اذهبي معه، هيا أسرعي. إني لا أطيق رؤيتكما".

"أفضل الذهاب بعد الانتهاء من تناول طعام العشاء".

"كلا، أسرع بالذهاب".

"لا تفقدي الحكمة يا فرجي".

"قلت لكما أسرع، اغربا عن وجهي كلاكما".

ضقت ذرعا بفيرجيوسن فقلت:

"هيا بنا يا كاثرين". فقالت فيرجيوسن:

"أرأيت؟ ها أنت تريدين الذهاب، وتضنين على البقاء معي، وتتركيني أنتناول العشاء وحدي. كنت أحب دائما أن أتردد على البحيرات الإيطالية لكي أقضي وقتا ممتعا، فانظرا ما أنتما فاعلان. أوه. أوه". ثم تنهدت ونظرت إلى كاثرين والعبرات تخنقها، فقالت كاثرين:

"سنبقى معك حتى تنتهي من العشاء. لن أذهب إذا رغبت في بقائي، لن أتركك وحيدة يا فرجي".

p. 307

وقفت بجوار النافذة أتأمل هذا كله، ولما التفت ورائي، وجدت كاثرين يقضى تتطلع إلي، ثم قالت:

"كيف حالك يا حبيبي؟ أليس يوما صافيا جميلا؟".

"بماذا تشعرين؟".

"أشعر بالسعادة. لقد أمضينا ليلة رائعة ممتعة".

"أتريدين أن نتناول طعام الإفطار؟".

كان كلانا راغبان فيه، فتناولناه في الفراش، وشمس شهر تشرين الثاني/نوفمبر تلقي أشعتها علينا عبر النافذة، وطعام الإفطار على صحف موضوعة فوق ركبتي.

Back  
translation

P. 300

I stayed at a wide luxury room which had good light, overlooking the cloud-shaded lake, but becoming breath-taking if the sun sends its rays on it, I told him I was waiting for my wife. The bed was large for two, with a velvet cover. And the hotel is very pompous, I went down the wide stairs to the spacious halls, passing between the rooms. When I reached the hotel bar, and I knew who works there, I sat on a metal highchair eating salted shelled almond, and crunchy potato, and I sip clean cold wine. After the worker filled up another cup with wine mix, He asked me:

“What are you doing here in “Borjeezi”?”

“I spend my leave. My recovery leave.” [...]

“Didn’t you see two British girls in town? They’ve been here since the day before.”

P. 301

- “They’re not in the hotel.”

- “They’re nurses.”

“I saw two nurses. Wait a moment and I’ll bring you the news for sure.”

“One of them is my wife.”

- “And the other is my wife.”

- “I’m not joking.”

- “Please forgive me for my jokes, I didn’t know that.”

He left while I continued eating olives, the shelled almond and the crunchy potato, and looking into the mirror behind the bar table, contemplating myself with civilian clothes. Soon, he came back, and he said:

“They are at the small hotel next to the railway station.”

“Can I have some sandwiches?”

“I will ask for some on the phone. You know, there is nothing here because there is no customers at the hotel now.”

“Really, isn’t there anybody?”

“Yes, there is a few of them.”

The sandwiches were brought so I had three, and I drank two other cups of wine. I did not taste such a pure and clean drink, which made me feel the civilised life. In the past, I used to slurp dark red wine and bread and cheese, and I drink bad coffee, and sip wine. I sat on the high metal seat in front of the table made of the best type of wood, contemplating what was around me of copper and mirrors, not thinking about anything. The bar man is asking me some questions.

I said: - "Don't talk about war."

- The war was far from this city, and it is possible that it did not flare up here, yes, if it did not take place in this place, I realized that it was over for me, but between myself and myself, I did not feel that it was really over, and I felt the feeling of that boy who thinks about what is going on in his boarding school at a certain hour after he escapes from it.

Catherine and Helen Ferguson were **having their dinner** when I went to the hotel where they stayed, when I stood in the pathway, I saw they were sitting around a table. Catherine was not facing me so I only saw her hair edge, her cheek, her beautiful neck and her shoulders; Ferguson was talking so when I went in, she stopped talking and she said:

"Oh, my God."

I said:

"Hi."

Catherine, who was shiny and so happy, said:

"What? You are here?"

I kissed her and her cheeks became reddish because she was shy, and then I sat next to them around the table. Ferguson said:

"You are genius! What are you doing here? did you **have your food**?"

"No, when the girl who was serving **the table**, she asked her to bring me **food**. Catherine does not stop looking at me all the time, and her eyes are sparkling with happiness."

P. 305

"Yes, if he wants."

"And you leave me?"

"Are you scared to stay here alone?"

"Yes, I am scared."

"I'll stay with you, then."

"No, go with him, hurry up, I don't want to see you."

"It's better if we go after **having dinner food**."

"No, go, hurry up."

"Don't lose wisdom, Fergy."

"I said, hurry up, go away both of you."

I was fed up with Ferguson.

I said: "Let's go, Catherine."

	<p>Ferguson said: "Did you see? You want to go, and you refuse to stay with me, and you will leave me <b>have dinner</b> alone. I always loved to go to the Italian lakes in order to spend a wonderful time. "See what you want to do. Oh, oh." And then she sighed. She was choking up with tears and looked at Catherine.</p> <p>Catherine said:</p> <p>"We will stay with you until you finish <b>dinner</b>. I won't go if you want me to stay here. I won't leave you alone, Fergy."</p> <p>P. 307</p> <p>I stood next to the window staring outside. When I looked behind, I found Catherine has got up and she was looking at me. Then, she said:</p> <p>"How are you, love? Isn't it a beautiful and clear day?"</p> <p>"How do you feel?"</p> <p>"I feel happy. We spent a wonderful and exiting night."</p> <p>"Do you want <b>to have breakfast food</b>?"</p> <p>Both of us wanted it so <b>we had it in bed</b> while the sun of November was shedding off its beams on us through the window, and <b>the breakfast food</b> placed on newspapers on my knees.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 274</p> <p>ودون عناء يذكر، اخترت غرفة واسعة، حسنة الإنارة، تطل على البحيرة، التي كانت سماؤها ساعتئذ، ملبدة بالغيوم الرمادية القاتمة، ورغم ذلك إلا أنها كانت تبدو رائعة جميلة.</p> <p>كانت الغرفة التي انتقيناها تحوي سريرين، إذ أنني أخبرت مدير الفندق أنني بانتظار قدوم زوجتي، وبعد أن ارتحت قليلاً، قمت أتأمل القاعات الواسعة الفخمة، وأنتقل بين غرفه المترفة التأثيث.</p> <p>ثم اتجهت صوب (البار) وهناك وجدت أنني أعرف الرجل المسؤول عنه، فالتهمت قطعاً من البطاطا المحمرة، وقليلاً من اللوز المملح ثم شربت كأس نبيذ وهممت بالانصراف ولكن الرجل سأني:</p> <p>- ماذا تفعل هنا؟</p> <p>- أفضي إجازة النقاهة.</p> <p>- لا يوجد إلا القليل من النزلاء.. ولست أدري لماذا يبقون الفندق مفتوحاً.</p> <p>p. 275</p> <p>- ألم تذهب للصيد في البحيرة؟</p> <p>- بلى اصطدت كثيراً من السمك، ففي هذا الوقت من العام يمكن الصيد بسهولة.</p> <p>- هل وصلت علب السجائر التي أرسلتها لك؟</p> <p>- نعم ألم تصلك البطاقة؟</p>



فضحكت، كان يريد سجانر أمريكية، ولكن أهلي كانوا قد توقعوا عن إرسالها، أو ربما قد تكون منعت، فبعثت له بسجانر فرنسية بدلا منها:

- أخبرني ألم تر فتاتين إنكليزيتين في البلدة هنا؟ .. قدما منذ يومين.

- لم تنزلا عندنا.

- هما ممرضتان.

- ها، لقد لمحت ممرضتين.. تمهل.. دقيقة واحدة.. انتظر دقيقة. سأذكر أين رأيتهما..

- إحداهما زوجتي. وقد حضرت لرؤيتها.

- والأخرى زوجتي أنا.. وكنت أنتظرها.

- لست أدعبك.

قال: إذا اصفح عني.. إنها هفوة بريئة.. لم أفهم قصدك الحقيقي..

واستأذن بالغياب هنيهة، بينما رحلت **ألتهم حبات اللوز المملح**، وأنظر إلى نفسي في المرأة المواجهة، وقد راق لي منظري مرتديا الملابس المدنية، وقبعة سيمون الأنيقة. وبعد قليل عاد والبشر باد في وجهه:

- إنهما في الفندق الصغير قرب المحطة.

- ماذا تقول في بعض (السندويش)؟

- سأطلب جلب ما تريده منها، فنحن هنا لا نملك شيئا البتة.. إذ لا يوجد نزل كما أخبرتك.

p. 276

- مطلقا؟

- قليلا جدا.

ولم يمض ما قرب من خمس عشرة دقيقة حتى أقبل **الحاجب** ويده **قطع السندويش**، فالتهمتها جميعا، مرفقا إياها **بجرعات من الويسكي النقية المبردة**،

التي لم أكن قد تذوقت مثلها من قبل حتى إنها أشعرتني بعودتي إلى الحياة المدنية، بعد أن كنت قد مللت **مضغ الخبز الأسود والقهوة الرديئة، والسكر القذر**، وفيما أنا أتلذذ **بمضغ الخبز النظيف**، مستوعبا جمال منظري فوق الكرسي المرتفع قبالة المرأة اللامعة، وكل ما حولي براق منسق راح الرجل يمطرني بوابل من الأسئلة:

أجبتة عليها دون انتباه تام:

- لا تتكلم عن الحرب فهي بعيدة عنا.

والواقع أنها كانت بعيدة، ولربما لم يكن هنالك حرب بالنسبة لهذه البقاع، فهي لم تكن قد اكتوت بنيرانها، وكذلك أهلها.. كانوا بعيدين عنها.. وها أنا.. أليست بعيدة عني الآن؟ ألا تعتبر منتهية بالنسبة لي؟ ولم لا؟ إني أشعر بالقناعة الكافية أنني تخلصت منها!! بأنها حقا لن تتعبنى.. إلى هنا إني أحس ذات المخاوف، التي يشعر بها التلميذ الهارب من مدرسته الداخلية، دون إذن معلمه.

عندما دخلت قاعة الفندق الصغير، المجاور لمحطة السكة، كانت كاترين وفيركوس **تتناولان وجبة غدائهما**، ومنذ وطئت قدمي مدخل القاعة، وقع نظري على رأس كاترين، ذي الشعر الجذاب، وقد جلست ووجهها في اتجاه معاكس لناحية المدخل، فلم يظهر منها إلا شعرها، وأعلى وجنتيها، وعنقها الأبيض الجميل، ورأيت فيركوس تتكلم مشيرة بيدها، ولكنها توقفت حالما شاهدتني وانتصبت واقفة.

p. 277

- يا إلهي!

- مرحبا.

هتفت كاترين: ماذا؟! أنت هنري؟!!

وأسرعت نحوي وقد شع وجهها نورا، وفاض السرور في عينيها، ومدت يدها نحوي، كأنها تحاول الوثوق مما ترى، عن طريق اللمس، فاقتربت منها وضممتها إلى صدري، وقبالتها قبلة طويلة حارة، احمر لها وجهها، ثم جلسنا إلى الطاولة.

قالت فيركوسن: إنك رجل عجيب، ماذا تفعل هنا! ما الذي أتى بك إلينا؟! تناولت غداءك؟

-لا.

فأخبرت الفتاة التي كانت تقدم لها الطعام أن تحضر **صحنا** ثالثا من أجلي، وعاودت أكلها، بينما راحت كاترين تنتظر إلي طيلة الوقت، وملء عينيها سعادة غامرة.

[...]

p. 280

- لا ريب أنك ستذهبين معه هذه الليلة.

-وأنا.. هل تتركيني وحدي؟

- أتخافين البقاء منفردة؟

- نعم أخاف ذلك.

- إذا لن أتركك...

- لا، استمري في ضلالك بصحبته. اذهبي معه فوراً. الآن. انفضا. إني أحس بألم شديد من رؤيتكما معا.. أنتما الوغدان.

- الأفضل أن ننهي **غداءنا** يا فيركي الطيبة..

- لا انصرفا. أقول لكما انصرفا. هيا.

- فيركي تعقلي..

- لا أريد رؤيتكما.. هيا اخرجنا!

P281 .

ولم أستطع الاحتمال أكثر، وشعرت أنه من الضروري وضع حد لهذه الحملة المستمرة، فقلت لكاترين:

- دعينا نذهب.

- هل رأيت؟ أنت تريد الذهاب من صميم قلبك، قيل أن تتم **غداءنا**.. عار عليك أن تصطحبها وتدعاني وحدي. أه! لقد كانت أمنيته

العزيزة، أن أقصد إلى هذا المكان الهادئ البديع، أروح عن نفسي... ولكن، انظر ما حدث.. أه..

وأغرقت في البكاء للمرة الرابعة، ثم نظرت إلى كاترين، وغصت بمرارة:

- لن نتركك، وسأظل معك حتى النهاية إذا كنت تريدين ذلك.

[...]

p. 282

	<p>بقيت عند النافذة أسرح الطرف مطمئنا هانئا، إلى أن حانت مني التفاتة للخلف، فإذا بكاترين مستيقظة تنظر إلي:</p> <p>- كيف أنت يا حبيبي؟ أليس هذا النار بديعا.</p> <p>- كيف أنت؟ هل تشعرين بشيء؟</p> <p>إني على ما يرام، لقد عمنا بليلة ممتعة.</p> <p>-هل ترغيبين في تناول الفطور؟</p> <p>- نعم.</p> <p>وكنت أيضا أحس بالجوع، فتدبرت الأمر، كي نأكل ونحن في سريرنا، وبينما نحن نلتهم الطعام بشهية زائدة وأشعة الشمس تتلأأ على الصينية النحاسية فوق ركبتي،</p>
<p>Back translation</p>	<p>P. 274</p> <p>Without noted trouble, I have chosen a wide room, with good light, with a lake-view where the sky was covered with dark grey clouds, but it was wonderful and beautiful.</p> <p>The room we chose had two beds, as I told the hotel manager that I was waiting for my wife to come, and after I relaxed a little, I looked at the spacious and luxurious halls, and moved between its luxuriously furnished rooms.</p> <p>Then, I went to (Al-bar) (the bar) where I found out that I already know the man who is in charge. I devoured pieces of roasted potato, and a little of salted almond and then I drank a glass of wine. I was about to leave but the man asked me:</p> <ul style="list-style-type: none"> <li>- What are you doing here?</li> <li>- I am spending my recovery leave.</li> <li>- There are only a few guests. I don't know why they keep the hotel open.</li> </ul> <p>P. 275</p> <ul style="list-style-type: none"> <li>- Didn't you go fishing in the lake?</li> <li>- Yes, I caught a lot of fish, at this time of year you can catch easily.</li> <li>- Have the packs of cigarettes I sent you arrived?</li> <li>- Yes, you didn't receive the card?</li> </ul> <p>I laughed, he wanted American cigarettes, but my parents had stopped sending them, or maybe they were banned, so I sent him French cigarettes instead:</p> <ul style="list-style-type: none"> <li>- Tell me, have you seen two English girls in town here? They came two days ago.</li> <li>- They did not stay with us.</li> <li>- They are two nurses.</li> <li>- Ha, I glimpsed two nurses. Wait... One minute. Wait a minute. I'll remember where I saw them.</li> </ul>

- One of them is my wife. And I came to see her.

- And the other is my wife. And I was waiting for her.

- I'm not joking.

He said: forgive me. It's an innocent lapse. I didn't understand what you really meant.

- They are two nurses. He asked for permission to go for a while, while I devoured the salted almond seeds, and I looked at myself in the opposite mirror. I liked how I looked wearing civilian clothes and Simon's elegant hat. After a while, he came back with a happy face.

-They are at the small hotel near the station.

- What about some (sandwich)?

- I will ask for it, because we do not have anything... because there are no customers as I told you.

P. 276

- None?

-Very few.

After fifteen minutes, the doorkeeper came with pieces of sandwich in his hand. I ate all of them along with mouthfuls of pure and cold whiskey which I have never tasted something like it.

I felt I had returned to civil life, after I was fed up with chewing black bread and bad coffee, and dirty sugar. While I was chewing the clean bread, trying to figure out how beautiful I looked while sitting on the highchair opposite the sparkling mirror, all what is around was bright and tidy. The man plied me with questions:

I answered his questions unconsciously.

- Don't talk about war, it's far from us.

In fact, it was far away, and perhaps there was no war for these places, they were not covered by fire, and neither were their people. They were far away from her. And here I am. Isn't it far from me now? Isn't it considered expired for me? And why not? I feel convinced enough that I got rid of it!! That it really won't tire me. I still feel the same fears as a student who runs away from boarding school without his teacher's permission.

When I went into the hall at the small hotel, which was next to the railway station, Catherine and Fercusen were having their lunch meal. As soon as I landed the entrance of the hall, I caught sight of Catherine's head. She sat with her face facing the opposite direction to the entrance, showing only her hair, the top of her cheeks, and her beautiful white neck, and I saw Verkosen talking with her hand, but she stopped as soon as she saw me and stood upright.

P. 277

- 'Oh, my God.'

- 'Hello.'

Catherine yelled: What?! You are Henry?!

She rushed and her face as bright with light, and her eyes flowed out with happiness. She stretched he hand towards me, as if she was trying to check what she can see, by touching. I went closer and held her to my chest, and I kissed her a long hot kiss. Her face became red, and then we sat around the table.

Fercusen said: you are weird man, what are you doing here! Why did you come to us?! Did you **have your lunch**?

- No.

She asked the girl who was serving **food** to bring a third **plate** for me, and carried on eating, while Catherine was looking at me all the time, and her eyes were full of immersive happiness.  
[...]

P. 280

-There is no doubt that you will go with him tonight.

- What about me... Are you going to leave me alone?

- Are you scared of staying alone?

- Yes, I am.

- I won't leave you then.

- No, carry on your astray with him. Go with him now. Stand up. I feel extrem pain to see you together... you are villains.

- It's better if we can **finish our lunch**, good Ferky.

- No, go. I said go. Go.

- Ferky, calm down...

- I don't want to see you... Go.

P. 281

I couldn't stand it, I felt it is important to stop this continuous campaign, so I said to Catherine:

- Let's go.

- Did you see? You want to go from your heart, before we **finish our lunch**... it's shame on you that you go together and leave me alone. Ah! It is my sincere wish that I come to this quiet marvellous place to reward myself...But look what happened... Ah...

She plunged into tears the fourth time, and then she looked at Catherine, and sobbed bitterly.

- We won't leave you, and I'll stay with you till the end if you want. [...]

P. 282

I stayed next to the window gazing, and I was reassured and carefree. When I turned around, I found Catherine has got up and she was looking at me.

- How are you, love? Isn't this fire marvellous?

- How are you? Do you feel anything?

- I'm alright, we had an exciting night.

- Do you want to have breakfast?

- Yes.

I felt hungry as well, so I managed to eat while we are in bed, and while we were devouring food with excessive appetite, and the sun beams were sparkling on the copper tray on my knees.

Book 4 / Chapter 35 / pp. 225 – 233

Catherine went along the lake to the little hotel to see Ferguson and I sat in **the bar** and read the papers. There were comfortable leather chairs in **the bar** and I sat in one of them and read until **the barman** came in. The army had not stood at the Tagliamento. They were falling back to the Piave. I remembered the Piave. The railroad crossed it near San Dona going up to the front. It was deep and slow there and quite narrow. Down below there were mosquito marshes and canals. There were some lovely villas. Once, before the war, going up to Cortina D'Ampezzo I had gone along it for several hours in the hills. Up there it looked like a trout stream, flowing swiftly with shallow stretches and pools under the shadow of the rocks. The road turned off from it at Cadore. I wondered how the army that was up there would come down. The **barman** came in.

'Count Greffi was asking for you,' he said. 'Who?'

'Count Greffi. You remember the old man who was here when you were here before.'

Is he here?

'Yes, he's here with his niece. I told him you were here. He Wants you to play billiards.'

Where is he?

'He's taking a walk.'

'How is he?'

He's younger than ever. He **drank three champagne cocktails** last night before **dinner**. [...]

pp. 226 & 227

Count Greffi was ninety-four years old. He had been a contemporary of Metternich and was an old man with white hair and mustache and beautiful manners. He had been in the diplomatic service of both Austria and Italy and his birthday parties were the great social event of Milan. He was living to be one hundred years old and played a smoothly fluent game of billiards that contrasted with his own ninety-four-year-old brittleness. I had met him when I had been at Stresa once before out of season and while we played billiards we **drank champagne**. I thought it was a splendid custom and he gave me fifteen points in a hundred and beat me.

'Why didn't you tell me he was here?'

'I forgot it.'

Who else is here?

'No one you know. There are only six people altogether.'

ST Paragraph  
containing  
GCSI(s)

'What are you doing now?'

Nothing.

Come on out fishing I could come for an hour.'

'Come on. Bring the trolling line.'

The barman put on a coat and we went out. We went down and got a boat and I rowed while the barman sat in the stern and let out the line with a spinner and a heavy sinker on the end to troll for lake trout. We rowed along the shore, the barman holding the line in his hand and giving it occasional jerks forward. Stresa looked very deserted from the lake.

There were the long rows of bare trees, the big hotels and the closed villas. I rowed across to Isola Bella and went close to the walls, where the water deepened sharply, and you saw the rock wall slanting down in the clear water, and then up and along to the fisherman's island. The sun was under a cloud and the water was dark and smooth and very cold. We did not have a strike though we saw some circles on the water from rising fish.

I rowed up opposite the fisherman's island where there were boats drawn up and men were mending nets.

Should we get a drink?'

'All right.'

I brought the boat up to the stone pier and the barman pulled in the line, coiling it on the bottom of the boat and hooking the spinner on the edge of the gunwale. I stepped out and tied the boat. We went into a little café, sat at a bare wooden table and ordered vermouth.

'Are you tired from rowing?'

'No' 'I'll row back,' he said.

'I like to row.'

'Maybe if you hold the line it will change the luck.'

'Tell me how goes the war.'

'Rotten.'

'I don't have to go. I'm too old, like Count Greffi.'

'Maybe you'll have to go yet.'

Next year they'll call my class. But I won't go.

'What will you do?'

'Get out of the country. I wouldn't go to war. I was at the war once in Abyssinia. Nix. Why do you go?'

'I don't know. I was a fool.'



'Have another **vermouth**?'

'All right.' [...]

p. 228

I put my hand in the water. It was very cold. We were almost opposite the hotel now.

'I have to go in,' **the barman** said, to be there for eleven o'clock. **L'heure du cocktail.**'

'All right.'

I pulled in the line and wrapped it on a stick notched at each end. **The barman** put the boat in a little slip in the stone wall and locked it with a chain and padlock.

'Any time you want it, he said, I'll give you the key.'

'Thanks.'

We went up to the hotel and into **the bar**. I did not want another **drink** so early in the morning so I went up to our room. The maid had just finished doing the room and Catherine was not back yet. I lay down on the bed and tried to keep from thinking.

When Catherine came back it was all right again. Ferguson was downstairs, she said. She was coming to **lunch**. 'I knew you wouldn't mind,' Catherine said. [...]

p. 229

We went downstairs to have **lunch** with Ferguson. She was very impressed by the hotel and the splendor of **the dining-room**. We had a good **lunch** with **a couple of bottles** of **white capri**. Count Greffi came into **the dining-room** and bowed to us. His niece, who looked a little like my grandmother, was with him. I told Catherine and Ferguson about him and Ferguson was impressed. The hotel was very big and grand and empty but the food **was good**, **the wine** was **very pleasant** and finally **the wine** made us all feel very well. Catherine had no need to feel any better. She was very happy. Ferguson became quite cheerful. I felt very well myself. After **lunch** Ferguson went back to her hotel. She was going to lie down for a while after **lunch** she said. [...]

p. 230

'We'll **have dinner** up here.'

Hurry and come back.'

I found the Count Greffi in the billiard-room. He was practising strokes, looking very fragile under the light that came down above the billiard table. On a card table a little way beyond the light was **a silver icing-bucket with the necks and corks of two champagne bottles** showing above the ice. The Count Greffi straightened up when I came toward the table and walked

toward me. He put out his hand, 'It is such a great pleasure that you are here. You were very kind to come to play with me.' [...]

p. 231

He played a lovely game of billiards and with the handicap I was only four ahead at fifty. Count Greffi pushed a button on the wall to ring **for the barman**.

'Open one **bottle** please,' he said. Then to me,

We will take a little stimulant.' **The wine** was **icy cold** and **very dry** and Good 'Should we talk Italian? Would you mind very much? It is my weakness now.'

We went on playing, **sipping the wine** between shots, speaking in Italian, but talking little, concentrated on the game. Count Greffi made his one hundredth point and with the handicap I was only at ninety-four. He smiled and patted me on the shoulder.

Now we will **drink** the other **bottle** and you will tell me about the war' He waited for me to sit down.

'About anything else,' I said. [...]

p. 232

Count Greffi smiled and turned **the glass** with his fingers. I had expected to become more devout as I grow older but somehow I haven't,' he said. 'It is a great pity.'

'Would you like to live after death?' I asked and instantly felt a fool to mention death. But he did not mind the word.

'It would depend on the life. This life is very pleasant. I would like to live forever,' he smiled. 'I very nearly have.'

We were sitting in the deep leather chairs, **the champagne** in **the ice-bucket and our glasses** on the table between us.

'If you ever live to be as old as I am you will find many things strange.' [...]

p. 233

So do I. Because it is all I have. And to give birthday parties, he laughed. You are probably wiser than I am. You do not give birthday parties.'

We both **drank the wine**.

What do you think of the war really?' I asked.

I think it is stupid.' Who will win it?'

'Italy.'

	<p>'Why?'</p> <p>'They are a younger nation.'</p> <p>'Do younger nations always win wars?'</p> <p>'They are apt to for a time.'</p> <p>'Then what happens?'</p> <p>They become older nations.</p> <p>You said you were not wise.</p> <p>'Dear boy, that is not wisdom. That is cynicism.'</p> <p>It sounds very wise to me.'</p> <p>'It's not particularly. I could quote you the examples on the other side. But it is not bad. Have we finished <a href="#">the champagne?</a>'</p> <p>'Almost.'</p> <p>'Should we <a href="#">drink</a> some more? Then I must dress.'</p> <p>'Perhaps we'd better not now.'</p> <p>'You are sure you don't want more?'</p> <p>'Yes.' He stood up.</p> <p>I hope you will be very fortunate and very happy and very, very healthy?</p> <p>'Thank you. And I hope you will live forever.'</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 310</p> <p>عبرت كاثرين بمحاذاة البحيرة قاصدة إلى الفندق الصغير لترى فيرجيوسن، أما أنا فقد جلست في <a href="#">الحانة</a> أطالع الصحف. كان <a href="#">بالحانة</a> مقاعد جلدية وثيرة مريحة، فجلست في أحدها أقرأ. [...] وهنا دخل علي <a href="#">رجل الحانة</a> وقال:</p> <p>"كان الكونت غريفي يسأل عنك". [...]</p> <p>"إنه يبدو أصغر سنا منه في أي وقت مضى. لقد شرب في الليلة الماضية ثلاث <a href="#">كؤوس</a> من مزيج <a href="#">الشمبانيا</a> قبل أن <a href="#">يتناول العشاء</a>". [...]</p> <p>p. 311</p> <p>كان الكونت غريفي يبلغ من العمر أربعة وتسعين عاما، [...] كنت قابلته ذات مرة عندما كنت في ستريزا قبل انتهاء الموسم، وشرينا <a href="#">الشمبانيا</a> في أثناء لعب البلياردو، وخيل إلي أنها عادة مستحبة، ومع ما منحني من نقاط بلغت خمس عشرة من مائة، فإنه قد انتصر علي. قلت لـ <a href="#">رجل الحانة</a>:</p> <p>"لماذا لم تتبني بوجوده؟". [...]</p> <p>p. 312</p>

نزلنا إلى البحيرة وأخذنا زورقا، وشرعت أجدف بينما جلس **رجل الحانة** في المؤخرة، وقد ألقى صنارته في الماء، وفي طرفها غاطس ثقيل، لكي يصيد السمك الصغير. جذفنا على طول الشاطئ والرجل ممسك بالصنارة في يده، [...] قال الرجل "هل سنتناول كأسا من الشراب؟".

"حسنا"

رسوت على الرصيف، وجذب الرجل الخيط وجلس في قاع الزورق يطويه، ثم ثبت الصنارة في حافة الزورق. قفزت إلى الشاطئ وربطته، ثم ذهبنا إلى **مقهى صغير** وجلسنا إلى **مائدة خشبية عارية**، وطلبنا **قدحين من الشراب**، وقال الرجل:

"هل أنت تعب من التجذيف؟".

"كلا".

"سأتولى التجذيف عند العودة".

"بل يلذ لي أن أجدف".

"ربما يتبدل الحظ لو أمسكت بالخيط".

"حسنا". [...]

p. 313

"هل لك في **قدح آخر**؟".

"حسنا".

p. 314

وضعت يدي في الماء فوجدته باردا جدا. نحن الآن نكاد نكون في مواجهة الفندق، فقال **رجل الحانة**:

"ينبغي أن أدخل لكي أكون هناك في تمام الساعة الحادية عشرة في موعد **الكوكتيل**".

"حسنا" جذبت الخيط وطويته على عصا مدببة الطرفين، ودفع الرجل بالزورق إلى مرسى في السور الصخري، [...]

صعدنا إلى الفندق ودخلنا **الحانة**، ولما لم أكن راغبا في المزيد من **الشراب** في الصباح الباكر، فقد صعدت إلى غرفتنا، وكانت الخادمة قد فرغت لساعتها من إعدادها، وكأثرين لم تعد بعد، فاستلقيت على فراشي محاولا ألا أشغل فكري بشيء، ولما رجعت كأثرين عاد إلي صفوي. قالت "إن فيرجيوسن في الطابق الأول، وقد أتت **لتتناول طعام الغداء** معنا، أعرف أنك لن تضيق بها". [...]

p. 315

نزلنا **لتناول الغداء** مع فيرجيوسن، فإذا بها مأخوذة قد بهرتها أبهة الفندق، وفخامة **حجرة الطعام**. **تناولنا غداء شهيا**، و**شربنا زجاجتين من الخمر**، وهنا دخل علينا الكونت غريفي، وحيانا بانحناءة، وكانت معه ابنة أخيه التي تشبه جدتي بعض الشيء، حدثت كأثرين و فيرجيوسن عنه، وكانت فيرجيوسن لا تزال مشدوهة. كان الفندق كبيرا جدا، وفاخرا خاويا، إلا أن **الطعام كان جيدا**، و**الخمر شهيا**، **فشربنا حتى انتشينا**، وما كانت كأثرين في حاجة إلى المزيد من النشوة، لأنها بلغت من السعادة منتهاها، وزالت الكآبة عن فيرجيوسن، فبدت فرحة مرحة، أما أنا فقد أحسست بسعادة لا تعدلها سعادة. وبعد أن انتهينا من **تناول طعام الغداء**، انصرفت فيرجيوسن عائدة إلى فندقها وقالت إنها ذاهبة لتستلقي على فراشها قليلا بعد **الغداء**.

p. 317

"سنتناول **العشاء** هنا في الحجرة".

"هيا أسرع، ثم عد إلي".

نزلت ووجدت الكونت غريفي في انتظاري في غرفة البلياردو يزجي الوقت بالمران وحيدا، وكان يبدو نحيفا جدا تحت الضوء المسلط على مائدة البلياردو. كانت هناك مائدة للعب الورق تبعد قليلا عن مسقط النور، وقد وضع فوقها **إناء فضي مليء بالثلج**، تغوص فيه **زجاجتان من الشمبانيا**، فلم يبد منهما فوق الثلج سوى **عنقيهما وغطاءيهما**، وعندما دخلت وقصدت إلى **المائدة**، اعتدل الكونت غريفي وأقبل نحوي، ثم مد يده مصافحا وقال:

"إنه لمن دواعي سروري العظيم أن تكون هنا، وجميل منك أن تليبي دعوتي للعب البلياردو".

p. 319

لعبنا مباراة رائعة، ومع ما منحني من رصيد، فقد بلغ مجموع نقاطي أربعاً وخمسين، ثم ضغط الكونت غريفي على زر في الحائط مناديا **عامل الحانة**، ولما جاء، قال له:

"أرجوك أن تفتح إحدى **الزجاجتين**"، وقال لي:

"**لنشرب شيئا يجدد نشاطنا**".

كان **الشراب بارداً، جافاً جداً، وفاخراً**. ثم قال الكونت:

"أنتكلم اللغة الإيطالية؟ لقد بلغت غاية ضعفي الآن".

واصلنا اللعب؛ وكنا **نرشف الخمر** خلال الضربات، ونتكلم الإيطالية، ولكن ما كنا نتحدث إلا قليلاً لأننا كنا قد ركزنا جل همنا في اللعب. انتهت المباراة، وحصل الكونت على مائة نقطة، في حين حصلت أنا على أربع وتسعين بما منحني من رصيد، فابتسم وربت على كتفي وقال:

والآن **فلنشرب الزجاجاة الثانية**، ولتحدثني عن الحرب". [...]

p. 320

فابتسم الكونت غريفي وأدار **الكأس** بأنامله ثم قال:

"كنت أتوقع أن أصبح أكثر تقوى كلما تقدمت بي السن، ولكني لم أحقق لنفسي هذا الرجاء بأي حال من الأحوال. إنها لحسرة كبرى". فسألته: "أتحب أن تحيا بعد الموت؟". ولكن سرعان ما أدركت أنني غبي لأنني ذكرت لفظ الموت ولكنه لم ينتبه إليه.

"هذا رهن بالحياة نفسها، إنها حلوة جداً، ليتني أكون من الخالدين".

ثم ابتسم وتابع قائلاً "لقد شارفت على نهايتها".

كنا جالسين على كرسيين جلديين وثيرين، **والشمبانيا موضوعة في وعاء مليء بالثلج، وأقداحنا على مائدة فيما بيننا**. قال الكونت:

"لو كتب لك أن تعيش إلى مثل عمري، فستصادفك أشياء غريبة". [...]

p. 321

"وأنا أيضاً، لأنها كل ما أملك، ولذلك فإني أقيم حفلات ليوم ميلادي". ثم ضحك وقال:

"من المحتمل أن تكون أرجح عقلاً مني لأنك لا تحتفل بعيد ميلادك".

**شرب كلانا خمرًا، [...]**

"هل انتهيت من **شرب الشمبانيا**؟".

"أكاد أنتهي".

"هل **نتعاطى المزيد**؟".

	<p>"ربما كان من الأفضل أن نكتفي بهذا القدر الآن".</p> <p>"أوافق أنت من أنك تريد المزيد؟".</p> <p>"نعم". فوقف وقال:</p> <p>"أتمنى لك حظا سعيدا، وسعادة غامرة، وصحة موفورة".</p> <p>"أشكرك وأتمنى لك الخلود".</p>
<p>Back translation</p>	<p>P. 310</p> <p>Catherine crossed by the lake to the small hotel to see Ferguson, and I sat in <b>the bar</b> reading the newspapers. <b>The bar</b> had comfortable plush leather chairs, so I sat in one of them reading. [...] And here <b>the barman</b> came in and said:</p> <p>"Count Griffey was asking about you." [...]</p> <p>"He looks younger than he ever was. <b>Last night he drank three glasses of the champagne blend before dinner.</b>" [...]</p> <p>P. 311</p> <p>Count Griffey was ninety-four years old, [...] I had met him once when I was in Stresa before the season was over, and <b>we drank champagne</b> while playing billiards, and I thought it was a desirable habit, and with fifteen out of a hundred points, he had defeated me. I said to <b>the barman</b>:</p> <p>"Why didn't you tell me about his existence?" [...]</p> <p>P. 312</p> <p>We went down to the lake and took a boat, and I started rowing while <b>the barman</b> sat in the rear, throwing his hook into the water, with a heavy draught at the end, to catch <b>small fish</b>. We rowed along the beach with the man holding the hook in his hand, [...] <b>The man</b> said, "Are we going to <b>have a glass of drink?</b>"</p> <p>"Okay"</p> <p>I docked on the pier, and <b>the man</b> pulled the string and sat at the bottom of the boat folding it, then fixed the hook to the edge of the boat.</p> <p>I jumped to the beach and tied it up, then we went to <b>a little café</b> and sat down at <b>a bare wooden table</b>, and asked for <b>two cups of drink</b>, and the man said:</p> <p>"Are you tired of rowing?"</p> <p>"Nope."</p> <p>"I'll take over rowing when I return."</p> <p>"It is a pleasure for me to row."</p>

"Maybe luck will change if I catch the string."

"Okay." [...]

P. 313

"Would you like another cup?"

Yes.

P. 314

I put my hand in the water and found it very cold. Now we are almost facing the hotel, and the barman said:

"I have to go in to be there at eleven o'clock at the cocktail time."

"Well," I drew the string and folded it on a pointed stick at both ends, and the man pushed the canoe to a marina in the rock wall, and then locked it with chains and a lock.

Then, he said:

- If you wanted to take it at anytime, I will give you the key.

- "Thank you."

We went up to the hotel and entered the bar, and since I didn't want to drink more in the early morning, I went up to our room, and the maid had finished preparing her watch, and Catherine had not returned yet. I lay down on my bed, trying not to distract my mind, and when Catherine returned, I returned to good mood. "Ferguson is on the first floor, and she came to have lunch with us, I know you won't be bothered by her," she said. [...]

P. 315

We went down to have lunch with Ferguson, and she was taken and dazzled by the pomp of the hotel, and the luxury of the dining room. We had a delicious lunch, drank two bottles of wine, and here Count Griffey walked in, greeted us with a bow, and with him was his niece, who looked a bit like my grandmother, Catherine and Ferguson talked about him, and Ferguson was still stunned.

The hotel was very large, luxurious and empty, but the food was good, and the wine was delicious, so we drank until we got ecstatic, and Catherine did not need more ecstasy, because she was very happy. The gloom was gone from Ferguson, and she seemed happy and joyful, but I felt an incomparable happiness. After we finished having lunch, Ferguson walked back to her hotel and said she was going to lie down for a bit after lunch.

P. 317

"We'll have dinner here in the room."

"Come on hurry, then come back to me."

I went down and found Count Griffey waiting for me in the billiards room, interfering alone, looking very thin under the light on the billiard table. There was a card playing table a little away from the birthplace of light, and a silver container full of ice was placed over it, in which two bottles of Al-shambania - the champagne were sunk, and only their necks and lids appeared above the snow, and when I entered and went to the table, Count Griffey moderated and came towards me, then he reached out to shake his hand and said:

“It’s a great pleasure to have you here. Nice of you to accept my invitation to play billiards.”

P. 319

We played a great game, and with that score, I totaled fifty-four, and then Count Griffey pressed a button against the wall calling the bar worker, and when he came, he said to him:

“Please open one of the two bottles,”

Then he said to me:

“Let’s drink something that rejuvenates us.”

The drink was cold, very dry, and luxurious. Then the Count said:

“Shall we speak Italian? I’ve reached my weakness now.”

We kept playing, sipping wine in between the shots, speaking Italian, but we only talked a little because we had focused on the game. The game was over, and the count got a hundred points, while I got ninety-four with the balance he gave me, and he smiled and patted me on the shoulder and said:

Now let’s drink the second bottle and talk to me about the war.” [...]

P. 320

Count Griffey smiled and turned the glass with his fingers, and then said:

“I expected to become godlier as I got older, but I in no way fulfilled this hope for myself. It’s a great heartbreak.” I asked him, “Would you like to live after death?” But I soon realized that I was stupid because I mentioned the word death but he didn’t pay attention to it.

“This depends on life itself, it’s so sweet, I wish I could be immortal.”

Then he smiled and continued, “It’s almost over.”

We were sitting on two large leather chairs, Al-shambania – the champagne placed in a bowl full of ice, and our cups at a table between ourselves.

The Count said:

“If you were to live to my age, you would encounter strange things.” [...]

P. 321



	<p>“Me too, because it’s all I have, so I have parties for my birthday.” Then he laughed and said:</p> <p>“You’re probably more likely to mind than me because you’re not celebrating your birthday.”</p> <p>We both drank wine, [...]</p> <p>“Have you finished drinking Al-shambania – the champagne?”</p> <p>“Almost finished.”</p> <p>“Are we taking more?”</p> <p>“Maybe we had better be satisfied with that much now.”</p> <p>“Are you sure you want more?”</p> <p>“Yes.” And he stood up and said:</p> <p>“I wish you good luck, great happiness and good health.”</p> <p>“Thank you and wish you immortality.”</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 285</p> <p>قصدت كاترين فندق المحطة الصغير، الذي تقيم في فيركوسن بينما جلست أنا في البار أقرأ الصحف. لم يكن الجيش قد أوقف تفهقره في تكليمانتو، بل استمر منسحبا إلى بيافا، البلدة المحاطة بالمستنقعات، [...]</p> <p>وبينما أنا ساهم في حيرتي، وصل المسؤول عن البار، صديقي فاقترح عليه الخروج بنزهة في البحيرة، لصيد السمك، فوافق قائلا: إن بإمكانه مرافقتي مدة ساعة فقط، [...]</p> <p>ثم بلغنا مكانا من الشاطئ تزدهم فيه القوارب، وحولها رجال يصلحون الشباك فسألني الرجل:</p> <p>-ألا ترغب في احتساء كأس؟</p> <p>- بلى.</p> <p>p. 286</p> <p>أرسيت الزورق، وقفزنا منه إلى اليابسة نحو مقهى صغير يقوم قرب الشاطئ، جلسنا إلى إحدى طاولاته الخشبية العارية طالبين كوبي ويسكي.</p> <p>-هل تعبت من التجذيف؟</p> <p>- لا.. [...]</p> <p>- هل ترغب في كأس أخرى.</p> <p>-ولم لا؟</p> <p>وفي طريق عودتنا، أدليت الخيط في الماء البارد، وقام هو بالتجذيف.</p> <p>-ينبغي أن أسرع.. حتى أكون أمام البار في الحادية عشرة تماما. (Omission of cocktail)</p> <p>p. 287</p> <p>- حسنا.</p>

وكننا قريبين من الضفة تماما، قبالة الفندق، وعندما لامسنا الرصيف، ربط زورقه إلى إحدى الحلقات الحديدية، وقفز إلى اليابسة، وتبعته:

- سابقه هنا، وخذه في أي وقت تحس فيه برغبتك في الصيد، وقال: تعال لأعطيك مفتاحه.

- أشكرك جزيلًا.

واتجهت إلى غرفتي، لم تكن كاترين قد رجعت بعد، فاستلقيت على السرير، بملابسي، محاولا الابتعاد عن التفكير، إلا أن كاترين سرعان ما وصلت وأراحتني من عناء النضال ضد فكري القلق.

- فيركوسن تنتظر في القاعة السفلى، لقد دعوتها للغداء.. إنني أعرف أنك لن تتضايق.

p. 288

كانت الأنسة فيركوسن، تجلس في قاعة الفندق الفسيحة، وقد بدا عليها التأثير الشديد بروعة المكان وفخامته. جلسنا إلى جانبها، وبينما نحن **منهمكين في الأكل**، دخل القاعة الكونت كريفي، وبرفته ابنة أخيه، التي تشبه إلى حد كبير، جدتي، وبعد أن فرغنا من **تناول الطعام** نهضنا عن **المائدة**، وقد فاض وجه فيركوسن مرحا وسرورا، أما كاترين فلم يكن من الممكن ازدياد فرحها.. إذ كانت سعيدة إلى درجة بالغة، ودعنا فيركوسن التي قالت: إنها ترغب في إغفاءة قصيرة بعد **الغداء**، وصعدنا إلى غرفتنا.

p. 290

- بلي، اذهب ولكن لا تغب طويلا.

- هيا، لترجع عاجلا.

في غرفة البلياردو، وجدت الكونت كريفي ينتظرنني، كان يبدو مرحا رغم سنه التي تجاوزت المئة عام، وبعد عبارات اللقاء القصيرة، بدأنا اللعب، واستطاع منذ الجولة الأولى أن يغلبني، ثم جلسنا نتجاذب أطراف الحديث، وسألني عما أقرأ. [...]

- أيها المسكين.. كلانا لا يفهم مسائل الروح إذا.. هل أنت واقعي متطرف.

- في الليل.

فابتسم ابتسامة عريضة: (Omission of GCSIs)

كنت أتوقع أن أصبح تقيا كلما تقدمت في السن، ولكن لم يحدث شيء من ذلك، الأمر الذي يؤلمني كثيرا.

سألته: الظاهر أنك ترغب في الحياة بعد الموت؟ وفي الحال أحسست أن لفظة الموت لم تكن مناسبة، على أنه كما تبينت، لم يلتفت لوقعها وأجابني:

p. 291

إن ذلك يتوقف على نوع الحياة، فالحياة ممتعة جدا.. جميلة.. مؤنسة.. إنني أرغب في أن أحيها حتى النهاية، ثم ابتسم مردفا: وإن كنت قد أشرفت على نهايتها.. وإذا قدر لك أن تعيش العمر الذي عشته، فسترى أمورا غريبة.. كثيرة. [...]

- هل الحياة عزيزة عليك؟

- نعم.

- وكذلك أنا؛ فهي كل ما أملكه.

- كيف تنظر إلى هذه الحرب؟

- إنها حماقة مطلقة.

- من سيكون الراجح في اعتقادك؟

	<p>- إيطاليا.</p> <p>p. 292</p> <p>- لماذا؟</p> <p>- لأنها أمة فتية.</p> <p>وهل الأمم الفتية تريح الحرب دائما.</p> <p>- نعم، تظل كذلك فترة شبابها.</p> <p>وماذا يحدث بعد إذ؟</p> <p>تصبح أمة مسنة.</p> <p>- قلت إنك لست حكيمًا.. وها أنت.</p> <p>- هذه ليست حكمة يا بني، بل تهكم واستهزاء.</p> <p>- ولكنها تظهر حكمة بالنسبة لي.</p> <p>- حسنا، أرجو لك أن تعيش طويلا، وعندما أمل أن تصبح رجلا صالحا.</p> <p>- طالما رجوت أن أصبح تقيا. ولكني لم أستطع إلا في الليل. حيث تتنابني هاتيك الأحاسيس.</p> <p>- أنت واقع في حب إذا. مهما يكن لا تنس أن الحب مظهر من مظاهر الدين الأصلية.</p> <p>- هل تعتقد ذلك؟</p> <p>- طبعًا.</p> <p>- ونهض ماذا يده لوداعي، فحيبته وانصرف.</p> <p>End of the chapter</p>
<p>Back translation</p>	<p>P. 285</p> <p>Catherine went to the small station hotel, where Ferkosen is staying, while I sat in <b>Al-bar - the bar</b> reading the newspapers. The army had not stopped its retreat in Taklimanto, but continued to retreat to Biava, a swampy town, [...]</p> <p>While I was thinking, <b>the person in charge of the bar</b>, my friend, arrived and I suggested that he go out for a walk in the lake, <b>for fishing</b>, and he agreed, saying that he could only accompany me for an hour, [...]</p> <p>Then we reached a place on the beach where boats were crowded, and around them were men repairing nets, and <b>the man</b> asked me:</p> <p>- Don't you want <b>to sip a glass</b>?</p> <p>- Yes.</p> <p>P. 286</p>

I docked the canoe, jumped onshore to a small café near the beach, and sat down at one of its bare wooden tables asking for two cups of whiskey.

-Tired of rowing?

-No.. [...]

- Would you like another glass.

- And why not?

On our way back, I strung in cold water, and he rowed.

- I should hurry. Until I'm in front of Albar -the bar at exactly eleven.

(The reference to 'Cocktail' was omitted from the TT)

P. 287

- All right.

We were just close to the bank, opposite the hotel, and when we touched the pier, he tied his boat to one of the iron rings, jumped to land, and followed:

- I'll keep it here, you can take it anytime you want to go fishing, and he said, 'Come and I'll give you the key.'

- Thank you very much.

I went to my room, Catherine had not yet returned, so I lay on the bed, with my clothes, trying to get away from thinking, but Catherine quickly arrived and relieved me of the trouble of struggling against my anxious thought.

- Ferkosen is waiting in the lower hall, I invited her to lunch. I know you won't be bothered.

P. 288

Sitting in the hotel's spacious hall, Ms. Verkosen seemed deeply moved by the magnificence and grandeur of the place. We sat next to her, and while we were busy eating, Count Criffey entered the hall, accompanied by his niece, who is very similar to my grandmother, and after we finished having food we got up from the table, Ferkosen's face overflowed with joy and pleasure, and for Catherine, there was nothing could increase her joy. She was extremely happy, and we said goodbye to Ferkosen, who said she wanted a short nap after lunch, and we went up to our room.

P. 290

- yes, go but don't miss too long.

- Come on, come back sooner.

In the billiard room, I found Count Crivy waiting for me, he seemed cheerful despite his age of more than a hundred years, and after the short words of the meeting, we started playing,

and he was able from the first round to beat me, then we sat chatting and asked me what I was reading. [...]

- Poor guy. We both don't understand matters of the Spirit, then. Are you an extreme realist.

- At night.

He grinned:

I expected to become pious as I got older, but none of that happened, which hurts a lot.

(Omission of GCSIs from the TT)

I asked him: It seems that you want to live after death? At once I felt that the word death was not appropriate, but as I have shown, he did not pay attention to its impact and replied:

P. 291

It depends on the type of life, life is very fun. Beautiful. Sociable. I wish to live it to the end, and then he smiled in reply: Although I am nearing its end. If you are destined to live the life you have lived, you will see strange things. Many. [...]

- Is life dear to you?

-Yes.

- And so do I; it's all I have.

- How do you view this war?

- It's utter folly.

- Who do you think will win?

- Italy.

P. 292

-Why?

- Because it is a young nation.

Do young nations always win the war?

- Yes, it remains so in her youth.

And what happens after then?

Become an aging nation.

- You said you were not wise. And here you are.

- This is not wisdom, my son, but sarcasm and mockery.

- But it shows wisdom to me.

- Well, I hope you live long, and then I hope you become a good man.

- I have always begged to become pious. But I could only at night. That's where I get these sensations.

- You're in love, then. Be that be it, do not forget that love is an original manifestation of religion.

- Do you think so?

-Of course.

- And he got up and extended his hand to say goodbye to me, I greeted him and he left.

End of the chapter

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 4 / Chapter 36 / pp. 235 - 238</p> <p>That night there was a storm and I woke to hear the rain lashing the window-panes. It was coming in the open window. Some one had knocked on the door. I went to the door very softly, not to disturb Catherine, and opened it. <b>The barman</b> stood there. He wore his overcoat and carried his wet hat.</p> <p>'Can I speak to you, Tenente?'</p> <p>'What's the matter?'</p> <p>'It's a very serious matter.'</p> <p>I looked around. The room was dark. I saw the water on the floor from the window.</p> <p>'Come in,' I said. I took him by the arm into the bathroom; locked the door and put on the light. I sat down on the edge of the bathtub.</p> <p>'What's the matter, Emilio? Are you in trouble?'</p> <p>'No. You are, Tenente.'</p> <p>'Yes?'</p> <p>'They are going to arrest you in the morning.'</p> <p>'Yes?'</p> <p>I came to tell you. I was out in the town and I heard them talking in <b>a café</b>.</p> <p>'I see.'</p> <p>He stood there, his coat wet, holding his wet hat and said nothing.</p> <p>'Why are they going to arrest me?'</p> <p>'For something about the war.'</p> <p>p. 238</p> <p>'Here are <b>sandwiches</b>. He handed me a package. 'Everything there was in <b>the bar</b>. It's all here. This is <b>a bottle of brandy</b> and <b>a bottle of wine</b>.' I put them in my bag. 'Let me pay you for those.'</p> <p>'All right, give me fifty lire.'</p> <p>I gave it to him. The <b>brandy</b> is <b>good</b>,' he said. You don't need to be afraid to give it to your lady. She better get in the boat.' He held the boat, it rising and falling against the stone wall and I helped Catherine in. She sat in the stern and pulled her cape around her.</p> <p>'You know where to go?'</p> <p>'Up the lake.'</p>
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<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 323</p> <p>كانت ليلة عاصفة حين استيقظت لأسمع قطرات المطر ترتطم بإطار النافذة، والمياه تتساق إلى الحجرة خلال النافذة المفتوحة. ولم ألبث أن وجدت رجل الحانة مرتديا معطفه وممسكا بقبعته المبتلة، قال:</p> <p>- "هل أستطيع أن أتحدث إليك أيها الملازم؟"</p> <p>- "ما الخبر؟"</p> <p>- "إنه أمر خطير جدا."</p> <p>تلقت حوالي، وكانت الغرفة مظلمة، ومياه الأمطار تتسلل إلى أرضها عبر النافذة، ثم قلت له:</p> <p>- "ادخل." أخذته من يده ودخلنا الحمام، وأغلقت الباب وأضأت النور، ثم جلست على حافة الحوض وسألته:</p> <p>- "ما الخبر يا إيميليو؟ هل أصابك مكروه؟"</p> <p>- "كلا، ولكنك على شفا حفرة منه أيها الملازم."</p> <p>- "ماذا؟"</p> <p>"إن السلطات ستلقي القبض عليك في الصباح."</p> <p>"حقاً!."</p> <p>"ولقد أتيت لأبنيك بذلك. سمعتم يتحدثون بهذا في أحد المقاهي عندما كنت بالمدينة."</p> <p>"هأنا أرى."</p> <p>ظل الرجل واقفا بمعطفه المبتل لا ينطق، ممسكا بقبعته التي تقطر ماء، فسألته:</p> <p>"ولماذا سيلقون القبض علي؟"</p> <p>"لشأن من شؤون الحرب."</p> <p>p. 328</p> <p>"ها هي بعض الشطائر."</p> <p>وأعطاني لفافة ثم قال:</p> <p>"ها هو ذا كل ما في الحانة أحضرته لك، هاك زجاجتين من الخمر." فوضعتهما في حقيبتي وقلت له:</p> <p>"دعني أذفع ثمن هذه الأشياء."</p> <p>"حسنا، هات خمسين ليرة."</p> <p>فأعطيته إياها، قال:</p> <p>"إنه شراب فلاحر، لا تخش شيئا إذا أعطيته لزوجتك، ومن الأفضل لها أن تشربه في الزورق."</p> <p>أمسك الرجل بالزورق الذي كان يتأرجح بجوار السور الحجري،</p>
<p>Back translation</p>	<p>P. 323</p>



It was a stormy night when I woke up to hear raindrops hitting the window frame, and water pouring into the room through the open window. Soon after, I found **the barman** in his coat and holding his wet neck, he said:

- "Can I talk to you, Lieutenant?"

- "What's wrong?"

- "It's very dangerous."

I turned around me, the room was dark, rainwater seeping into the floor through the window, and then I told him:

I took him by the hand, and we entered the bathroom, closed the door and turned on the light, then I sat on the edge of the sink and asked him:

- "What's the news, Emilio? Did something wrong happen to you?"

"No, but you're on the brink of trouble, Lieutenant."

- "What?"

"The authorities will arrest you in the morning."

"Really!"

"And I have come to tell you about it. I heard them talking about this **in one of the cafés** when I was in town."

"Here I am."

**The man** remained standing in his wet coat without speaking, holding his hat dripping water, and I asked him:

"And why are they going to arrest me?"

"For a matter of war."

P. 328

"Here are **some sandwiches**."

And he gave me a roll and then said:

"Here's everything in **the bar** I brought you, here are **two bottles of wine**." I put them in my bag and said to him:

"Let me pay for these things."

"Well, give me fifty lire."

So I gave it to him, and he said:

"It's **a luxurious drink**, don't be afraid of anything if you give it to your wife, and **it's better for her to drink** it in the boat."

	<p><b>The man</b> grabbed the boat that was swinging next to the stone railing,</p> <p>p. 293</p> <p>استيقظت تلك الليلة على هدير العاصفة الماطرة، وكانت حبات المطر الكبيرة ترتطم في مصاريع النوافذ الخشبية، ثم سمعت قرعا على الباب، فنهضت بخفة، ومشيت على أطراف أناملي، لنلا تستيقظ كاترين، وعندما فتحت الباب، رأيت <b>رجل البار</b>، يقف على عتبة، وقبعته المبللة بيده ومعطفه السميك ينقط ماء.</p> <p>- هل باستطاعتي التحدث إليك قليلا أيها اللبوتنان.</p> <p>- ما القضية؟</p> <p>- إنها مسألة هامة جدا.</p> <p>فنظرت حولي، كانت الغرفة مظلمة، وصوت المطر ما زال قويا.</p> <p>- ادخل وقده إلى الداخل، موصدا بابه علينا، ثم أشعلت الضوء.</p> <p>- ماذا في الأمر يا إميليو؟ هل أنت في مأزق؟</p> <p>- لا، أنت!</p> <p>- أنا.</p> <p>- سوف يلقون القبض عليك.</p> <p>- ماذا؟</p> <p>جنبت لأخبرك، فقد سمعتهم يتحدثون عنك في <b>المقهى</b>، قريبا من الفندق.</p> <p>p. 294</p> <p>- فهمت.</p> <p>ظل واقفا مكانه لا يبدي حراكا، وقبعته المبللة في يده:</p> <p>لماذا سيلقون القبض علي؟</p> <p>- الأمر يتعلق بالحرب.</p> <p>p. 298</p> <p>إليكما بعض <b>السندويش</b>.. وناولني رزمة، "إنها كل ما وجدته في <b>البار</b>"، وهاتان <b>الكارورتان</b>، <b>من أحسن أنواع الخمر</b> فأخذتهما من تحت إبطه ووضعتهما داخل الحقيبة: هذه أستطيع دفع ثمنها لك.</p> <p>-لا بأس، أعطني 50 لير، فدفعتها له وأردف هو:</p> <p>- إحداهما <b>ويسكي من النوع الجيد</b>.. لا تخش منها على زوجك.. فمن المستحسن أن تجرع قليلا منها وأنتما في عرض الماء.</p> <p>ساعدت كاترين على الانتقال من اليايسة إلى الزورق، فجلست على مؤخرته، لآفة عبايتها حول جسدها بإحكام.</p> <p>- تعرف كيف تتجه؟</p> <p>- شمالا.</p>
Back translation	P. 293

I woke up that night to the roar of the rainstorm, and the big grains of rain were hitting the shutters of the wooden windows, and then I heard a knock on the door, and I got up lightly, and walked on the tips of my fingertips, lest Catherine wake up, and when I opened the door, I saw **Al-bar man (the barman)**, standing on his doorstep, his wet hat in his hand and his thick coat dripping water.

- Can I talk to you a little, Lieutenant?

- What's the issue?

- It's a very important issue.

I looked around, the room was dark, and the sound of rain was still strong.

- Go in and I took him inside, closing the door on us, and then turned on the light.

- So what's up, Emilio? Are you in trouble?

- No. It's you!

- Me.

- They'll catch you.

- What?

I came to tell you, I heard them talking about you **in the café**, near the hotel.

P. 294

- I understand.

He remained standing still, with his wet hat in his hand:

Why would they arrest me?

- It's about war.

P. 298

Here's some **Al-sandweesh – the sandwich**. He handed me a package, "It's everything I found in **Al-bar the bar**," and these **two vials, are of the best types of wine**, so I took them from under his armpit and put them in the bag: this is what I can pay for you.

- It's okay, give me 50 lei, so I paid it to him and he added:

- One of them is **whiskey of a good type**. Don't be afraid to give it to your wife. It is recommended that you **gulp a little of it** as you are in the water.

She helped Catherine move from land to the canoe, sitting on his stern, wrapping her cloak tightly around her body.

- Know how to turn?

- Northward

<p>ST Paragraph containing GCSI(s)</p>	<p>Book (4) Chapter (37) pp. 243 – 250</p> <p>‘Take a rest and a drink. It’s a grand night and we’ve come a long way.’</p> <p>‘I have to keep the boat out of the trough of the ways I’ll get you a drink. Then rest a little while, darling.’ I held the oars up and we sailed with them. Catherine was opening the bag. She handed me the brandy bottle. I pulled the cork with my pocket knife and took a long drink. It was smooth and hot and the heat went all through me and I felt warmed and cheerful. It’s lovely brandy, I said. The moon was under again but I could see the shore. There seemed to be another point going out along way ahead into the lake.</p> <p>‘Are you warm enough, Cat?’</p> <p>‘I’m splendid. I’m a little stiff.’</p> <p>‘Bail out that water and you can put your feet down.’</p> <p>Then I rowed and listened to the oarlocks and the dip and scrape of the bailing tin under the stern seat.</p> <p>‘Would you give me the bailer?’ I said. ‘I want a drink.’</p> <p>‘It’s awful dirty.’</p> <p>‘That’s all right. I’ll rinse it.’</p> <p>I heard Catherine rinsing it over the side. Then she handed it to me dipped full of water. I was thirsty after the brandy and the water was icy cold, so cold it made my teeth ache. I looked toward the shore. We were closer to the long point. There were lights in the bay ahead</p> <p>‘Thanks,’ I said and handed back the tin pail.</p> <p>‘You’re ever so welcome,’ Catherine said.</p> <p>‘There’s much more if you want it.’</p> <p>‘Don’t you want to eat something?’</p> <p>No. I’ll be hungry in a little while. ‘We’ll save it till then.’</p> <p>‘All right.’ [...]</p> <p>p. 245</p> <p>All right, you row a little moderately. I’ll go back, then you come up. Hold on to both gunwales when you come up.’</p> <p>I sat in the stern with my coat on and the collar turned up and watched Catherine row. She rowed very well but the oars were too long and bothered her. I opened the bag and ate a</p>
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couple of sandwiches and took a drink of the brandy. It made everything much better and I took another drink.

'Tell me when you're tired,' I said. Then a little later, Watch out the oar doesn't pop you in the tummy,

'If it did' - Catherine said between strokes - life might be much simpler.'

I took another drink of the brandy.

'How are you going?'

'All right.'

'Tell me when you want to stop.'

'All right.'

I took another drink of the brandy, then took hold of the two gunwales of the boat and moved forward.

'No. I'm going beautifully. Go on back to the stern. I've had a grand rest. For a while, with the brandy, I rowed easily and steadily.

Then I began to catch crabs and soon I was just chopping along again with a thin brown taste of bile from having rowed too hard after the brandy.

'Give me a drink of water, will you?' I said.

'That's easy,' Catherine said. [...]

p. 246

'I think we're in Switzerland, Cat,' I said.

'Really?'

'There's no way to know until we see Swiss troops.'

'Or the Swiss navy.'

'The Swiss navy's no joke for us. That last motor boat we heard was probably the Swiss navy.'

If we're in Switzerland let's have a big breakfast. They have wonderful rolls and butter and jam in Switzerland.

It was clear daylight now and a fine rain was falling. The wind was still blowing outside up the lake and we could see the tops of the white-caps going away from us and up the lake. I was sure we were in Switzerland now. There were many houses back in the trees from the shore and up the shore a way was a village with stone houses, some villas on the hills and a church I had been looking at the road that skirted the shore for guards but did not see any. The road came quite close to the lake now and I saw a soldier coming out of a café on the road. [...]

pp. 247-248

It was a nice-looking little town. There were many fishing boats along the quay and nets were spread on racks. There was a fine November rain falling but it looked cheerful and clean even with the rain.

'Should we land then and have breakfast?'

'All right.'

I pulled hard on the left oar and came in close, then straightened out when we were close to the quay and brought the boat alongside. I pulled the oars, took hold of an iron ring, stepped up on the wet stone and was in Switzerland. I tied the boat and held my hand down to Catherine.

'Come on up, Cat. It's a grand feeling.'

'What about the bags?'

'Leave them in the boat.'

Catherine stepped up and we were in Switzerland together.

'What a lovely country,' she said.

'Isn't it grand?'

'Let's go and have breakfast!'

Isn't it a grand country? I love the way it feels under my shoes.' [...]

'And we're here, darling! Do you realize we're here!'

We went inside the café and sat down at a clean wooden table. We were cockeyed excited. A splendid clean-looking woman with an apron came and asked us what we wanted.

'Rolls and jam and coffee,' Catherine said.

'I'm sorry, we haven't any rolls in war-time.'

'Bread then.'

I can make you some toast.'

All right.'

I want some eggs fried too.'

How many eggs for the gentleman?'

Three.

'Take four, darling.'

	<p>Four eggs. The woman went away. I kissed Catherine and held her hand very tight. We looked at each other and at the café.</p> <p>'Darling, darling, isn't it lovely?'</p> <p>'It's grand,' I said.</p> <p>I don't mind there not being rolls,' Catherine said. I thought about them all night. But I don't mind it. I don't mind it at all.'</p> <p>'I suppose pretty soon they will arrest us.</p> <p>'Never mind, darling. We'll have breakfast first. You won't mind being arrested after breakfast. And then there's nothing they can do to us. We're British and American citizens in good standing.'</p> <p>'You have a passport, haven't you?'</p> <p>'Of course. Oh, let's not talk about it. Let's be happy.' 'I couldn't be any happier,' I said. A fat gray cat with a tail that lifted like a plume crossed the floor to our table and curved against my leg to purr each time she rubbed. I reached down and stroked her. Catherine smiled at me very happily. 'Here comes the coffee,' she said.</p> <p>P. 250</p> <p>You see I'll make you a fine wife,' able to talk art with your customers. Catherine said. 'I'll be. Here he comes,' I said. The thin lieutenant came down the length of the custom house, holding our passports.</p> <p>I will have to send you into Locarno, he said. You can get a carriage and a soldier will go with you.</p> <p>'All right,' I said. What about the boat?'</p> <p>'The boat is confiscated. What have you in those bags?'</p> <p>He went all through the two bags and held up the quarter bottle of brandy. Would you join me in a drink?' I asked.</p> <p>'No thank you. He straightened up. How much money have you?'</p> <p>'Twenty-five hundred lire.'</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>pp. 334 – 344</p> <p>"استرح قليلا وتناول كأسا من الشراب. إنها ليلة رائعة، وقد قطعنا مسافة طويلة".</p> <p>"ينبغي أن أبتعد بالزورق عن المكان الذي تتلاطم فيه الأمواج".</p> <p>"سأتيك بكأس من الشراب، ثم خذ قسطا من الراحة يا حبيبي".</p> <p>أمسكت بالمجذافين وواصلنا إبحارنا، وفتحت كاثرين الحقيبة وأخرجت زجاجة منها وناولتني إياها، فانزعجت غطاءها بسكينى وشربت جرعة طويلة. كان الشراب ساخنا فأحسست بالدفء يسري في جسدي، والنشوة تملكني فقلت:</p>

"إنها **خمر شهية**". [...]

"إني ظمآن، فهل لك أن تعطيني **وعاء التفريغ**؟".

"إنه قدر جدا".

"لا بأس، سأنظفه".

سمعت كاثرين وهي ترفعه فوق جانب الزورق، ثم ناولتني إياه بعد أن غمسته في الماء فامتلاً. كنت ظمآن بعد أن **تناولت الخمر**، وكان الماء **باردا كالتلج** ما ألم أسناني. نظرت نحو الشاطئ فوجدت أننا قد قاربنا القمة الطويلة، ورأيت الأضواء في الخليج الواقع أمامنا. قلت لكاثرين:

"شكرا".

ثم أعدت إليها **الوعاء**.

"على الرحب دائما. إذا رغبت في المزيد فلا يزال **بالوعاء** ماء كثير".

"ألا تريد أن **تناولي شيئا من الطعام**؟".

"كلا، عما قليل سأشعر بالجوع، فلنستيقه حتى يحين ذلك الوقت".

"حسنا".

pp. 336-337

"حسنا، جذفي باعتدال، سأعود إلى الخلف، أما أنت فانهضي وأمسكي بحافتي الزورق عندما تقفين".

جلست في المؤخرة متدثرا بسترتي أرقب كاثرين. كانت تجذب بمهارة فائقة، إلا أن المجدافين كانا طويلين جدا فضايقاها. فتحت الحقيبة، **وأكلت شطيرتين وشربت جرعة من الخمر** أنعشتني فأتبعتهما أخرى، ثم قلت لها:

"إذا شعرت بالتعب فخيريني". وبعد لحظة قلت: "احذري أن يرتطم المجداف بالجنين".

فقالت وهي لا تكف عن التجذيف:

"لو فعلت ذلك فإن الحياة تصبح عندي أقل تعقيدا".

"كيف حالك؟".

"بخير".

"عندما تريد التوقف أنبيني".

"حسنا".

**تناولت جرعة أخرى من الشراب**، ثم أمسكت بحافتي القارب وتقدمت إلى الأمام، فقالت:

"كلا. إني أسير في راحة وسهولة".

"بل ارجعي إلى المؤخرة فقد أخذت قسطا وفيرا من الراحة".

بعد أن **تناولت الشراب** بقليل، استطعت أن أجذب بسهولة وعزم، ولكني ما لبثت أن شعرت بألم شديد في أمعائي، وبأحشائي تتمزق، وبإفراز المرارة في فمي من أثر الجهد بعد **الشراب**، فقلت:

"هل لك أن تعطيني **جرعة ماء**؟".

"هذا أمر سهل".



p. 338

"يخيل إلي أننا في سويسرا الآن يا كاث".

"أحقا ما تقول؟".

"لا سبيل إلى معرفة ذلك إلا إذا رأينا الجنود السويسريين".

"أو الأسطول السويسري".

"لعلنا لا نسخر من القوة البحرية السويسرية، فربما كان الزورق البخاري الآخر الذي سمعنا أزيزه هو كل ما تملك سويسرا من أسطول".

"إذا كنا قد وصلنا إلى سويسرا فهيا بنا نتناول إفطارا شهيا. إن هذه البلاد شهيرة ببطائرها اللذيذة والزبد والمربي".

نشر النهار خيوطه فوضح الكون، والمطر يتساقط في رفق، والرياح لا تزال تهب على البحيرة فتدفع قيعات السحب البيضاء من فوق رؤوسنا إلى داخل البحيرة. أيقنت أننا الآن في سويسرا، وكانت هناك منازل كثيرة بين الأشجار خلف الشاطئ، وقرية بمنازلها الحجرية، وإحدى الكنائس، وبعض القصور فوق التلال. كنت أنظر إلى الطريق المتاخم للشاطئ خشية الحراس ولكني لم أر أحدا. الآن وقد اقترب الطريق من شاطئ البحيرة تماما، إذ بي أرى جنديا خارجا من مقهى على الطريق،

pp. 339 - 342

كانت المدينة صغيرة جميلة، والخليج يعج بزوارق الصيد، والشباك منشورة على الأرفف، وأمطار شهر تشرين الثاني/نوفمبر الوداعة تتساقط في رفق، ومع ذلك فقد بدت المدينة بهيجة نظيفة حتى في المطر. قالت كاترين:

"ألم يكن لنا أن نرسو ونتناول إفطارنا؟".

"حسنا". [...]

"ما أجمل هذه البلاد".

"أليس فاتنة؟".

"هيا بنا نذهب لنتناول طعام الإفطار".

"أليست بلادا رائعة؟ إنني أحب هذه البلاد التي تطوها قدمي".

[...]

"هل نحن هنا يا حبيبي؟ أمصدق أنت؟"

دخلنا المقهى وجلسنا إلى مائدة خشبية نظيفة والسعادة تغمرنا، فأقبلت علينا امرأة أنيقة نظيفة، ترتدي على صدرها مرولة (خطأ إملائي – الصحيح مريلة)، ثم سألتنا عما نريد، فقالت كاترين:

"فطائر ومربي وقهوة". فقالت المرأة:

"أسفة، ليست لدينا فطائر في أثناء الحرب".

"فليكن خيزا إذا".

سأحضر لك خيزا ساخنا مقعدا".

"هذا حسن".

"أريد أيضا بيضا مقليا في الزبدة". ثم سألتني المرأة:

"كم بيضة للسيد؟".

"ثلاث بيضات".

فقالت كاثرين:

"خذ أربعا يا حبيبي". فقلت للمرأة:

"هات أربعا".

ولما انصرفت المرأة لتعد الإفطار، قبلت كاثرين وشددت على يدها، وأخذ كل منا ينظر إلى صاحبه حيناً، وإلى المقهى حيناً آخر، ثم قالت كاثرين:

حبيبي، يا حبيبي، أليس هذا جميلاً؟".

"إنه رائع".

"إني لم أكره لوجود الفطائر، ولرغم أنني كنت أفكر بها الليل بطوله، إلا أنني لا أعبأ بها، لا أعبأ بها أبداً".

"أظن أنهم سيلقون القبض علينا سريعاً".

"هون عليك يا حبيبي، لنتناول إفطارنا أولاً، وبعد ذلك ليقبضو علينا ما شاؤوا، فإنهم لن يستطيعوا أن يفعلوا بنا شيئاً، فنحن مواطنان، إنكليزية وأمريكي في موقف لا غبار عليه". [...]

دخلت علينا قطة سميئة رمادية اللون، وقد ارتفع ذيلها إلى أعلى وكأنه إحدى الرياش، وقصدت إلى ماندتنا وانحنت على ساقي تمسها في رفق، فمددت يدي أداعب شعرها بأصابعي، وكاثرين إلي باسمة والبشر يطفح من وجهها، ثم قالت:

"ها هي القهوة قد أتت".

pp. 343 - 344

"لعلك ترى أنني ساكون زوجة لبقة قادرة على التحدث عن الفن مع زبائنك".

"ها هو أت".

أقبل علينا الملازم النحيل ممسكا بجوازي السفر وقال:

"إني مضطر إلى أن أبعث بكما إلى لوكارنو. تستطيعان أن تستقلا عربة وسيرافكما أحد الجنود".

"حسناً. وماذا ستفعلون بالزورق؟".

"لقد صودر. وماذا تحوي هاتان الحقيبتان؟". ثم فتشهما تفتيشاً دقيقاً، ورفع زجاجة الخمر وكانت لا تزال تحوي القليل منها فسألته:

"هل لك أن تشاطرنني كأساً من الشراب؟" فقال:

"كلا، شكراً". ثم انتصب في وقفته واستطرد قائلاً: "كم من النقود معك؟".

"ألفان وخمسمائة ليرة".

Back  
translation

P. 334

"Take a rest and have a glass of drink. It's a wonderful night, and we travelled a long way."

"I should take the boat away from the place where the waves are billowing."

"I'll bring you a glass of drink, and then take a rest, love."

I held the two oars and continued sailing.

Catherine opened the bag and took out a bottle and handed it to me. I pulled out its cover with my knife and drank a long gulp. The drink was hot, so I felt my body becoming warm, and I was euphoric.

I said:

"it's tasty wine." [...]

"I'm thirsty. Can you give me the unloading container?"

"it's very dirty."

"it's ok, I'll clean it."

I heard Catherine lifting it from the side of the boat and then handed it to me after inserting it and filling it with water. I was thirsty after I had wine. The water was cold like ice which made my teeth painful. I looked at the beach and I found out that we have approached the high top, and I saw the lights at the bay in front of us.

I said to Catherine: "Thanks."

Then, I gave her the container back.

"You always welcome. If you wanted more, there is still much water in the container."

"Don't you want to have some food?"

"No, I will feel hungry in a while. Let's get use of our time."

"Ok."

pp. 237-236

"Ok, row moderately. I will move backward. When you want to stand up, make sure you hold the sides of the boat."

I sat at the back, wrapped in my jacket, and looking at Catherine. She was rowing skilfully, but the oars were so long that she felt uncomfortable. I opened the bag, and I ate two sandwiches and drank a dose of wine which refreshed me and then I had another one.

Then, I said:

"If you felt tired, just let me know."

A moment later, I said:

"Watch out for the oar so it does not hit the foetus."

She said while she was rowing continuously:

"If I did that, my life would become less complicated."

"How are you?"

"Fine."

"Just let me know when you want to stop."

"Ok."

I had another mouthful of drink, and then I held the sides of the boat and moved forward, and she said:

"No. I am moving with ease and comfort."

"Go to the back. I had a good rest."

After I had the drink, I was able to row with ease and determination, but I soon felt a strong pain in my gut, and my insides were ripping out, and I felt bitterness in my mouth because the effort I made immediately after the drink.

I said: "Can you give me a gulp of water?"

"This is easy."

She gave me water and I drank.

P. 338

"I assume that we are in Switzerland now, Cath."

"Are you sure?"

"We cannot be sure unless we see the Swiss soldiers."

"Or the Swiss navy"

"We should not underestimate the Swiss naval force, the steam launch which we heard roaring is perhaps the only navy that Switzerland have."

"If we arrived in Switzerland, let's have a delicious breakfast, then." This country is known for its tasty pies, butter, and jam."

The daylight has spread its threads and made the universe clearer, and the rain was falling gently, and the wind was still blowing above the lake and moving the hats of white clouds from above our heads towards the lake. I have realised that we are in Switzerland now, and there were many houses in between trees behind the shore, a village with its stone houses, a church and some palaces on the hills. I was looking to the road next to the shore watching out for any guards, but I couldn't see anybody. Now after we got closer to the lake shore, I saw a soldier who was going out of a café on the road,

pp. 339-342

The small city was beautiful, and the bay was crowded with fishing boats, and the nets spread on the shelves, the rain of November is falling gently. However, the city looked clean and joyful in the rain.

Catherine said:

“Can we land and **have our breakfast?**”

“Ok.” [...]

“How beautiful this country is.”

“Isn't it charming?”

“Let's go and **have breakfast food.**”

“Isn't it a wonderful country? I love this country where I am landing.” [...]

“Have we arrived, love. Can you believe so?”

We went in **the café** and sat around a clean **wooden table**, and happiness immersed us. A clean elegant woman came wearing an **apron (misspelled when written in Arabic)**, and then she asked about what we would like to order.

Catherine said:

“**Pies, jam and coffee.**”

The women said:

“I'm sorry, we don't have **pies** during in wartime.”

“Let's have **bread**, then.”

“I will bring you **hot dried, salted bread.**”

“That's fine.”

“I also want **eggs, fried in butter.**”

Then, the women asked me: “How many **eggs**, sir?”

“**Three eggs.**”

Catherine said:

“Take **four**, love.”

I said to the woman:

“Bring **four.**”

When the woman left to make **the breakfast**, I kissed Catherine and I held her hand, and then we kept looking at each other, and looking **at the café** as well.

Then, Catherine said:

	<p>“Love, love, isn’t this beautiful?”</p> <p>“it’s wonderful.”</p> <p>“I don’t care about <b>the pies</b> even though I was thinking about them the whole night, but I don’t care, I never care.”</p> <p>“I think they will catch us soon.”</p> <p>“Take it easy, love, let’s first <b>have our breakfast</b>, and then they can catch us if they want. They will not be able to do anything, because we are both citizens, an English woman and an American man in a situation that is impeccable.”</p> <p>A fat grey cat came in, with her tail raised like a feather, and came towards <b>our table</b> and leaned on my leg touching it gently. Oi stretched my hand combing its hair with my fingers, and Catherine smiling at me, and her face was full of joy.</p> <p>Then, she said:</p> <p>“The <b>coffee</b> has come.”</p> <p>pp. 343-344</p> <p>“You might see that I will be a courteous and able to talk about art to your customers.”</p> <p>“Here he is.”</p> <p>The thin lieutenant came holding the two passports and said:</p> <p>“I must send you to Lucarno. You can take a vehicle and a soldier will go with you.”</p> <p>“Ok. What are you going to do to the boat?”</p> <p>“It was confiscated. What does these bags have?”</p> <p>Then he checked them carefully, and lifted <b>the wine bottle</b> and it still contained a little.</p> <p>I asked him:</p> <p>“Can you join me for <b>a glass of drink</b>?”</p> <p>He said:</p> <p>“No, thanks.” Then, he stood upright and continued: “How much money do you have?”</p> <p>“Two thousand and five hundred lire.”</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>pp. 303 – 310</p> <p>- ارتح قليلا، واجرع بعض <b>الخمير</b>.. وقد قطعنا مسافة طيبة.</p> <p>- ينبغي الابتعاد بالزورق عن مرمى الأمواج.</p> <p>- حسنا، سأجلب لك <b>قارورة الويسكي</b>.</p>

استأنفت العمل الشاق. بينما عالجت هي فتح الحقيبة، مخرجة **قارورة الويسكي**، وناولتني إياها **فجرت جرعة طويلة**، وسرى المشروب في أمعائي، فشعرت بالدفع يغمر كل جسدي وأحسست بعدها بالنشاط يعاودني مجدداً.

- هل تشعرين بالبرد يا كات؟

- لا، وإنما أخشى التيبس نتيجة الجلوس وعدم الحركة.

- ألا تريدني أكل شيء؟

- الآن، لا، سأوفر الطعام حتى نجوع.

- حسناً. (Omission of huge part)

pp. 304 - 305

- حسناً، جذفي ولكن باعتدال ريثما أرتاح قليلاً.

وشرعت تجذف، إلا أن طول المجذاف كان يضايقها ولكنها استمرت دون التفوه بكلمة.

فتحت الحقيقة **وأكلت قطعتين من السندويش** ثم جرعت قليلاً من الويسكي:

- أخبرني عندما تشعرين بالتعب.

وأردفت بعد قليل:

- انتبهي لنلا يرتطم طرف المجذاف في بطنك.

قالت وهي تجذف: إذا ما تأثير ذلك، فالحياة يمكن أن تصبح أقل تعقيداً بالنسبة إلي.

**شربت جرعة من الويسكي:**

- كيف تحسین!

- على ما يرام.

- أخبريني عند التعب.

- حسناً.

**وشربت جرعة** ثالثة، ثم نهضت وتناولت المجذاف من يدها.

- لماذا؟ إني أجدف كما يجب.

- ارجعي مكانك. فلقد أخذت قسطاً من الراحة. (Omission of last part)

pp. 305 - 306

- أعتقد أننا دخلنا المنطقة السويسرية يا كاترين.

- إذا كنا حقاً دخلناها، فلنرس **لنتناول فطوراً دسماً**.. فهم يملكون **خبزاً من النوع الجيد الأبيض وزبدة وفواكه**.

كان ضوء النهار قد عم، وظهرت لنا مباني قرية رابضة على الشاطئ، أكد طابعها الخارجي أننا ضمن الحدود السويسرية وبينما نحن نتأمل طريق القرية الرئيس، وصفي الأشجار القائميين على جانبيها، لمحت جندياً يخرج من أحد المقاهي، [...]

pp. 306 - 308

كانت بلدة جميلة المظهر، وعلى مدى خليجها الصغير، انتشرت قوارب الصيد أمامها، الشباك مفروشة فوق الصخور.

- هل نرسو لنتناول فطورنا؟ لا بأس.

ودنوت من رصيف الخليج، ممسكا بإحدى الحلقات الحديدية، رابطا الزورق إليها، ثم قفزت إلى اليابسة، وساعدت كاترين على الانتقال إليهاز

- هيا يا كات، فإن إحساسا هائلا يجتاحنيز

- وماذا عن الحقيبتين؟

- دعيهما في الزورق.

- أي بلاد جذابة هذه.

- حقا.. أليست رائعة؟

- لنتناول فطورنا أولا.

- أليس بلادا رائعة؟ إنني أتحسس حتى الأرض التي تطوها قدماي.

- إن قدمي متيبستان.. ولا أستطيع التحسس بهما يا عزيزي، هل أنت واثق أننا في سويسرا؟ بعيدا عن تلك البلاد الدامية.

- نعم. واثق. لم أكن واثقا بشيء في حياتي كما أنا الآن.

- انظر إلى البيوت.. كم هي جميلة.. وهذا أليس ميدانا رائعا؟! انظر. إن على جانبه مكانا يمكننا تناول الفطور داخله.

- انظري. أليس المنظر جميلا. ليس عندهم مطر كهذا في إيطاليا.. مطر منعش.. بيعث السرور في النفس.

- هل نحن يا عزيزي في سويسرا..

ولكن هل تحققت تماما.

دخلنا المقهى الصغير، في جانب الميدان، وجلسنا إلى طاولة خشبية نظيفة، وأمارات التأثر والانفعال بادية على وجهينا.. واقتربت منا امرأة جميلة تلبس "صدارة" (خطأ إملائي - صِدَارٌ) بيضاء نظيفة، وسألتنا عما نشتهي؟

طلبت كاترين: قشدة وقهوة وفاكهة مجففة.

أسفة، ليس عندنا قشدة في زمن الحرب.

- خبز إذا.

- بإمكانني إعداد بعض الفطائر الشهية لكما.

- حسنا، وأريد بيضا مقليا كذلك.

- وكم بيضة تبغي أيها السيد؟

- ثلاث.

- خذ أربعا يا عزيزي.

- أربعا.

وانصرفت المرأة، فقبلت كاترين، قابضا على يدها بإحكام ثم رحنا ننظر في عيني بعضنا، وفيما حولنا.

-عزيزي.. عزيزي.. أليس كل شيء رائعا؟

- كل شيء فاخر عظيم.



	<p>- لم أتأثر لعدم وجود قشدة، رغم أنني حلمت بها الليل كله. ومع ذلك لم أتأثر أبدا.</p> <p>- أظن أنهم سيلقون القبض علينا سريعا.</p> <p>- لا بأس يا عزيزي، لنتناول الفطور أولا.. ولا يهم بعدئذ أن يلقي القبض عليك، بالإضافة إلى أنهم لا يستطيعون عمل شيء ضدنا.. فنحن: أمريكي وإنجليزية، في موقف لا غبار عليه.</p> <p>- تحملين جوازا أليس كذلك؟</p> <p>- بلى، ولكن دعنا من هذه القضية الآن، لنلا يعكر صفو هناننا.</p> <p>ومرت في الأثناء على أرض المقهى، قطة ذات شعر ناعم أسود، واتجهت نحوي، فأنحيت، ورحت أداعب شعرها بأناملها، وكان منظري ذلك أطرب كاترين كثيرا، فنظرت في عيني، وجهها يطفح بشرا وجمالا.</p> <p>ها قد حضرت القهوة.</p> <p>p. 310</p> <p>- هل ترى، أنني أقوم بدوري زوجة ناجحة، سوف أكون قادرة على التحدث في موضوع الفن مع أصدقائك.</p> <p>- صه، ها هو.</p> <p>ودخل اللفتنان الحفيف يحمل الجوازين بيده.</p> <p>- سأكتبه لك على بطاقة خاصة قدمها لي في الحال.</p> <p>- سيرافقكما الجندي إلى لوكارنو حاملا جوازيكما.. إنني آسف لهذه الإجراءات، ولكنها ظروف الحرب.</p> <p>- على كل حال ستمنحان تأشيرة الدخول وتصريحا بالإقامة.</p> <p>ثم ناول الجوازين الجندي، كان يقف في الغرفة المجاورة، بينما حملت أنا الحقيبتين من يدي.</p> <p>قلت لكاترين: بلاد رائعة، ثم التفت إلى اللفتنان.</p> <p>-أشكرك جزيلًا.</p> <p>- على الرحب والسعة. Omission of last part.</p>
<p>Back translation</p>	<p>P. 303</p> <p>Have a rest and <b>gulp down some wine</b>. We travelled a good distance away.</p> <p>- We should move the boat away from the waves.</p> <p>- Ok, I'll bring you <b>the whisky vial</b>.</p> <p>I started the hard work. She managed to open the bag, take out <b>the whisky flask</b>, and hand it to me. I <b>gulped down a long gulp</b>, and <b>the beverage</b> ran in my gut, and I felt the warmth consuming my body and then I felt energetic again.</p> <p>- Do you feel cold, Cat?</p> <p>- No, but I'm scared of becoming stiff because of sitting down and not moving.</p> <p>- Do you want <b>to eat</b> anything?</p> <p>- Not now, I'll <b>keep the food</b> until we are hungry.</p>

- Ok.

(Deletion of huge section of the ST)

pp. 304-305

-Ok, row moderately while I take a little rest.

She started rowing, and she felt uncomfortable because the oar was long, but she continued without uttering a word.

I opened the bag, and I ate two pieces of (Al-sandweesh – the sandwich) and then I gulped down a little of whisky:

- just let me know when you feel tired.

After a while, I said:

-Watch out for the edge of the oar. It can hit your stomach.

She said while rowing: How will that affect me. Life might become less complicated for me.

I drank a dose of whisky:

- How do you feel?

- Alright.

Let me know if you feel tired.

- Ok.

I drank a third dose, and then I stood up and took the oar from her hand.

- Why? I am rowing well.

- Go back. I had a rest.

(The last part of the ST dialogue was omitted from the TT)

pp. 305-306

- I think we have entered the Swiss area, Catherine.

If we are in, let's land and have a hearty breakfast. They have good-quality white bread, butter and fruit.

The daylight has spread out, and we could see village houses resting on the shore. its external design made it clear that we are in the Swiss borders. While we were contemplating the main village road, and the two rows of trees on its two sides, I saw a soldier coming out of a café, [...]

pp. 306-308

It was a beautiful town. Fishing boats spread widely in front of it along its small bay, and the nets were spread over stones.

- Shall we land to have breakfast?

- Ok.

I went closer to the bay ridge, holding one of the iron rings, tying the boat to it, and then I jumped on land, and I helped Catherine to land as well.

- Come on Cat, I undergo a tremendous emotion.

- What about the two bags.

- Leave them in the boat.

- How attractive this country is?

- Really! Isn't it wonderful?

- Let's first have our breakfast.

- Isn't it a wonderful country? I even feel the land under my feet.

- My feet are stiff... I cannot feel them, honey. Are you sure that we are in Switzerland? Away from that bloody country.

- Yes, I am sure. I was not sure about anything in my life as I am now.

- Look at the houses. how beautiful they are... And Isn't this a wonderful square?! Look. There is a space on its side where we can have breakfast inside.

- Look. Isn't it beautiful. There is no rain like here in Italy... refreshing rain... which can bring joy to oneself.

- Honey, are we in Switzerland? Did you double check.

We went into the small café, to the side of the square, and we sat at a clean wooden table, and signs of excitement and passion went on our face... A beautiful woman who was wearing a clean white "waistcoat/vest" (misspelled in Arabic) came closer and asked about what we wanted to order.

Catherine ordered: cream, coffee and dried fruit.

-Sorry, we don't have cream in wartime.

- Bread, then.

- I can make some tasty pies for you.

- Ok, I want fried eggs as well.

- How many eggs do you need, sir?

- Three.

- Take **four**, honey.

- **Four**.

The woman left. I kissed Catherine, holding her hand tight and then we kept looking at each other and at everything around.

-Honey... Honey... Isn't everything wonderful?

- Everything is luxury and great.

- It didn't bother me not to find **the cream**. Although I dreamt of it the whole night, I am not bothered.

- I think they will catch us soon.

- Don't worry, honey, **let's have breakfast** first... It's not important if they catch you later, and they cannot do anything against us. We are an American man and an English woman, in a situation that is impeccable.

- You have a passport, don't you?

- Yes. But forget about this matter now because it will disturb us.

In the meantime, a cat with soft black hair came into **the café** and moved towards me. I leaned and started combing its hair with my fingertips, and the I looked has pleased Catherine a lot, and she looked at my eyes, and her face was full of joy and beauty.

-The **coffee** has arrived.

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- Do you see that I'm doing my part as a successful wife. I will be able to talk about art with your friends.

- Shush, here he is.

The thin lieutenant came in holding the two passports in his hand.

-I will write it for you on a special card and hand it to me immediately.

- A soldier will go along with you to Lucarno carrying your passports... I am sorry for these procedures because of the war conditions.

- Anyway, you'll be given a visa for entry and a resident permit.

Then, he handed the two passports to the soldier who was standing in the next room while I carried the two bags with my hands.

I said to Catherine: A wonderful country, and then I turned to the lieutenant.

- Thank you very much.

- You're welcome.

	(The last part of the ST was omitted from the TT)
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<p>ST Paragraph containing GCSI(s)</p>	<p>Book 5 / Chapter 38 / pp. 258 – 264</p> <p>p. 257</p> <p>That fall the snow came very late. We lived in a brown wooden house in the pine trees on the side of the mountains and at night there was frost so that there was thin ice over the water in the two pitchers on the dresser in the morning. Mrs Guttingen came into the room early in the morning to shut the windows and started a fire in <b>the tall porcelain stove</b>. The pine wood crackled and sparked and then the fire roared in <b>the stove</b> and the second time Mrs Guttingen came into the room she brought big chunks of wood for the fire and <b>a pitcher of hot water</b>. When the room was warm she brought in <b>breakfast</b>.</p> <p>Sitting up in bed <b>eating breakfast</b> we could see the lake and the mountains across the lake on the French side. There was snow on the tops of the mountains and the lake was a gray steel-blue. [...]</p>
	<p>p. 258</p> <p>When the sun was bright we <b>ate lunch</b> on the porch but the rest of the time we ate upstairs in a small room with plain wooden walls and <b>a big stove</b> in the corner. We bought books and magazines in the town and a copy of 'Hoyle' and learned many two-handed card games. The small room with <b>the stove</b> was our living-room. There were two comfortable chairs and a table for books and magazines and we played cards on <b>the dining-table</b> when it was cleared away. Mr and Mrs Guttingen lived downstairs and we would hear them talking sometimes in the evening and they were very happy together too. He had been <b>a headwaiter</b> and she had worked as maid in the same hotel and they had saved their money to buy this place. They had a son who was studying to be <b>a headwaiter</b>. He was at a hotel in Zurich. Downstairs there was <b>a parlor</b> where they sold <b>wine</b> and <b>beer</b>, and sometimes in the evening we would hear carts stop outside on the road and men come up the steps to go in <b>the parlor to drink wine</b>. [...]</p>
	<p>p. 259</p> <p>We did not know any one in Montreux. We walked along beside the lake and saw the swans and the many gulls and terns that flew up when you came close and screamed while they looked down at the water. Out on the lake there were flocks of grebes, small and dark, and leaving trails in the water when they swam. In the town we walked along the main street and looked in the windows of the shops.</p> <p>There were many big hotels that were closed but most of the shops were open and the people were very glad to see us. There was a fine coiffeur's place where Catherine went to have her hair done. The woman who ran it was very cheerful and the only person we knew in Montreux. While Catherine was there I went up to <b>a beer place</b> and <b>drank dark Munich beer</b> and read the papers. I read the Corriere della Sera and the English and American</p>

papers from Paris. All the advertisements were blacked out, supposedly to prevent communication in that way with the enemy.

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The papers were bad reading. Everything was going very badly everywhere. I sat in the corner with a heavy mug of dark beer and an opened glazed-paper package of pretzels and ate the pretzels for the salty flavor and the good way they made the beer taste and read about disaster. I thought Catherine would come by but she did not come, so I hung the papers back on the rack, paid for my beer and went up the street to look for her. The day was cold and dark and wintry and the stone of the houses looked cold. Catherine was still in the hairdresser's

shop. The woman was waving her hair. I sat in the little booth and watched. It was exciting to watch and Catherine smiled and talked to me and my voice was a little thick from being excited. The tongs made a pleasant clicking sound and I could see Catherine in three mirrors and it was pleasant and warm in the booth. Then the woman put up Catherine's hair, and Catherine looked in the mirror and changed it a little, taking out and putting in pins; then stood up. I'm sorry to have taken such a long time?

'Monsieur was very interested. Were you not, monsieur?' the woman smiled.

'Yes,' I said.

We went out and up the street. It was cold and wintry and the wind was blowing. 'Oh, darling, I love you so,' I said.

'Don't we have a fine time?' Catherine said. Look. Let's go some place and have beer instead of tea. It's very good for young Catherine. It keeps her small.'

'Young Catherine,' I said. 'That loafer.'

'She's been very good,' Catherine said. 'She makes very little trouble. The doctor says beer will be good for me and keep her small.'

If you keep her small enough and she's a boy, maybe he will be a jockey.

'I suppose if we really have this child we ought to get married.'

Catherine said. We were in the beer place at the corner table. It was getting dark outside. It was still early but the day was dark and the dusk was coming early.

'Let's get married now,' I said.

'No,' Catherine said. 'It's too embarrassing now.'

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I show too plainly. I won't go before anyone and be married in this state.'

'I wish we'd gotten married.'

'I suppose it would have been better. But when could we, darling?'

'I don't know.'

'I know one thing. I'm not going to be married in this splendid matronly state.'

'you're not matronly.'

'Oh, yes, I am darling. The hairdresser asked me if this was our first. I lied and said no, we had two boys and two girls.'

'When will we be married?'

Any time after I'm thin again. We want to have a splendid wedding with every one thinking what a handsome young couple.

'And you're not worried?'

Darling, why should I be worried? The only time I ever felt badly was when I felt like a whore in Milan and that only lasted seven minutes and besides it was the room furnishings. Don't I make you a good wife?'

'You're a lovely wife.'

'Then don't be too technical, darling. I'll marry you as soon as I'm thin again.'

'All right.'

'Do you think I ought to drink another beer? The doctor said I was rather narrow in the hips and it's all for the best if we keep young Catherine small.' [...]

p. 262

'The Golden Gate! That's what I want to see. Where is the Golden Gate?'

'San Francisco.'

Then let's go there. I want to see San Francisco anyway.

'All right. We'll go there.'

'Now let's go up the mountain. Should we? Can we get the M.O.B.?''

'There's a train a little after five.'

'Let's get that.'

'All right. I'll drink one more beer first.' [...]

p. 263

Snow did not come until three days before Christmas. We woke one morning and it was snowing. We stayed in bed with the fire roaring in the stove and watched the snow fall. Mrs Guttingen took away the breakfast trays and put more wood in the stove. It was a big snow storm. She said it had started about midnight. I went to the window and looked out but could



	<p>not see across the road. It was blowing and snowing wildly. I went back to bed and we lay and talked.</p> <p>'I wish I could ski,' Catherine said. 'It's rotten not to be able to ski.'</p> <p>'We'll get a bobsled and come down the road. That's no worse for you than riding in a car.'</p> <p>'Won't it be rough?'</p> <p>'We can see.'</p> <p>'I hope it won't be too rough.'</p> <p>'After a while we'll take a walk in the snow.'</p> <p>'Before lunch,'</p> <p>Catherine said,</p> <p>'We'll have a good appetite.'</p> <p>I'm always hungry.</p> <p>'So am I.'</p> <p>We went out in the snow but it was drifted so that we could not walk far. I went ahead and made a trail down to the station but when we reached there we had gone far enough. The snow was blowing so we could hardly see and we went into <a href="#">the little inn</a> by the station and swept each other off with a broom and sat on a bench and <a href="#">had vermouths</a>.</p> <p>'It is a big storm,' <a href="#">the barmaid</a> said.</p> <p>'Yes.'</p> <p>'The snow is very late this year.'</p> <p>'Yes.'</p> <p>'Could I <a href="#">eat a chocolate bar</a>?' Catherine asked. 'Or is it too close to <a href="#">lunch</a>? I'm always hungry.'</p> <p>'Go on and <a href="#">eat one</a>,' I said.</p> <p>p. 264</p> <p>I'll take <a href="#">one with filberts</a>,' Catherine said.</p> <p>'They are very good,' the girl said. 'I like them the best.' 'I'll have another <a href="#">vermouth</a>,' I said.</p> <p>When we came out to start back up the road our track was filled in by the snow. There were only faint indentations where the holes had been. The snow blew in our faces so we could hardly see. We brushed off and went in <a href="#">to have lunch</a>. Mr Guttingen served <a href="#">the lunch</a>.</p>
Corresponding translation in TT1	p. 351

(Akawi, 2007)

في الخريف من ذلك العام تساقطت الثلوج متأخرة جدا، [...] كانت السيدة "ستنجن" تدخل علينا حجرتنا كل يوم في الصباح الباكر لتعلق النوافذ، ولتشعل النار في **الموقد الخزفي الطويل**. كانت قطع الخشب الصنوبرية تحدث صوتا عندما تحترق، وتنفث الشرر، ثم لا تلبث أن تزلزل في **الموقد**، وتعود السيدة "ستنجن" مرة أخرى تحمل كتلا خشبية كبيرة تزكي بها النار، **وجرة** ملأى بالماء الساخن، فإذا ما استكملت الحجرة دفتها، أحضرت لنا **طعام الإفطار**، **نتناول** ونحن جالسان في فراشنا نرقب البحيرة وما وراءها من جبال على الجانب الفرنسي والثلوج تكسو قممها، ونرى مياه البحيرة الزرقاء وكأنها الصلب المصقول. [...]

p. 352

كنا **نتناول غداءنا** في ساحة المنزل عندما تسطع الشمس، أما في سائر الأوقات، فكنا **نتناول وجباتنا** في الطابق العلوي في غرفة صغيرة بسيطة، جدرانها خشبية وفي أحد أركانها **موقد كبير**. اشترينا كتبنا ومجلات من المدينة، وتعلمنا كثيرا من فنون أوراق اللعب. كنا نقضي الكثرة الغالبة من أوقاتنا في تلك الحجرة الصغيرة ذات الموقد، وكانت تحوي مقعدين مريحين، ومنضدة للكتب والمجلات، ونلعب الورق على **مائدة الطعام** بعد أن تفرغ صاحبة الدار من تنظيفها. كان السيد "ستنجن" وزوجته يقطنان في الطابق الأسفل، وكنا نسمعهما أحيانا يتحدثان في المساء، وكانا غارقين في السعادة بدورهما. كان الرجل يعمل **رئيسا للخدم** في أحد الفنادق،

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وهي تعمل معه **خادمة** في الفندق ذاته، واقتصدا من عملهما مالا ابتاعا به هذا المكان، وكان لهما ابن يتعلم فن **رئاسة الخدم** في أحد فنادق زيورخ، وكان في الطابق الأسفل غرفة استقبال يبيعان فيها **الخمير والجعة**، وفي بعض الأمسيات كنا نسمع صوت العربات وهي تتوقف في الطريق أمام الدار، ويصعد راكبوها الدرج، ثم يدخلون الغرفة **ليحتسو الخمير**.

p. 354

لم نكن نعرف أحد في تلك المدينة، فسرنا على طول البحيرة ورأينا البجع، [...] ولما كانت كاترين مشغولة في تصفيف شعرها، فقد ذهبت إلى إحدى **حانات الجعة وشربيت جعة ميونخ السوداء**، وظللت أقرأ خليطا من الصحف الإيطالية والإنكليزية والأمريكية التي وردت من باريس، وكانت العناوين كلها مطموسة بالسواد ظنا منهم ألا يحدث اتصال بالعدو من هذا الطريق، ولم يكن فيها ما يبعث على الرضى، فالحال سيء في كل مكان غاية السوء. جلست في أحد أركان **الحانة** أرشفت **الجعة السوداء** من **قدح كبير**، **وأكل اللوز المملح المقشور الموضوع في غلاف من الورق الشفاف**، **وقد صنع بطريقة تجعل مذاق الجعة مستساغا مقبولا**. لبثت أقرأ ما في الصحف من ويلات ومأس ظنا مني أن كاترين ستمر بي، فلما طال غيابها، علقت الصحف على الرف، ودفعت ثمن **الشراب** ثم انصرفت لأراها. [...]

p. 355

"ألستا نقضي وقتنا هانئا؟ انظر، دعنا نذهب إلى مكان **نتناول** فيه **الجعة** بدلا من **الشاي** فإنها مفيدة جدا لابنتنا كاترين الصغيرة ولا تجعلها كبيرة الحجم".

"كاترين الصغيرة، إنها لشيطانة".

"لقد كانت طيبة جدا فلم تسبب لي كثيرا من الضيق. يقول الطبيب إن **الجعة** ستكون ذات فائدة لي **ولحجمها**".

"إذا حاولت أن تجعلي حجمها أصغر من المؤلف، أو كان الوليد ذكرا، فإنه سيصبح راكبا للجياذ "جوكي" في حلبات السباق".

"أظن أنه ينبغي علينا أن نتزوج فيما لو رزقنا بهذا الطفل".

كنا جالسين إلى **مائدة** في ركن من أركان **حانة الجعة**، وبدأت الدنيا تظلم في الخارج قبل ميعاد الظلام لأن النهار كان داكنا، ولأن الضباب بدأ يزحف مبكرا، [...]

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"ومتى سننزوج؟".

"في أي وقت بعد ألد وأصبح مشوقة القدر. ونريد أن نقيم عرسا فاخرا يبهر كل من يراه، ويجعل يقطن بجمال العروسين".  
"ألسنت مهمومة من هذا التأخير؟".

"وفيم الهم يا حبيبي؟ إن أسوأ لحظة مرت بي في حياتي هي تلك التي شعرت فيها بأنني كالمساقطات عندما كنا في ميلانو، ولكن هذا الإحساس لم يدم أكثر من سبع دقائق، وأكبر الظن أن أثاث الحجره هو الذي أثار في هذا الإحساس، ومع ذلك ألم أكن لك زوجة صالحة؟".

"إنك زوجة فاتنة".

"إذا لا تكن عمليا يا حبيبي، فأتزوج منك حالما تعود إلي رشاقتي".

"حسنا".

"أتظن أنه يجب أن أتناول قندا آخر من الجعة؟ قال الطبيب إنني ضيقة المدى فيما بين الفخذين، ولذا فإن الجنين ينبغي أن يكون صغير الحجم". [...]

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"لقد تذكرت. البوابة الذهبية. في أي بلد هي؟".

"في سان فرانسيسكو".

"فلنذهب إليها إذا. أريد أن أرى سان فرانسيسكو بأية وسيلة".

"حسنا سنذهب إليها".

"والآن دعنا نصعد الجبل، هل ستفعل؟ وهل نستطيع أن نستقل إحدى السيارات العامة؟".

"هناك قطار يتحرك بعد الخامسة بقليل".

"فانستقله".

"حسنا، سأتناول قندا آخر من الجعة أولا". [...]

لم تكن الثلوج قد تساقطت حتى قبل عيد الميلاد بثلاثة أيام.

p. 359

استيقظنا ذات صباح فوجدنا الثلوج تسقط، فبقينا في فراشنا والنار تئن في الموقد نرقب تساقط الثلوج. دخلت علينا السيدة "ستجن" وأخذت الأواني بعد أن تناولنا طعام الإفطار، ثم وضعت مزيدا من الخشب في الموقد [...]

"بعد قليل سنسير في نزهة على الجليد". ليكن ذلك قبل الغداء لكي تشند شهيتنا للطعام".

"إني دائما جوعان".

- "وأنا كذلك".

خرجنا وسرنا على الجليد وكان رخوا لينا فلم نستطع أن نستسل في المسير بعيدا. تقدمت كاثرين وهي تتبعني حتى بلغنا المحطة، ولكن عندما وصلنا إليها كنا قد قطعنا مرحلة طويلة. كانت العاصفة الثلجية تهب فتعذرت الرؤية علينا، ووجدنا أنفسنا مكرهين على أن نلجأ إلى مقهى بجوار المحطة، وبعد أن دخلنا، أزال كل منا الثلج عن ملابس صاحبه بفرشاة، ثم جلسنا إلى مائدة نشرب خمرا، فقالت امرأة الحانة:

"إنها عاصفة شديدة".

	<p>p. 360</p> <p>"نعم".</p> <p>"لقد تأخر سقوط الثلج كثيرا هذا العام".</p> <p>"نعم".</p> <p>وقالت كاترين:</p> <p>"هل أستطيع أن أتناول قطعة من الشوكولا أم أن موعد الغداء قد اقترب؟ إنني دائما جوعانة".</p> <p>"أذهبي وكلي قطعة واحدة".</p> <p>"سأخذ واحدة بالبندق".</p> <p>فقالتم امرأة الحانة:</p> <p>"إنها نوع فاخر، إنني أفضلها عن سواها".</p> <p>قلت:</p> <p>"سأحتسي كأسا أخرى من الشراب".</p> <p>خرجنا لنعود إلى دارنا، فوجدنا مواقع أقدامنا على الطريق وقد امتلأت بالثلوج فلم يبق منها سوى الأثار الهزيلة التي خلفتها مسامير نعالنا. كانت الثلوج تلطم وجهينا فلم نستطع أن نرى إلا بمشقة، ولما وصلنا دارنا، أزلنا ما علق بملابسنا من ثلوج، ثم ذهبنا لنتناول طعام الغداء، وقام السيد "ستنجن" على خدمتنا.</p>
<p>Back translation</p>	<p>P. 351</p> <p>In the autumn of that year it snowed too late, [...] Mrs. Stengen would enter our room every day early in the morning to close the windows, and to set fire to the tall ceramic stove. The coniferous pieces of wood made a sound when they burned, and sparks were spewed, and then they roared in the stove, and Mrs. "Stengen" returned again carrying large wooden blocks to back the fire, and a jar filled with hot water, and if the room completed its warmth, she brought us breakfast food, we eat it while sitting in our bed watching the lake and beyond the mountains on the French side, the snow covered its peak, and the blue waters of the lake look like polished steel. [...]</p> <p>P. 352</p> <p>We ate our lunch in the yard when the sun was shining, but at other times, we ate our meals upstairs in a small, simple room, with wooden walls and a large stove in one corner. We bought books and magazines from the city, and we learned a lot from the art of playing cards. We spent most of our time in that small room with the stove, which had two comfortable chairs, a table for books and magazines, and playing cards at the dining table after the owner had finished cleaning it.</p> <p>Mr. Stengen and his wife lived downstairs, sometimes hearing them talking in the evening, and they were also overwhelmed with happiness. The man worked as a head servant in a hotel,</p>

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and she worked with him as a maid in the same hotel, and they saved money from their work with which they bought this place, and they had a son who was learning the art of heading servants in a hotel in Zurich, and there was a reception room in the basement where they sold wine and beer, and in some evenings we heard the sound of carts stopping on the road in front of the house, and their passengers climbed the stairs, and then entered the room to sip wine.

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We didn't know anyone in that city, we walked along the lake and saw the swans, [...] As Catherine was busy styling her hair, I went to a beer bar and drank the black Munich beer, and I kept reading a mixture of Italian, English, and American newspapers from Paris, and the headlines were all black, thinking that there would be no contact with the enemy from this road, and there was nothing satisfactory in them, for everywhere it was very bad.

I sat in a corner of the bar sipping black beer from a large cup, and I eat unshelled salted almonds placed in a package of transparent paper and which are made in such a way that the beer tastes palatable and acceptable. I read the woes and tragedies in the newspapers, thinking that Catherine would pass by me, and when she was away for a long time, I hung the newspapers on the shelf, paid for the drink, and then left to see her. [...]

P. 355

"Aren't we having a good time? Look, let's go somewhere where we have beer instead of tea, it's very good for our little daughter Catherine and doesn't make her big."

"Little Catherine, she's a devil."

"She was so kind and didn't cause me much distress. The doctor says the beer will be of benefit to me and to her size."

"If you try to make her smaller than usual, or if the newborn is a male, he will become a jockey rider on the racetrack."

"I think we should get married if we have this child."

We were sitting at a table in a corner of the beer bar, and it started to get dark outside before dark because the day was dark, and because the fog started to creep early, [...]

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"And when are we going to get married?"

"Anytime after I give birth and I have a slender body. And we want to have a luxurious wedding that fascinates everyone who sees it, and makes the bride mesmerized by the beauty of the two brides.

"Aren't you worried about this delay?"

"And why I need to be worried, my love? The worst moment of my life was when I felt like a cat when we were in Milan, but this feeling lasted no more than seven minutes, and it was probably the room furniture that triggered this feeling, and yet wasn't I a good wife for you?"

"You're a charming wife."

"So don't be practical, darling, I will marry you as soon as you get back to my fitness."

"Okay."

"Do you think I should have another cup of beer? The doctor said that I had a narrow range between the thighs, so the fetus should be small. [...]"

P. 358

"I remembered. Golden Gate. What country is it in?"

"In San Francisco".

"So let's go to it. I want to see San Francisco by any means."

"Well we'll go for it."

"Now let's go up the mountain, will you? Can we take a public car?"

"There's a train moving a little after five."

"Let's take it."

"Well, I'll have another beer first." [...]"

It had not snowed until three days before Christmas.

P. 359

We woke up one morning and found snow falling, so we stayed in bed with the fire groaning in the stove watching the snow fall. Mrs. Stengen walked in and took the utensils after we had breakfast food, then she put more wood in the stove [...]"

"Soon we'll be walking for a walk on the ice." Let it be before lunch so that our appetite for food intensifies."

"I'm always hungry." [...]"

The snowstorm was blowing and we could not see, and we found ourselves forced to take refuge in a café next to the station, and after we entered, each of us removed the snow from its owner's clothes with a brush, and then we sat down at a table drinking wine, and the bar woman said:

"It's a severe storm."

	<p>P. 360</p> <p>“Yes.”</p> <p>“The snowfall is too late this year.”</p> <p>“Yes.”</p> <p>Catherine said:</p> <p>“Can I have a <b>piece of chocolate</b> or is <b>lunch time</b> close? I'm always hungry.”</p> <p>“Go and <b>eat one piece.</b>”</p> <p>“I'll take <b>one with hazelnuts.</b>”</p> <p>The bar woman said:</p> <p>“<b>It's a luxury type, I prefer it over others.</b>”</p> <p>I said:</p> <p>“<b>I'll have another glass of drink.</b>”</p> <p>We went out to go home and found our footsteps on the road filled with snow, leaving only the meager marks left by the nails of our soles. The snow was hitting our faces and we could only see with difficulty, and when we arrived home, we removed the snow that had stuck in our clothes, then we went <b>to have lunch food</b>, and Mr. Stengen served us.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 315</p> <p>سقط الثلج متأخرا ذاك الخريف، وكنا نعيش في بيت خشبي صغير، تكتنفه أشجار الصنوبر، على سفح الجبل الذي تقع عليه بلدة مونتكس. وكانت صاحبة البيت، السيدة كوتنكن، تدخل غرفتنا كل صباح، لتغلق النوافذ، ونشعل النار في <b>المدفأة الكبيرة</b>، وفيما نحن نستمتع إلى هدير النار تلتهم أغصان الصنوبر الجافة، وحرارة الهواء، من حولنا ترتفع شيئا فشيئا، كانت السيدة كوتنكن تعد <b>وجبة فطورنا</b> وتجلبها إلينا <b>لنتناولها</b> ونحن جالسان في سريرنا، نتأمل عبر زجاج النافذة الكبيرة، سطح البحيرة الأزرق المتلاشي، وسفوح الجبال الشاهقة المقابلة.</p> <p>أمسيات هادئة جميلة، تنبض بالحياة والعافية وأيام حلوة رائعة، قضيناها على شاطئ البحيرة في سويسرا، <b>نأكل</b> وننام ونمشي بين طرقات الجبل، ونجلس على الشرفة نسرح أبصارنا فيما حولنا من جمال، وكم من مرة حملتنا قدمانا دون قصد منا، إلى مونتكس، وإلى غيرها من القرى الصغيرة الكثيرة المنتشرة هنا وهناك، على سفح الجبل أو في بطن الوادي. (Omission of p. 258)</p> <p>ولم نكن نعرف أحدا في تلك الأنحاء، فكنا نقطع الوقت بالتجوال على الشاطئين، نمتع النظر بروعة الحمائم السابحة والأشجار السابقة، والمباني الأنيقة الفخمة، والناس من حولنا يحيوننا باسمين مسرورين.</p> <p>وذاذ يوم أرادت كاترين – وكنا في مونتكس – أن تزين شعرها، فرافقتها إلى صالون التجميل، وقصدت <b>مقهى صغرا</b> في نهاية الشارع المحاذي للبحيرة، أريد أن أروي عطشي من <b>خمور مونيخ الذائنة الصيت</b>.</p> <p>p. 316</p> <p>وهناك فوق إحدى <b>المناضد</b>، لمحت كومة من الجرائد والمجلات مكدسة بعضها فوق بعض، فتناولتها جميعا، ورحت أقلب صفحاتها، كانت نفسي قد تاققت إلى أخبار الحرب، في هذا المكان البعيد البعيد، الذي شهد أهله المأساة، ولكن دون أن يدفخوا ثمنها الباهظ من الدماء.</p>

جلست أقرأ الصحف، مسندا ظهري إلى الجدار، أملا مرور كاترين من أمام المقهى. [...]

- يا عزيزي، إنني أحبك كثيرا.. ألسنا نعلم بوقت جميل دعنا ندخل أحد المقاهي ونحتسي جعة بدلا من الشاي، فهي مفيدة جدا لكاترين الصغيرة.

- كاترين الصغيرة.. يا لها من شيطانة.

- لا.. إنها طيبة جدا. لم تضايقتني كثيرا. قال الطبيب إن الجعة تفيدها وتمنع تضخم جسدها، الأمر الذي يسهل عملية الولادة.

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- إذا حالت دون نمو جسدها وكان المولود صبيبا، فسيولد ويشب قزما.

- لكن لا بد لنا من الزواج إذا ما رزقنا طفلا. (omission of GCSIs & last part)

- لننزوج الآن.

- الآن ليس عندنا متسع من الوقت.

- متى سننزوج إذا؟

- بعد أن ألد، حيث نقيم حفلة عرس رائعة، تجعل كل من يحضرها يفتن بالعروسين ويغبطهما حظهما.

- لا بأس، على ألا تكوني متألمة نفسيا.

- ولماذا؟ اسمع يا عزيزي.. مرة واحدة أحسست في أثنائها بالألم يحز في نفسي، كان ذلك في ميلان.. ليلة وداعك في فندق المحطة. إذ تصورت نفسي كالعاهرة، ولكن ذلك التصور لم يدم أكثر من سبع دقائق.. لم أحس بعدها بشيء غير طبيعي والآن.. ألا أقوم بواجبي كزوجة ناجحة؟

- بلى، إنك زوجة فائنة.

- إذا لماذا تتمسك بالأمور الشكلية يا عزيزي، سأزوجك حالما ألد.

- كما تريد.

- هل تعتقد أنه من المفيد أن أشرب قارورة جعة أخرى؟ لأن الطبيب أخبرني أن الوركين متقاربين جدا من الأعلى، ومن الأفضل العمل على عدم إنهاء جسم الطفل، [...]

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- البوابة الذهبية؟.. نعم.

- هذا.. ما أرغب في رؤيته.. أين تقع البوابة الذهبية؟

- في سان فرانسيسكو.

- لنذهب إليها إذا. فأنا أريد زيارة سان فرانسيسكو على كل حال.

- حسنا سنذهب.

(omission of last part)

p. 319

قبيل عيد الميلاد بأيام ثلاثة، سقط الثلج في ضواحي مونتسكس للمرة الأولى، فخرجنا أنا وكاترين، في جولة على الأقدام، نتمتع برؤية البساط الأبيض الناصع، قد كسا كل شيء حتى أغصان الشجر، على أننا لم نتمكن من إطالة جولتنا، إذ كانت أذيتنا تغرز



	<p>في طبقة الثلج العليا، كما أن وريحا قارسة البرودة، عصفت في وجهينا، فعدنا أدرجنا إلى الغرفة، وجلسنا في الفراش، نستمتع إلى هدير النار، تزار في <b>الموقد الكبير</b>: (omission of huge part)</p>
<p>Back translation</p>	<p>P. 315</p> <p>The snow fell late that autumn, and we were living in a small wooden house surrounded by pine trees on the slope of the mountain where the town of Montreux is located. The landlady, Mrs. Cottencon, would enter our room every morning to close the windows and light the fire in the large fireplace. As we listened to the roar of the fire consuming the dry pine branches and the heat of the air around us rising gradually, Mrs. Cottencon would prepare <b>our breakfast meal</b> and bring it to us <b>to have it while sitting in our bed</b>, contemplating through the large window glass the sparkling blue surface of the lake and the towering slopes of the opposite mountains.</p> <p>Quiet beautiful evenings, pulsating with life and well-being, and wonderful, sweet days we spent on the shores of Lake Switzerland, <b>eating, sleeping, walking among mountain paths</b>, and sitting on the balcony gazing at the beauty around us. And how many times our feet carried us unintentionally to Montreux and to other small villages scattered here and there on the mountain slope or in the valley.</p> <p>(Page 258 on the ST was omitted from the TT)</p> <p>And we didn't know anyone in those parts, so we spent time wandering on both shores, enjoying the sight of swimming pigeons, previous trees, elegant luxurious buildings, and people around us greeting us with happy smiles.</p> <p>And one day Catherine - and we were in Montreux - wanted to decorate her hair, so I accompanied her to the beauty salon and headed for <b>a small cafe at the end of the street adjacent to the lake</b>. I wanted <b>to quench my thirst</b> with <b>the Munich wines of renowned reputation</b>.</p> <p>P. 316</p> <p>And there, <b>above one of the tables</b>, I caught a glimpse of a pile of newspapers and magazines stacked on top of each other, so I took them all and started flipping through their pages. My soul had longed for news of the war in this faraway place, whose people had witnessed the tragedy but did not pay its high price in blood.</p> <p>I sat reading the newspapers, leaning my back against the wall, hoping Catherine would pass by <b>the cafe</b>. [...]</p> <p>- My dear, I love you very much. Aren't we having a good time? Let's go into <b>one of the cafes</b> and <b>sip a beer instead of tea</b>. <b>It's very useful for little Catherine</b>.</p> <p>- Little Catherine... what a devil she is.</p>

- No... she's very kind. She didn't bother me much. The doctor said that **the beer benefits her** and **prevents her body from enlarging**, and that **will ease the birth process**.

P. 317

- If it prevents her body from growing and the baby is a boy, he will be born and grow up a dwarf.

- But we must get married if we have a child.

- Let's get married now.

(A big part of the ST with GCSIs was omitted from the TT)

- Now we don't have enough time.

- When will we get married then?

- After I give birth, where we will have a wonderful wedding party that will make everyone who attends it fascinated by the bride and groom and envy their luck.

- It's okay, as long as you're not emotionally hurt.

- Why? Listen, my dear... Once I felt pain in my soul. It was in Milan... the night of your farewell at the station hotel. I imagined myself as a prostitute, but that imagination lasted no more than seven minutes... I didn't feel anything unnatural afterwards and now... don't I do my duty as a successful wife?

- Yes, you are a charming wife.

- So why do you stick to formalities, my dear? I will marry you as soon as I give birth.

- As you wish.

- Do you think it would be useful for me **to drink another flask of beer**? Because the doctor told me that the hips are very close together from the top and it is better to work on not finishing the baby's body. [...]

P. 318

- The Golden Gate? Yes.

	<p>- This is what I want to see. Where is the Golden Gate located?</p> <p>- In San Francisco.</p> <p>- Let's go there then. I want to visit San Francisco anyway.</p> <p>- Okay, we'll go.</p> <p>(A big part of the ST was omitted from the TT)</p> <p>P. 319</p> <p>Three days before Christmas, snow fell for the first time in the suburbs of Montreux. Catherine and I went for a walk to enjoy the sight of the bright white carpet that covered everything, even the branches of the trees. However, we couldn't prolong our walk as our shoes sank into the upper layer of snow and a bitterly cold wind blew in our faces. So we returned to our room and sat in bed listening to the roar of the fire in the large stove.</p> <p>(A big part of the ST was omitted from the TT)</p>
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<p>ST Paragraph containing GCSI(s)</p>	<p>Book 5 / Chapter 39 / p. 268</p> <p>There was an inn in the trees at the Bains de l'Alliaz where the woodcutters stopped to drink, and we sat inside warmed by the stove and drank hot red wine with spices and lemon in it. They called it glühwein and it was a good thing to warm you and to celebrate with. The inn was dark and smoky inside and afterward when you went out the cold air came sharply into your lungs and numbed the edge of your nose as you inhaled. We looked back at the inn with light coming from the windows and the woodcutters' horses stamping and jerking their heads outside to keep warm. There was frost on the hairs of their muzzles and their breathing made plumes of frost in the air. Going up the road toward home the road was smooth and slippery for a while and the ice orange from the horses until the wood-hauling track turned off. Then the road was clean-packed snow and led through the woods, and twice coming home in the evening, we saw foxes.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 366</p> <p>مررنا في إحدى نزهاتنا بمقهى يلتف بالأشجار عند "باينزدالييه"، يرتاده الحطابون ليحتسو فيه الشراب، فجلسنا بداخله نطلب الدفء بجوار الموقد، وشربنا نبيذا أحمر اللون ساخنا، عليه توابل وليمون، يطلقون عليه اسم "جليهوين"، يبعث الدفء في الأجساد ما يجعلك تضعه موضع التقدير... كان المقهى في الداخل داكنا ينعدق الدخان في أرجائه، فإذا ما خرجت منه، أحسست بالهواء البارد ينفذ إلى رئتيك بشدة، ويخدر طرف أنفك إذا ما استنشقتة. نظرنا خلفنا إلى المقهى</p>

	<p>والنور ينبعث من نوافذه، وجياد الحطابين تضرب الأرض بأقدامها، وتحرك رؤوسها كي تحتفظ بدفئها، والضباب يكسو عرف أعناقها، وتتطلق أنفاسنا فتبعث رياشا من الضباب في الهواء.</p> <p>صعدنا الطريق إلى دارنا وكان أملس منزلقا في مرحلة قصيرة من مراحلها، وقد انتشر عليه روث الجياد، فإذا ما بلغ المنعطف اخترق الغابة خلوا من الثلوج المترامية، وفي عودتنا إلى المنزل في المساء رأينا الثعالب مرتين.</p>
Back translation	<p>P. 366</p> <p>On one of our tours, we passed a café wrapped with trees at “Bainsdallieh”, which the woodcutters go to sip a drink in it, so we sat inside asking for warmth next to the stove, and we drank hot red wine, topped with spices and lemon, they call it “Glihueen”, it warms the bodies and makes you put it in appreciation. The café inside was dark, and smoke was all over, and if you stepped out, you could feel the cold air penetrating into your lungs hard and the tip of your nose numb if you inhaled it. We looked behind at the café with light emanating from its windows and the woodcutters’ horses beating the ground with their feet, moving their heads to keep warm, and the fog covers the tops of their necks, and our breaths are released, sending gusts of fog into the air. We climbed the road to our house and it was smooth and slippery in a short stage of its stages, and horse manure had spread on it. When it reached the bend, it penetrated the forest devoid of accumulated snow. On our return home in the evening, we saw foxes twice.”</p>
Corresponding translation in TT2 (Asmar, 2016)	<p>p. 323</p> <p>وذات يوم قادتنا خطانا إلى غابة كثيفة من الصنوبر، في أولها مقهى ريفي صغير بلجاً إليه الصيادون بعد نهارهم الشاق، يروحون عن أنفسهم، على أني وكاترين، لا نستطيع احتمال ضجيج المقهى، ولا تحمل رائحة الدخان القوية، التي ينفثها الصيادون، فقمنا لتونا قاصدين العودة، وفي الطريق،</p>
Back translation	<p>P. 323</p> <p>One day our footsteps led us to a dense forest of pine. At the front, there is a small rural café where fishermen resort after their hard day to unwind. However, I and Catherine could not bear the noise of the café, or bear the strong smell of smoke, which the fishermen breathed out, so we just got up with the intention of returning, and on the way,</p> <p>(Several GCSIs were omitted from the TT)</p>

Book 5 / Chapter 40 / pp. 271 – 275

p. 271

We had a fine life. We lived through the months of January and February and the winter was very fine and we were very happy. There had been short thaws when the wind blew warm and the snow softened and the air felt like spring, but always the clear hard cold had come again and the winter had returned. In March came the first break in the winter. In the night it started raining. It rained on all morning and turned the snow to slush and made the mountain-side dismal. There were clouds over the lake and over the valley. It was raining high up the mountains. Catherine wore heavy overshoes and I wore Mr Guttingen's rubber-boots and we walked to the station under an umbrella, through the slush and the running water that was washing the ice of the roads bare, to stop at the pub before lunch for a vermouth. Outside we could hear the rain. [...]

p. 273

Catherine turned on all the lights and commenced unpacking. I ordered a whiskey and soda and lay on the bed and read the papers I had bought at the station. It was March, 1918, and the German offensive had started in France. I drank the whiskey and soda and read while Catherine unpacked and moved around the room. 'You know what I have to get, darling,' she said. 'What?'

'Baby clothes. There aren't many people reach my time without baby things.'

'You can buy them.'

I know. That's what I'll do to-morrow. I'll find out what is necessary.

'You ought to know. You were a nurse.'

'But so few of the soldiers had babies in the hospitals.'

'I did.'

She hit me with the pillow and spilled the whiskey and soda.

'I'll order you another,' she said. I'm sorry I spilled it.'

'There wasn't much left. Come on over to the bed.'

'No. I have to try and make this room look like something.'

'Like what.'

'Like our home.'

'Hang out the Allied flags.'

'Oh shut up.'

'Say it again.'

'Shut up.'

'You say it so cautiously, I said. 'As though you didn't want to offend any one.'

ST Paragraph  
containing  
GCSI(s)

'I don't.'

'Then come over to the bed.'

'All right.' She came and sat on the bed. 'I know I'm no fun for you, darling. I'm like a big four-barrel.'

'No you're not. You're beautiful and you're sweet.'

'I'm just something very ungainly that you've married.'

'No you're not. You're more beautiful all the time.'

p. 274

'But I will be thin again, darling. You're thin now.'

'You've been drinking.'

'Just **whiskey** and **soda**.'

There's another one coming, she said. 'And then should we order **dinner** up here?'

'That will be good.'

'Then we won't go out, will we? We'll just stay in to-night.'

'And play,' I said.

'I'll drink some **wine**,' Catherine said. It won't hurt me.

'Maybe we can get some of our **old white capri**.'

'I know we can,' I said. 'They'll have **Italian wines** at a hotel this size.'

The waiter knocked at the door. He brought **the whiskey in a glass with ice** and beside **the glass** on **a tray** a **small bottle of soda**.

'Thank you,' I said. 'Put it down there. Will you please have **dinner** for two brought up here and **two bottles of dry white capri in ice**.'

'Do you wish **to commence** your **dinner with soup**?'

'Do you want **soup**, Cat?'

'Please.'

'Bring **soup** for one.'

'Thank you, sir.' He went out and shut the door. I went back to the papers and the war in the papers and **poured the soda slowly over the ice into the whiskey**. I would have to tell them **not to put ice in the whiskey**. Let them **bring the ice separately**. That way you could tell how much **whiskey** there was and it would not suddenly be **too thin from the soda**. I would get **a bottle of whiskey** and have them bring ice and **soda**. That was the sensible way. **Good whiskey was very pleasant. It was one of the pleasant parts of life.**

'What are you thinking, darling?'

	<p>'About <a href="#">whiskey</a>.'</p> <p>'What about <a href="#">whiskey</a>?'</p> <p>'About how nice it is.'</p> <p>Catherine made a face.</p> <p>'All right,' she said.</p> <p>p. 275</p> <p>Catherine bought the things she needed for the baby, up in the town. I went to a gymnasium in the arcade to box for exercise. I usually went up there in the morning while Catherine stayed late in bed. On the days of false spring it was very nice, after boxing and taking a shower, to walk along the streets smelling the spring in the air and stop at <a href="#">a café</a> to sit and watch the people and read the paper and <a href="#">drink a vermouth</a>; then go down to the hotel and have <a href="#">lunch</a> with Catherine. The professor at the boxing gymnasium wore mustaches and was very precise and jerky and went all to pieces if you started after him. But it was pleasant in the gym. There was good air and light and I worked quite hard, skipping rope, shadow-boxing, doing abdominal exercises lying on the floor in a patch of sunlight that came through the open window, and occasionally scaring the professor when we boxed. I could not shadow-box in front of the narrow long mirror at first because it looked so strange to see a man with a beard boxing. But finally I just thought it was funny. I wanted to take off the beard as soon as I started boxing but Catherine did not want me to.</p> <p>Sometimes Catherine and I went for rides out in the country in a carriage. It was nice to ride when the days were pleasant and we found two good places where we could ride out <a href="#">to eat</a>. Catherine could not walk very far now and I loved to ride out along the country roads with her. When there was a good day we had a splendid time and we never had a bad time. We knew the baby was very close now and it gave us both a feeling as though something were hurrying us and we could not lose any time together.</p> <p>End of the chapter</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 370</p> <p>ذقنا حياة هنيئة وقضينا شهري كانون الثاني/ يناير وشباط/ فبراير في شتاء جميل، وإذا ما هبت الريح الساخنة، ذابت الثلوج لفترة قصيرة ولان الجليد، فتحس وكأنك تعيش في جو الربيع، ولكن غالبا ما كانت الرياح الباردة القارسة الصافية تهب من جديد، فتلمس عودة الشتاء. بدأت طلّاع الشتاء في شهر مارس، وشرعت الأمطار تهطل في المساء واستمرت الصباح كله فأحالت الثلوج أوحالها، وجعلت سفح الجبل مظلما كنيبا، والغمام يظلّل البحيرة والوادي معا، والمطر يسقط فوق الجبل العالي.</p> <p>كانت كاثارين ترتدي حذاء ثقيلًا، وأما أنا فقد انتعلت حذاء السيد ستجن المطاط، وسرنا على أقدامنا إلى المحطة تحت المظلة نخوض في الأوحال والماء الجاري الذي كان يزيل الثلوج من الطريق فيجعلها عارية عنها، لنعرج على مقهى صغير نتناول فيه بعض الشراب قبل الغداء، واستطعنا أن نستمع إلى صوت المطر في الخارج.</p> <p>[...]</p> <p>p. 372</p>

أنارت كاثرتين أضواء الغرفة كلها، وبدأت تخرج متاعنا من الحقائق، وأما أنا فقد طلبت كأساً من الشراب، واستأقيت على الفراش  
أطالع الصحف التي اشتريها من المحطة. كنا في شهر آذار/ مارس سنة 1918 حين شن الألمان هجومهم الكبير على فرنسا،  
فظللت أقرأ وأشرب، وكاثرتين منصرفاً إلى متاعنا تدور في أرجاء الحجرة، ثم قالت:

"أتعرف ما الذي ينبغي علي شراؤه؟".

"ماذا؟".

"ملابس الطفل، فليس هناك امرأة لا تعد حاجات ولبيها وقد قاربت على الوضع مثلي".

"تستطيعين شراءها".

"إني أعرف. وهذا ما سأفعله غدا. سأعد قائمة بما ينبغي شراؤه".

p. 373

"لا بد وأنك تعرفين ذلك جيداً، فقد مننت ممرضة".

"ولكن القليل من الجنود أولئك الذين يلدون بالمستشفيات".

"لقد ولدت". فقدفتني بالوسادة وانسكب الشراب.

"معذرة، سأبعث في طلب كأس أخرى".

- "لم يكن بها إلا القليل. تعالي إلى الفراش".

- "كلا، أريد أن أعد هذه الحجرة لكي تبدو بهيجة لك.."

- "كأي شيء؟"

- "كبيتنا".

- "ارفعي أعلام الحلفاء".

- "أوه أسكت".

- "ردديها ثانية".

- "اسكت".

- "لقد قلتها بحذر كما لو كنت لا تريد أن تغضبي أحداً".

- "إنني لا أغضب أحداً".

- "تعالي إلى الفراش".

- "حسناً" ثم جاءت وجلست بجانبتي على الفراش وقالت:

- "أعرف أنني أصبحت لا أصلح متاعاً لك، فإني أشبه ببرميل الدقيق الكبير".

- "كلا، إنك جميلة فانتة، وتزدادين جمالاً وسحراً كل يوم".

"ستعود إلي نحافتي بعد أن ألد يا حبيبي".

"أنت الآن هيفاء".

"لعلك ثمل".



"إن هذا النوع من الخمر لا يسكر".

"ها هي كأس أخرى في طريقها إليك. هل سنتناول عشاءنا هنا في الحجرة؟".

p. 374

"أفضل ذلك".

"لن نبرح الفندق إذا. هل سنخرج؟ سنبقى هنا هذا المساء".

"ونعيب".

"سأتناول شيئاً من شراب لا يلحق بي أذى، إنه نبيذ معتق أبيض".

وهنا طرق الخادم الباب وأحضر الشراب وفيه الثلج، فقالت له:

"شكراً، ضع ما معك هنا، وأرجوك أن تحضر عشاء لشخصين وزجاجة من نبيذ جاف أبيض موضوعتين في إناء به ثلج". فقال

الخادم:

"أتريدان أن تبدأ عشاءكما بالحساء؟". فسألت كاترين:

"أترغبين في الحساء يا كاث؟".

"أرجوك". فقالت للخادم:

"أحضر حساء لشخص واحد". فقال الخادم:

"أمرك يا سيدي".

خرج وأغلق الباب، فعدت إلى الصحف وما فيها من أنباء الحرب. كان ينبغي علي أن أطلب منهم ألا يضعوا الثلج في الشراب، بل أن يحضروه في وعاء منفصل لكي أتبين مقدار ما في الكأس من شراب. منذ الآن سأحضر زجاجة الشراب وأطلب منهم الثلج، فهذا هو الأسلوب المعقول. إن الشراب الفاخر يبعث النشوة في النفس، وهو أحد الأشياء البهيجة في الحياة. قالت كاترين:

"فيم تفكر يا حبيبي؟".

"في الخمر الشهية".

"ما أمرها؟".

"أفكر في حلو مذاقها".

فأساحت بوجهها ثم قالت:

"هذا حسن".

أمضينا في هذا الفندق ثلاثة أسابيع، وكانت حجرة الطعام في العادة خالية، ونادراً ما كنا نتناول طعامنا في حجرتنا، بل كنا نستقل مركبة تجري على قضبان إلى "أوشي"، ثم نسير على أقدامنا بجانب البحيرة.

p. 375

أصبح الجو دافئاً دفع الربيع، فوددنا لو عدنا إلى الجبال، ولكن طقس هذا الربيع الكاذب لم يدم إلا أياماً قليلة، عادت بعدها موجة من زهمير الشتاء القارس.

ذهبت كاترين لشراء ما تحتاج إليه للطفل، وذهبت إلى إحدى حلبات الرياضة لأمارس الملاكمة، وقد اعتدت أن أرتادها كل يوم في الصباح تاركا كاترين مستلقية في فراشها. في تلك الأيام من الربيع الزائف، كان يحلو لي، بعد أن أعتسل عقب المران، أن أسير في الطرقات أستنشق جو ذلك الربيع، ثم ألج إلى أحد المقاهي أجلس فيه، أرقب المارة، وأقرأ الصحف، وأشرب الخمر، فإذا ما

انتهيت من هذا كله، عدت إلى الفندق **لأتناول الغداء** مع كاثرين. كان مدرب الملاكمة في ذلك النادي ذا شارب، يتقن فنونها غاية الإتقان، يضرب بقوة، ويحطم جسدك إن أنت نازلته، إلا أنه كان يلذ لي أن أبقى في ساحة الرياضة لأن جوها صحو جميل وضوءها كاف، أزاول الرياضة فيها بعنف، فمارست لعبة القفز بالحيل، وملاكمة الظل، وتمارين أخرى ذات فائدة للبطن أقوم بها وأنا مستلق على الأرض، تحت ضوء الشمس الذي ينبعث عبر النافذة. وأحيانا كانت الرهبة تأخذنا من المدرب حين نتلاكم. لم أستطع في أول الأمر أن الأكم ظلي في المرأة الطويلة الضيقة، لأنه كان غريبا علي أن أرى ملاكما ملتحيا، ولكنني استبنت أخيرا أنه منظر يبعث على الضحك، وكنت أريد أن أزيل لحيتي عندما بدأت أمارس الملاكمة، ولكن كاثرين ما كانت لترضى.

كان يلذ لنا في بعض الأحيان أن نستقل عربة ومنتزه وسط الحقول، وقد اهدتينا إلى **مكانين في الخلاء نستطيع أن نذهب إليهما لتناول طعامنا**. لم يكن في استطاعة كاثرين أن تسيير على قدميها طويلا، وكنت أحب أن أسنقل عربة معها في أرجاء الريف، فإذا ما كان اليوم صحوا، أمضيته في سعادة لا شقاء فيها. كنا نعرف أن الجنين على وشك أن يرى نور الحياة ما جعلنا نشعر بأن شيئا ما يحدثنا على الإسراع فلا نسرف في ضياع الوقت معا.

End of the Chapter

Back translation

P. 370

We tasted a happy life and spent January and February in a beautiful winter. When the hot wind blew, the snow melted for a short time and the ice melted, making you feel like you were living in spring weather. But often the cold, clear winds would blow again and you could feel the return of winter. The beginnings of winter began in March, and the rain began to fall in the evening and continued all morning, turning the snow into mud and making the mountain slope dark and gloomy. The clouds covered the lake and valley together, and the rain fell on the high mountain.

Catherine wore heavy shoes, while I put on Mr. Stangen's rubber shoes. We walked to the station under an umbrella, wading through mud and running water that was removing snow from the road and leaving it bare. We went to **a small cafe to have a drink before lunch** and were able to listen to the sound of rain outside. [...]

P. 372

Catherine turned on all the lights in the room and began to take our belongings out of the bags. I ordered **a glass of drink** and lay down on the bed to read the newspapers I had bought from the station. We were in March 1918 when the Germans launched their great attack on France. I kept **reading and drinking** while Catherine was busy with our belongings, walking around the room. Then she said: "Do you know what I need to buy?" "What?" "Baby clothes. There isn't a woman who doesn't prepare her newborn's needs when she's about to give birth like me." "You can buy them." "I know. And that's what I'll do tomorrow. I'll make a list of what needs to be bought."

P. 373

"You must know that well, you were a nurse." "But few soldiers are born in hospitals." "I gave birth." She threw a pillow at me and **the drink spilled**. "Sorry, I'll order **another glass**."

- "There was **only a little left**. Come to bed."

- “No, I want to prepare this room to look cheerful like...”
- “Like what?”
- “Like our home.”
- “Raise the flags of the Allies.”
- “Oh, be quiet.”
- “Say it again.”
- “Be quiet.”
- “You said it cautiously as if you didn’t want to anger anyone.”
- “I don’t anger anyone.”
- “Come to bed.”
- “Okay.” Then she came and sat next to me on the bed and said:
- “I know I’ve become useless to you. I look like a big flour barrel.”
- “No, you’re beautiful and charming and you get more beautiful and charming every day.”  
 “I’ll be thin again after I give birth, my love.” “You’re now slender.” “Maybe you’re drunk.”  
 “This kind of wine doesn’t get you drunk.” “Here’s another glass on its way to you. Are we  
 going to have dinner in the room?”

P. 374

“I prefer that.” “Then we won’t leave the hotel. Are we going out? We’ll stay here this evening.” “And mess around.” “I’ll have something to drink that won’t hurt me. It’s vintage white wine.”

The servant knocked on the door and brought the drink with ice in it.

I said to him: “Thank you, put what you have here and please bring dinner for two and two bottles of dry white wine in a container with ice.” The waiter said: “Do you want to start your dinner with soup?” I asked Catherine: “Do you want soup, Cath?” “Please.” I said to the waiter: “Bring soup for one person.” The waiter said: “As you wish, sir.”

He left and closed the door.

I went back to the newspapers and their war news. I should have asked them not to put ice in the drink but to bring it in a separate container so I could see how much drink was in the glass.

From now on I will bring the bottle of drink and ask for ice. This is the reasonable way.

Fine wine gives ecstasy to the soul and is one of the pleasant things in life. Catherine said: "What are you thinking about, my love?" "About delicious wine." "What about it?" "I'm thinking about how sweet it tastes."

She turned her face away and then said: "That's good."

We spent three weeks at this hotel and the dining room was usually empty. We rarely ate in our room but took a railcar to Ouchy and then walked along the lake.

P. 375

The weather became warm like spring and we wished we could return to the mountains. But this false spring weather lasted only a few days before a wave of bitter winter cold returned.

Catherine went to buy what she needed for the baby and I went to one of the sports arenas to practice boxing. I used to go there every morning, leaving Catherine lying in her bed. During those days of false spring, after showering after training, I liked to walk in the streets and breathe in the spring air. Then I would go to a cafe and sit there, watching the passersby, reading newspapers and drinking wine. When I finished all this, I would return to the hotel to have lunch with Catherine. The boxing coach at that club had a mustache and was very skilled in his art. He hit hard and would break your body if you fought him. But I liked to stay in the sports arena because the atmosphere was clear and beautiful, and the light was sufficient. I practiced vigorously, jumping rope, shadow boxing and other exercises that were good for my stomach while lying on the floor under the sunlight coming through the window. Sometimes we were afraid of the coach when we boxed. At first I couldn't box my shadow in the long narrow mirror because it was strange for me to see a bearded boxer. But finally I realized that it was a funny sight and I wanted to shave my beard when I started boxing but Catherine wouldn't accept it.

Sometimes we enjoyed taking a carriage and strolling through the fields. We found two places outdoors where we could go and have our food. Catherine couldn't walk for long, and I liked to take a carriage and go with her around the countryside. If the day was clear, we spent it in happiness with no misery. We knew that the fetus was about to see the light of life, which made us feel that something was urging us to hurry up and not waste time together.

End of the chapter

<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 325</p> <p>وهكذا مضت الأيام، حياة هادئة هانئة عشناها في ناحية مونتكس، نجاور الثلوج والغابات ونتأمل جمال الطبيعة الساحرة إلى أن انقضى شهر شباط، وارتأت كاترين الرحيل إلى لوزان لتكون قريبين من مستشفى التوليد. فانتقلنا إليها ونزلنا في أحد فنادقها الكبيرة، وكان ذلك في بداية آذار من عام 1918، في اليوم الذي بدأ فيه الألمان هجومهم الكبير على الجبهة الفرنسية.</p> <p>أقمنا في الفندق أسابيع ثلاثة التحقت في أثنائها بناد رياضي للهواة كنت أمارس فيه لعبتي الجمباز والملاكمة، في الوقت الذي كانت فيه كاترين تقضيه بالتنقل بين محال الثياب، تبتاع ملابس الوليد، وهي في أشد ما تكون من المرح والسرور.</p> <p>وفي أيام الصحو المشرقة، كنا نخرج للتجوال بين الحدائق الغناء، المحيطة بلوزان نمتطي عربية خيل، فنمضي بضع ساعات في أحضان الطبيعة الحاملة، <b>ونتناول غداءنا في العراء</b>، ثم نعود مع غروب الشمس إلى غرفتنا في الفندق.</p>
<p>Back translation</p>	<p>P. 325</p> <p>And so, the days passed, a quiet and happy life we lived in the Montreux area, neighbouring the snow and forests and contemplating the charming beauty of nature until February passed. Catherine decided to move to Lausanne to be close to the maternity hospital. So, we moved there and stayed in one of its large hotels. That was at the beginning of March 1918, on the day the Germans launched their great attack on the French front.</p> <p>We stayed at the hotel for three weeks during which I joined an amateur sports club where I practiced gymnastics and boxing while Catherine spent her time moving between clothing stores buying baby clothes. She was in extreme joy and happiness.</p> <p>On bright clear days, we would go out for a walk among the lush gardens surrounding Lausanne. We would ride a horse-drawn carriage and spend a few hours in the dreamy nature, <b>having our lunch outdoors</b> and then returning to our room in the hotel at sunset.</p> <p>(This chapter was abridged in the TT and merged together with chapter 41 of AFTA to constitute only one chapter in the TT which is chapter 40)</p>

<p>ST Paragraph containing GCSI(s)</p>	<p>Book 5 Chapter 41 pp. 278 – 291</p> <p>p. 278</p> <p>‘You go away, darling,’ Catherine said. ‘Go out and <b>get something to eat</b>. I may do this for a long time the nurse says.’</p> <p>‘The first labor is usually protracted,’ the nurse said.</p> <p>‘Please go out and <b>get something to eat</b>,’ Catherine said.</p> <p>‘I’m fine, really.’</p> <p>‘I’ll stay awhile,’ I said.</p> <p>The pains came quite regularly, then slackened off.</p>
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Catherine was very excited. When the pains were bad she called them good ones. When they started to fall off she was disappointed and ashamed.

'You go out, darling,' she said. I think you are just making me self-conscious.' Her face tied up. There. That was better. I so want to be a good wife and have this child without any foolishness. Please go and get some breakfast, darling, and then come back. 'I won't miss you. Nurse is splendid to me.'

'You have plenty of time for breakfast,' the nurse said.

'I'll go then. Good-by, sweet.

'Good-by,' Catherine said, 'and have a fine breakfast for me too.'

'Where can I get breakfast?' I asked the nurse.

'There's a café down the street at the square,' she said. 'It should be open now.'

Outside it was getting light. I walked down the empty street to the café. There was a light in the window. I went in and stood at the zinc bar and an old man served me a glass of white wine and a brioche. The brioche was yesterday's. I dipped it in the wine and then drank a glass of coffee.

'What do you do at this hour?' the old man asked.

p. 279

'My wife is in labour at the hospital.'

'So. I wish you good luck.'

'Give me another glass of wine.'

He poured it from the bottle slopping it over a little so some ran down on the zinc. I drank this glass, paid and went out.

pp. 281 & 282

She held the mask tight to her face. I turned the dial to number two and when Catherine put down the mask I turned it off. It was very good of the doctor to let me do something.

'Did you do it, darling?' Catherine asked. She stroked my wrist.

'Sure'

'You're so lovely.' She was a little drunk from the gas.

'I will eat from a tray in the next room,' the doctor said. You can call me any moment.' While the time passed I watched him eat, then, after a while, I saw that he was lying down and smoking a cigarette. Catherine was getting very tired. Do you think I'll ever have this baby?' she asked.

'Yes, of course you will.'

'I try as hard as I can. I push down but it goes away. There it comes. Get it to me.'

At two o'clock I went out and had lunch. There were a few men in the café sitting with coffee and glasses of kirsch or marc on the tables. I sat down at a table. 'Can I eat?' I asked the waiter.

It is past time for lunch.

'Isn't there anything for all hours?'

'You can have choucroute.'

'Give me choucroute and beer.?'

'A demi or a bock?'

'A light demi.'

The waiter brought a dish of sauerkraut with a slice of ham over the top and a sausage buried in the hot wine-soaked cabbage. I ate it and drank the beer. I was very hungry. I watched the people at the tables in the café. At one table they were playing cards. Two men at the table next to me were talking and smoking. The café was full of smoke. The zinc bar, where I had breakfast, had three people behind it now; the old man, a plump woman in a black dress who sat behind a counter and kept track of everything served to the tables, and a boy in an apron. I wondered how many children the woman had and what it had been like.

When I was through with the choucroute I went back to the hospital. The street was all clean now. There were no refuse cans out.

p. 282

The day was cloudy but the sun was trying to come through. I rode upstairs in the elevator, stepped out and went down the hall to Catherine's room, where I had left my white gown. I put it on and pinned it in back at the neck. I looked in the glass and saw myself looking like a fake doctor with a beard.

I went down the hall to the delivery room. The door was closed and I knocked. No one answered so I turned the handle and went in. The doctor sat by Catherine. The nurse was doing something at the other end of the room.

'Here is your husband,' the doctor said.

'Oh, darling, I have the most wonderful doctor,' Catherine said in a very strange voice. He's been telling me the most wonderful story and when the pain came too badly he put me all the way out. He's wonderful. You're wonderful, doctor.'

'You're drunk,' I said.

'I know it,' Catherine said. 'But you shouldn't say it.' Then 'Give it to me. Give it to me.' She clutched hold of the mask and breathed short and deep, pantingly, making the respirator click. Then she gave a long sigh and the doctor reached with his left hand and lifted away the mask.

p. 289

Once in camp I put a log on top of the fire and it was full of ants. As it commenced to burn, the ants swarmed out and went first toward the centre where the fire was; then turned back and ran toward the end. When there were enough on the end they fell off into the fire. Some got out, their bodies burnt and flattened, and went off not knowing where they were going. But most of them went toward the fire and then back toward the end and swarmed on the cool end and finally fell off into the fire. I remember thinking at the time that it was the end of the world and a splendid chance to be a messiah and lift the log off the fire and throw it out where the ants could get off onto the ground. But I did not do anything but throw a tin cup of water on the log, so that I would have the cup empty to put whiskey in before I added water to it. I think the cup of water on the burning log only steamed the ants.

So now I sat out in the hall and waited to hear how Catherine was.

p. 290

The nurse did not come out, so after a while I went to the door and opened it very softly and looked in. I could not see at first because there was a bright light in the hall and it was dark in the room. Then I saw the nurse sitting by the bed and Catherine's head on a pillow, and she was all flat under the sheet. The nurse put her fingers to her lips, then stood up and came to the door.

'How is she?' I asked.

'She's all right,' the nurse said. 'You should go and have your supper and then come back if you wish.'

I went down the hall and then down the stairs and out the door of the hospital and down the dark street in the rain to the café. It was brightly lighted inside and there were many people at the tables. I did not see a place to sit, and a waiter came up to me and took my wet coat and hat and showed me a place at a table across from an elderly man who was drinking beer and reading the evening paper. I sat down and asked the waiter what the plat du jour was.

'Veal stew - but it is finished.'

What can I have to eat?'

'Ham and eggs, eggs with cheese, or choucroute.'

'I had choucroute this noon,' I said.

That's true, he said. 'That's true. You ate choucroute this noon.' He was a middle-aged man with a bald top to his head and his hair slicked over it. He had a kind face.

'What do you want? Ham and eggs or eggs with cheese?'

'Ham and eggs,' I said, 'and beer.'

'A demi-blonde?'



	<p>'Yes,' I said.</p> <p>'I remembered,' he said. 'You took a <b>demi-blonde</b> this noon.'</p> <p>I <b>ate the ham</b> and <b>eggs</b> and <b>drank the beer</b>. The <b>ham</b> and <b>eggs</b> were in a <b>round dish</b> - the <b>ham underneath and the eggs on top</b>. It was <b>very hot</b> and at the <b>first mouthful</b> I had to <b>take a drink of beer to cool my mouth</b>. I was hungry and I asked the <b>waiter</b> for another order. I drank several <b>glasses of beer</b>. I was not thinking at all but read the paper of the man opposite me. It was about the break through on the British front. When he realized I was reading the back of his paper he folded it over.</p> <p>p. 291</p> <p>I thought of asking the <b>waiter</b> for a paper, but I could not concentrate. It was hot in the <b>cafe</b> and the air was bad. Many of the people at the <b>tables</b> knew one another. There were several card games going on. The <b>waiters</b> were busy bringing <b>drinks</b> from the <b>bar</b> to the <b>tables</b>. Two men came in and could find no place to sit. They stood opposite the <b>table</b> where I was ordered another <b>beer</b>. I was not ready to leave yet. It was too soon to go back to the hospital. I tried not to think and to be perfectly calm. The men stood around but no one was leaving, so they went out. I <b>drank</b> another <b>beer</b>. There was quite a <b>pile of saucers</b> now on the <b>table</b> in front of me. The man opposite me had taken off his spectacles, put them away in a case, folded his paper and put it in his pocket and now sat holding his <b>liqueur glass</b> and looking out at the room. Suddenly I knew I had to get back. I called the <b>waiter</b>, paid the reckoning, got into my coat, put on my hat and started out the door. I walked through the rain up to the hospital.</p>
<p>Corresponding translation in TT1 (Akawi, 2007)</p>	<p>p. 378</p> <p>"اذهب أنت يا حبيبي. اخرج وتناول شيئاً من الطعام، فقد قالت لي الممرضة إنني سأبقى على هذا الحال وقتاً طويلاً".</p> <p>p. 379</p> <p>ثم قالت الممرضة:</p> <p>"إن الولادة الأولى يطول مداها عادة".</p> <p>"سأبقى قليلاً".</p> <p>كانت الألام تجيئها متعاقبة سراعاً، ثم لا تلبث أن تخف وطأتها، فإذا ما اشتد بها الألم، ظنت أنها البشرية، أما إذا بدأت تزول، أخذها يأس وخجل. قالت كاترين:</p> <p>"اخرج يا حبيبي، فإن وجودك بجواري يجعلني بوخر في ضميري".</p> <p>ثم قطبت جبينها واستطردت قائلة "تتوق نفسي إلى أن أكون زوجة طيبة، وأن أضع الطفل دون حماقة. أرجو أن تنصرف وتناول إفطارك يا حبيبي ثم عد إلي فلن أفتقدك، وها هي الممرضة حريصة على رعايتي".</p> <p>قالت الممرضة:</p> <p>"إن لديك فسحة من الوقت لتناول إفطارك". فقلت:</p> <p>"سأذهب إذا وإلى اللقاء يا حبيبي". فقالت كاترين:</p>

"إلى اللقاء، وتناول لي معك إبطارا شهيا".

سألت الممرضة:

"أين أستطيع أن أتناول إبطاري؟". فأجابت:

"هناك مقهى في نهاية الطريق عند الميدان، لعله فتح أبوابه الآن".

كان الصبح في الخارج قد انبلج، فسرت في الطريق الخالي حتى وصلت المقهى والضوء ينبعث من نافذته، فدخلته وقصدت منضدة مغطاة بالزنك، وقد وقف خلفها رجل مسن، أحضر لي كأسا من الشراب، وقطعة من الفطائر التي صنعتن بالأمس، فغمستها في الشراب، ثم تناولت قنحا من القهوة، سألتني الرجل المسن قال:

"ماذا تعمل في هذه الساعة؟".

"إن زوجتي بالمستشفى تضع وليدها".

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"أرجو لك حظا سعيدا".

"أعطني كأسا أخرى".

ولما أمال الزجاجة قليلا ليفرغ الخمر في الكأس، انسكب شيء منها فجرى على الزنك. شربتها ودفعت النقود ثم انصرفت،

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"هل أنت الذي توليت أمر الغاز؟".

"بكل تأكيد".

فقالته وهي كالثملة مما فعل الغاز بها:

"ما أعذبك!!" وقال الطبيب:

"سأتناول الطعام في الحجرة المجاورة، ويمكنك أن تستدعيني في أي لحظة".

الوقت يمضي، وأنا أرقبه وهو يتناول طعامه، وبعد لحظة رأيته مستلقيا طلبا للراحة،

p. 383

يدخن سيجارة، وحالة كاثارين تزداد سوءا، فسألتني قائلة:

- "أتظن أنه سيقدر لي أن ألد هذا الطفل؟"

- "نعم، دون شك ستلدين".

- "إني أحاول جهدي أن أخرجته إلى نور الحياة ولكنه يابى. هأنا أحس بالألم آتيا. ناولني القناع".

حين دقت الثانية بعد منتصف النهار، خرجت لأتناول غدائي، وذهبت إلى المقهى، فوجدت قليلا من الرواد، وعلى موائدهم أقذاح القهوة وعصير الكرز أو العنب. جلست وناديت الخادم وسألته:

"هل أستطيع أن أتناول الطعام؟".

"لقد انتهى موعد الغداء".

"ألا يوجد ما يؤكل في هذا الوقت؟".

"تستطيع أن تتناول خضرا نينة".

"هاتها إذا ومعها جعة".

"أتريد نصف زجاجة أم زجاجة كاملة؟".

"نصف زجاجة من جعة خفيفة".

أحضر لي الخادم طبقا من الخضر وعليه شريحة من لحم الخنزير، فأكلته وشربت الجعة.

كان الجوع ينهشني. ظللت أرقب الجالسين في المقهى، فكان بعضهم يلعب الورق، وأخران جالسان على المائدة التي تجاورني يتحدثان ويدخان، والدخان ينعقد في جميع أرجاء المقهى، والمنضدة المغطاة بالزئبق التي تناولت عليها طعام الإفطار وقد وقف خلفها ثلاثة أشخاص – الرجل المسن، وصبي، وامرأة بدينة ترتدي لباسا أسود جالسة خلف خزانة النقود وتحفظ لديها بوريقات صغيرة تحمل أثمان كل ما يقدم للرواد – وعجبت كم أنجبت هذه المرأة من أطفال! وكيف أنها بدينة إلى هذا الحد!

عندما انتهيت من تناول الطعام، عدت إلى المستشفى، وقد أصبح الطريق الآن كله نظيفا، لأن صناديق القمامة قد رفعت.

p. 384

كان يوما غائما، والشمس تحاول جاهدة أن تتسلل من بين السحب، أخذت المصعد، وتوجهت إلى غرفة كاثارين حيث تركت رداي الأبيض، فلبسته وثبته خلف عنقي، ثم نظرت إلى المرأة فرأيت نفسي كطبيب متكرر بلحية. نزلت إلى الردهة ومنها إلى غرفة الولادة فوجدتها مغلقة، طرقت الباب، ولما لم يجيني أحد أدت المزلاج ودخلت، فوجدت الطبيب جالسا بجوار كاثارين، والمرضة تقوم بعمل ما في الطرف الآخر من الغرفة، وعندما رأني الطبيب قال لكاثارين:

"ها هو زوجك قد أتى".

فقال وفي صوتها نبرات غريبة:

"أوه يا حبيبي، لقد رزقتي الله بأبرع طبيب، كان يقص علي أغرب القصص، وعندما يأتيني ألم مبرح فإنه يبذل قصارى جهده لكي يزيله عني. إنه طبيب عجيب. إنك عجيب أيها الطبيب". فقلت لها:

"إنك ثملة". فقالت:

"إني أعرف ذلك، ولكن ما كان يجدر بك أن تقول هذا". ثم استطرقت "عطني القناع، هاته". ثم أمسكت به، وأخذت تجذب أنفاسا قصيرة عميقة، وهي تلهث، وقلبها يدق، ثم أرسلت زفرة طويلة فرفع الطبيب القناع بيده اليسرى.

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ذات مرة كنا في أحد المعسكرات، ووضعت فوق النار كتلة خشبية طويلة، تسير عليها قافلة من النمل، وعندما بدأت تحترق، تزامم النمل واتجه في أول الأمر ناحية وسطها حيث تشتعل النار، ثم عاد مسرعا نحو طرفها، وعندما تكاثر عليه سقط بعضه في النار، وفر بعضه الآخر ملتهب الأجساد، ثم جرى لا يدري أين المستقر، ولكن غالبيته اتجهت ناحية النار، ثم عادت وتجمعت على طرف الكتلة الباردة، ولكنها سقطت في النار آخر الأمر.

p. 395

إن ما رأيت جعلني أفكر في يوم نبعث، وإنها لفرصة نادرة لأكون متدينا فأرفع الكتلة من فوق النار، وألقي بها بعيدا حيث يستطيع النمل أن ينجو ويسير على الأرض، ولكنني لم أفعل شيئا سوى أنني ألقيت على الكتلة ماء من وعاء لكي أفرغه، وأضع فيه خمرا قبل أن أضيف إليه الماء، وأظن أن الماء الذي ألقيته على الكتلة المحترقة لم يفعل شيئا سوى أنه جعل النمل يتبخر.

دار كل هذا بخاطري وأنا جالس في الردهة أتتسم أخبار كاثارين. طال انتظاري ولم تخرج المرضة، وبعد لحظة ذهبت إلى الباب وفتحته في رفق شديد، وأطلت عليها، ولكنني لم أستطع أن أتبين شيئا في أول الأمر، لأن نور الردهة كان ساطعا والغرفة مظلمة،

وأخيرا رأيت الممرضة جالسة بجوار الفراش، ورأس كاترين على وسادة، وجسدها مستو تحت الغطاء. فلما رأيتي الممرضة، وضعت سبابتها على شفتيها، ثم وقفت وجاءت إلى الباب فسألتها:

"كيف حالها؟".

"بخير".

"فلتذهب وتناول **عشاءك** ثم عد إذا شئت".

نزلت إلى الردهة، ثم هبطت الدرج إلى باب المستشفى وسرت في الطريق المظلم تحت المطر حتى وصلت **المقهى**. كانت الأضواء تستطع في داخله، ورواده الكثيرون جالسون إلى **موائدهم**. لم أجد مكانا أجلس فيه، فأتاني **خادم** وأخذ مني معطفي وقبعتي المبتلين، ثم قادني إلى **مائدة** يجلس إليها رجل تجاوز سن الشباب، **يحتسي الجعة** ويقرأ صحف المساء. جلست وسألت **الخادم** عن **طبق اليوم** فقال:

"**لحم عجل مسلووق** ولكن لم يبق أي **طبق** منه".

"إذا ماذا عندكم يمكن أن **أتناوله**؟".

"**لحم خنزير بالبيض**، وبيض بالجبن، أو **خضر نيئة**".

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"لقد **تناولت وجبة الغداء** من هذه **الخضر**".

"هذا صحيح. هذا صحيح".

كان **الخادم** رجلا متوسط العمر، يضع على رأسه قبعة عارية، يبدو شعره المصفول من فوقها، ذا وجه حنون، قال:

"ماذا تريد؟ **لحم خنزير وبيض**، أم **بيض بالجبن**؟".

"**لحم خنزير وبيض**، وجعة".

"**نصف زجاجة من جعة بيضاء**؟".

"نعم".

آه، لقد تذكرت. لقد **شربت نصف زجاجة بيضاء** اليوم ظهرا".

أكلت **لحم خنزير وشربت جعة**. كان **اللحم والبيض** موضوعين في **طبق مستدير**، **اللحم في القاع والبيض من فوقه**، وعندما تناولت أول **مضغعة** أحسست به **ساخنا جدا**، فرأيت نفسي مضطرا إلى أن **أشرب جرعة من الجعة** لكي **أطفي من حرارته في فمي**. كنت جوعان فطلبت من **الخادم** أن يحضر لي **طبقا** آخر. **وشربت بضعة أقداح من الجعة**. انصرف تفكيري عن كل شيء، ولكنني ظللت أقرأ في صحيفة الرجل الجالس قبالي عن تحطيم الجبهة الإنكليزية، ولما أيقن الرجل أنني أقرأ في ظهر صحيفته طواها. فكرت في أن أطلب من **الخادم** أن يحضر لي إحدى الصحف، ولكنني كنت مشتتة الذهن فلا أستطيع أن أعني ما أقرأ. كان الجو داخل **المقهى** حارا، والهواء خانقا، وكثير من الرواد يعرفون بعضهم بعضا، ونفر منهم يلعبون الورق، و**الخادم** في شغل دائم، يحملون **الشراب** من **حانة المقهى** إلى **الموائد**.

دخل رجلان ولكنهما لم يجدا مكانا يجلسان فيه، فوقفا أمام المائدة التي كنت أجلس إليها، طلبت **زجاجة** أخرى من **الجعة** لكي يطول مقامي **بالمقهى**، حيث إن الوقت لم يئن بعد لأعود إلى المستشفى. حاولت جهدي أن أصرف نفسي عن التفكير، وأن أبعث في قلبي **السكينة**.

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	<p>ظل الرجلان واقفين، ولما لم يغادر المقهى أحد، انصرفا. شربت زجاجة أخرى من الجعة، وقد تجمع على المائدة التي أمامي كومة من الأطباق الصغيرة. خلع الرجل الجالس قبالي نظارته، ووضعها في حافظتها، ثم طوى صحيفته ووضعها في جيبه، وبدأ يجول بنظره في أرجاء الغرفة وهو ممسك بنظارته. فجأة تبينت أنه ينبغي أن أعود، فاجيت الخادم ونقدته ثمن ما أكلت وشربت، ثم ارتديت معطفي وقبعتي وخرجت. سرت تحت المطر قاصدا إلى المستشفى.</p>
<p style="text-align: center;">Back translation</p>	<p>P. 378</p> <p>“Go, my love. Go out and have some food. The nurse told me I’ll be like this for a long time.”</p> <p>P. 379</p> <p>Then the nurse said:</p> <ul style="list-style-type: none"> <li>- “The first birth usually takes a long time.”</li> <li>- “I’ll stay a little longer.” The pains came to her quickly and then subsided. When the pain intensified, she thought it was a good sign. But when it started to fade, she felt despair and shame.</li> </ul> <p>Catherine said:</p> <ul style="list-style-type: none"> <li>- “Go out, my love. Your presence next to me makes me feel guilty.” Then she furrowed her brow and continued:</li> <li>- “I want to be a good wife and have the baby without being foolish. Please go and have your breakfast, my love, then come back to me. I won’t miss you and the nurse is taking good care of me.”</li> </ul> <p>The nurse said:</p> <ul style="list-style-type: none"> <li>- “You have time to have your breakfast.”</li> </ul> <p>So I said:</p> <ul style="list-style-type: none"> <li>- “I’ll go then. Goodbye, my love.” Catherine said:</li> <li>- “Goodbye and have a delicious breakfast for me too.” I asked the nurse: “Where can I have my breakfast?”</li> <li>- She replied: “There’s a café at the end of the road by the square. It might be open now.” It was dawn outside and I walked down the empty road until I reached the café with light coming from its window.</li> </ul> <p>I entered and went to a zinc-covered table where an old man stood behind it. He brought me a glass of drink and a piece of yesterday’s pies. I dipped it in the drink and then had a cup of coffee. The old man asked me:</p> <ul style="list-style-type: none"> <li>- “What are you doing at this hour?”</li> <li>- “My wife is in the hospital giving birth to our child.”</li> </ul> <p>P. 380</p>

- "I wish you good luck."

- "Give me another glass." When he tilted the bottle a little to pour the wine into the glass, some of it spilt and ran down the zinc. I drank it and paid the money then left. [...]

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- "Are you the one in charge of the gas?"

- "Certainly."

She said, as if drunk from what the gas had done to her:

- "How sweet you are!!" And the doctor said:

- "I'll have food in the next room, and you can call me at any moment." Time passed as I watched him have his food, and after a moment, I saw him lying down to rest.

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He was smoking a cigarette and Catherine's condition was getting worse. She asked me:

- "Do you think I'll be able to have this baby?"

- "Yes, you'll definitely have it."

- "I'm trying my best to bring it into the world, but it refuses. I feel the pain coming. Hand me the mask."

When it was two o'clock in the afternoon, I went out to have my lunch and went to the café. There were few customers and on their tables were cups of coffee and cherry or grape juice. I sat down and called the servant and asked him:

- "Can I have food?"

- "Lunchtime is over."

- "Isn't there anything to eat at this time?"

- "You can have raw vegetables."

- "Bring them then with some beer."

- "Do you want half a bottle or a full bottle?"

- "Half a bottle of light beer."

The servant brought me a plate of vegetables with a slice of pork on it.

I ate it and drank the beer. Hunger was snapping me (personification). I kept watching the people in the café. Some were playing cards and two others were sitting at the table next to me talking and smoking.

The smoke filled the café and the zinc-covered table where I had breakfast food had three people behind it - an old man, a boy, and a fat woman wearing black sitting behind the cash

register with small slips of paper with prices for everything served to customers - and I wondered how many children this woman had! And how she could be so fat! **When I finished eating**, I returned to the hospital. The road was now clean because the garbage cans had been removed.

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It was a cloudy day, and the sun was trying hard to peek through the clouds. I took the elevator and went to Catherine's room where I left my white coat. I put it on and fastened it behind my neck. Then I looked in the mirror and saw myself as a bearded doctor in disguise. I went down to the lobby and from there to the delivery room. It was closed. I knocked on the door and when no one answered, I turned the latch and entered. I found the doctor sitting next to Catherine and the nurse doing something at the other end of the room. When the doctor saw me, he said to Catherine:

- "Here's your husband." She said in a strange voice:

- "Oh my love, God has blessed me with the most skilled doctor. He told me the strangest stories and when I had severe pain, he did his best to remove it from me. He's an amazing doctor. You're amazing, doctor."

I said to her:

- "You're drunk."

She said:

- "I know that, but you shouldn't have said that." Then she continued:

- "Give me the mask. Here it is."

She took it and started taking short deep breaths while panting and her heart beating. Then she let out a long sigh and the doctor lifted the mask with his left hand.

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Once we were in a camp and I put a long piece of wood on the fire with a line of ants on it. When it started to burn, the ants crowded and at first headed towards the center where the fire was burning. Then they hurried back towards the end. When they multiplied on it, some fell into the fire and others ran away with their bodies on fire. They ran not knowing where to go but most of them headed towards the fire and then returned and gathered at the cold end of the log. But in the end, they fell into the fire.

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What I saw made me think of the Day of Resurrection and it was a rare opportunity for me to be religious and lift the log off the fire and throw it far away where the ants could escape and walk on the ground. But I did nothing except pour **water** from **a container** to empty it and put **wine** in it before adding **water**. And I think that **the water** I poured on the burning log did

nothing but make the ants evaporate. All this was going through my mind as I sat in the lobby waiting for news about Catherine. I waited a long time and the nurse didn't come out. After a moment, I went to the door and opened it gently and looked at her. But at first, I couldn't see anything because the light in the lobby was bright and the room was dark. Finally, I saw the nurse sitting next to the bed with Catherine's head on a pillow and her body lying flat under the covers. When the nurse saw me, she put her finger on her lips then stood up and came to the door. I asked her:

- "How is she?"

- "She's fine."

- "Go have your dinner then come back if you want." I went down to the lobby then down the stairs to the hospital door and walked down the dark road in the rain until I reached the café. The lights were shining inside and many customers were sitting at their tables. I couldn't find a place to sit so a waiter came to me and took my wet coat and hat then led me to a table where a man past his youth was sitting drinking beer and reading evening newspapers.

I sat down and asked the waiter about today's dish. He said:

- "Boiled veal but there are no more plates left."

- "So what do you have that I can eat?"

- "Pork with eggs, eggs with cheese or raw vegetables."

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- "I had lunch with these vegetables."

- "That's right. That's right."

The waiter was a middle-aged man with a bare hat on his head. His polished hair showed from above it. He had a kind face and said:

- "What do you want? Pork and eggs or eggs with cheese?"

- "Pork and eggs and beer."

- "Half a glass of white beer?"

- "Yes."

- "Ah, I remember. I had half a glass of white beer this afternoon."

I ate pork and drank beer. The meat and eggs were in a round dish with the meat at the bottom and the eggs on top.

When I took my first bite, it was very hot so I had to drink a dose of beer to turn off its heat in my mouth. I was hungry so I asked the waiter to bring me another dish. And I drank a few glasses of beer.



	<p>My mind wandered from everything but I kept reading in the newspaper of the man sitting opposite me about the breaking of the English front. When the man realized that I was reading behind his newspaper, he folded it. I thought about asking <b>the waiter</b> to bring me one of the newspapers but my mind was so scattered that I couldn't understand what I was reading. The atmosphere inside <b>the café</b> was hot and the air was stifling. Many customers knew each other, and some were playing cards while <b>the waiters</b> were busy carrying <b>drinks from the café bar to the tables</b>. Two men entered but couldn't find a place to sit so they stood in front of the table where I was sitting. <b>I ordered another bottle of beer to prolong my stay in the café</b> since it wasn't time yet to return to the hospital. I tried my best to distract myself from thinking and to calm my heart.</p> <p>P. 397</p> <p>The two men remained standing and when no one left <b>the café</b>, they left. <b>I drank another bottle of beer</b> and there was <b>a pile of small plates</b> on the table in front of me. The man sitting opposite me took off his glasses and put them in their case. Then he folded his newspaper and put it in his pocket. He started looking around the room holding his glasses. Suddenly it became clear that I had to go back. I called <b>the waiter</b> and <b>paid him for what I ate and drank</b>. Then I put on my coat and hat and left. I walked in the rain towards the hospital.</p>
<p>Corresponding translation in TT2 (Asmar, 2016)</p>	<p>p. 328</p> <p>أجابت الأخيرة: الولادة الأولى تتعثر في غالب الأحيان. -أكرر رجائي لك بالخروج يا عزيزي، اذهب <b>وتناول ما يقيم أودك</b>.. فأنا اشعر بتحسن. - سأنتظر قليلا. وانتظرت، وكان الألم يغمرها دفعة ثم يتلاشى، فتقطب وجهها وتصبر على أسنانها، وكلما اشتد بها المخاض تظاهرت بسهولة تحمله، إلا أن حدة الدفع اضمحلت أخيرا، وبان اليأس على وجه كاترين وشحبت وجنتاها، ثم نظرت إلي وابتسمت تريد التخفيف عني. - يمكنك الخروج يا عزيزي.. إن وجودك يجعلني مرهفة الحس كثيرا.. لا تجزع.. سأكون زوجة صالحة وأنجب هذا الطفل دون عذاب.. أرجوك، لا تقلق من أجلي.. اذهب <b>وتناول شيئا تأكله</b>، وبعدها ارجع إلي.</p> <p>p. 329</p> <p>- كما تريد يا كات، وداعا. - وداعا ولا تنس أن <b>تتناول نصيبي من الفطور</b> أيضا. كان ضوء الفجر الزاحف يطرد أمامه جيوش الظلام، ومشيت في الطريق الخالي من المارة، أقصد <b>المقهى الصغير</b> الذي في نهايته، وهناك احتسيت <b>فنجانا من القهوة</b>، وأكلت بعض <b>قطع الخبز</b>، قدمها لي <b>خادم</b> عجوز: - ماذا تفعل في هذا الوقت الباكر من النهار؟ - زوجتي في المستشفى تعاني آلام المخاض. - كذا، حظ سعيد إذا.</p>

- لم أستطع صبرا، نقدته الثمن وخرجت،

(omission of last three lines)

p. 331

-ها.. الآن.. أعطني الغاز.. وأمسكت بالكمامة. فأدرت الصمام حتى الرقم 2، ثم أعدته لموضعه الأول، بعد أن أبعدت الكمامة عن وجهها:

- هل أنت الذي أمدني بالغاز يا عزيزي!

.. وربتت على معصمي: أنت إنسان طيب عظيم.

وانقضت ساعة بكاملها والطبيب لم يرجع بعد، وكأثرين تسير من سيء إلى أسوأ، وقد كسا وجهها شحوب غريب، وظهر الإنهاك في قسماته:

- أتظن أنني سأعيش لأرى هذا الطفل!

- طبعاً يا كات العزيزة.. سوف تتعمين برؤيته يا حبيبتي..

- إنني أبذل كل جهدي.. ولكنها تأتي وتتلاشى دون جدوى. ها، هذه واحدة.. الغاز.. الغاز.

p. 332

وفي تمام الساعة الثالثة مساءً، غادرت غرفة التوليد، قاصداً المقهى الصغير لتناول غدائي، إلا أنني لم أستطع الجلوس، فاشتريت قطنتي سنديوش وعدت إلى المستشفى، وأنا فريسة خواطر متناقضة تزدهم في نفسي. وما أن وطئت عتبة غرفة التوليد حتى هتف الطبيب مخاطباً كاترين:

- ها لقد عاد زوجك.

- آه يا عزيزي، لقد أرجعني الطبيب إلى حالة الوعي بعد أن أصابتنني نوبة حادة. إنه طبيب ماهر مدهش، ها.. الغاز أعطني الغاز..

وقبضت على الكمامة متنفساً تنفساً عميقاً متقطعاً. محدثة صوتاً غريباً، جعل الطبيب يسرع في إعادة الصمام إلى موضعه.

(omission of many GCSIs)

p. 339

جلست على الكرسي، أنظر من خلال النافذة المقابلة، لم يكن أمامي إلا الظلام.. الظلام الدامس، وأشباح الليل الرهيبة تتراقص في عيني وفي رأسي: لقد مات الوليد، هكذا كانت النتيجة، لم يكتب له أن يعيش أبداً، لقد كنت أحسه يتحرك دائماً، في جوف أمه المسكينة، كاترين. ولكنه في الأسبوع المنصرم توقف عن الحركة تماماً، لربما كان مختنقاً طيلة هذه المدة.. آه.. أيها الحمل البريء لو أنني أختنق مثلك، لا.. لا أريد، فليس من الحكمة أن تلاحق الوفيات، إن كاترين ستموت الآن، وهذا ما سببته أنت، وأنت أيضاً، لقد قضيت دون أن تعرف السبب الذي من أجله لم تر النور، ولم تنتشق أريج الحياة.. الحياة الجميلة الحلوة يا ولدي، إنني جالس تركتنا يا بني وحيدين كما سبقني إنني أنتظر مصيرها كي تنهض وترافقني لا تأتي حراكاً لماذا لا تفتح الباب سأنهض وأتفقد الأمر بنفسني.

(omission of p. 289)

وفتحت الباب، ولكن الممرضة أسرعت ومنعتني من الدخول.

- وكيف هي؟

- على ما يرام.. من الأفضل أن تذهب وتتناول عشاءك.

	<p>p. 340</p> <p>وتحت الأمطار الغزيرة، قصدت الملهى الصغير المرة الثالثة، وكما في المرتين الأولين، لم أحس برغبة، ولو ضئيلة.. في الطعام، ولكن أرتأيت ألا أعود سريعا إلى المستشفى،</p> <p>(omission of most GCSIs)</p>
<p>Back translation</p>	<p>P. 328</p> <p>The latter replied: The first birth often stumbles.</p> <p>- "I repeat my request for you to go out, my dear. <b>Go and eat something to sustain you.</b> I feel better."</p> <p>- "I'll wait a little longer." And I waited while the pain engulfed her in waves and then faded. She furrowed her brow and clenched her teeth. Whenever the labor pains intensified, she pretended to bear them easily. But finally, the intensity of the pushing subsided, and despair showed on Catherine's face and her cheeks turned pale. Then she looked at me and smiled, wanting to ease my burden.</p> <p>- "You can go out, my dear. Your presence makes me very sensitive. Don't worry. I'll be a good wife and have this baby without suffering. Please don't worry about me. <b>Go and eat something</b> and then come back to me."</p> <p>P. 329</p> <p>- "As you wish, Kat. Goodbye."</p> <p>- "Goodbye and <b>don't forget to have my share of breakfast too.</b>"</p> <p>The creeping light of dawn was driving away the armies of darkness. I walked down the empty road towards <b>the small café at the end.</b> There <b>I had a cup of coffee</b> and <b>ate some pieces of bread</b> served to me by <b>an old waiter:</b></p> <p>- "What are you doing at this early hour?"</p> <p>- "My wife is in the hospital suffering from labor pains."</p> <p>- "I see. Good luck then." I couldn't wait any longer. I paid him and left.</p> <p>(The last three ST lines were omitted from the TT)</p> <p>P. 331</p> <p>"Ah... now... give me the gas..." and she grabbed the mask. I turned the valve to number 2 then returned it to its original position after removing the mask from her face:</p> <p>- "Are you the one who gave me the gas, my dear!"</p> <p>She patted my wrist:</p> <p>- "You are a great, kind person."</p>

A whole hour passed, and the doctor had not returned yet. Catherine was getting worse, and her face was covered with a strange pallor. Exhaustion showed in her features: "Do you think I'll live to see this baby?"

- "Of course, dear Kat. You will enjoy seeing him, my love."

- "I'm doing my best... but it comes and goes without any use. Here, this is one... gas... gas."

P. 332

At exactly three o'clock in the afternoon, I left the delivery room and headed to **the small café to have my lunch**. But I couldn't sit down so I bought **two pieces of sandwiches** and returned to the hospital while conflicting thoughts crowded in my mind. As soon as I stepped into the delivery room, the doctor called out to Catherine. "Here's your husband back." "Oh dear, the doctor brought me back to consciousness after a severe attack. He's an amazing skilled doctor. Ah... gas give me gas..." And she grabbed the mask breathing deeply and intermittently making a strange sound that made the doctor hurry to return the valve to its place.

(Omission of several ST GCSIs from the TT)

P. 339, I sat on the chair looking through the opposite window. There was nothing in front of me but darkness... pitch darkness and the terrible ghosts of the night dancing in my eyes and in my head: The baby died. That was the result. He was never meant to live. I always felt him moving inside his poor mother, Catherine. But in the past week, he stopped moving completely. Maybe he had been suffocating all this time... Ah... innocent fetus if only I had suffocated like you. No... I don't want to. It's not wise to chase after deaths. Catherine will die now and that's what you caused. And you too. You passed away without knowing why you never saw the light or breathed the scent of life... beautiful, sweet life my son. I'm sitting here leaving us alone as we will remain waiting for her fate to rise and accompany me. No movement comes. Why don't you open the door? I'll get up and check it out myself.

(ST page 289 was omitted from the TT)

And I opened the door but the nurse rushed and prevented me from entering.

- "How is she?"

- "She's fine. It's better for you to go and **have your dinner**."

P. 340

Under the heavy rain, I headed to the small club for the third time. And like the first two times, I didn't feel any desire, even a small one, for **food**. But I thought not to return quickly to the hospital.

(all GCSIs in the ST excerpt were omitted from the TT)