Shifts in translating T.S. Eliot's 'The Wasteland' into Arabic

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الملخص

يتحرى البحث التحولات الترجمية في ترجمة قصيدة (الأرض الخراب) للكاتب الأمريكي الشهير ت.س.إليوت الى العربية . ويعرض في متنه مختصراً عن الشعر وترجمته وقصيدة 'الأرض الخراب' وأخيرا شرحاً عن مفهوم التحولات الترجمية. كما تبين الدراسة كيف أن ظاهرة التحولات الترجمية لا مفر منها بسبب اختلاف النظم اللغوية والثقافية للغتين المعنيتين في الترجمة. يهدف البحث لتسليط الضوء على مفهوم التحولات الترجمة وانواعها ولإيجاد النوع المتكرر الحدوث من هذه التحولات وكذلك لمعرفة وظائف النص التي تؤثر عليها تلك التحولات والى اي مدى، وأخيراً إمكانية تطبيق نظرية زفارت على الترجمة من الانكليزية الى العربية . يفترض البحث أن التحولات الترجمية على المستوى البنى الصغرى تؤثر على وظائف النص على المستوى البنى الكبرى وأن عدد الوحدات الترجمية في النص الاصل يساوي عددها في الترجمة. وإستناداً على نظرية 'زفارت' للتحولات الترجمية (١٩٩٠-١٩٨٩)، وجد أن أكثر التحولات النرجمية نكرارا على مستوى البنى الصغرى هو التحول النحوي– الدلالي والذي يؤثر على الوظائف الثلاثة للنص: الفكرية والنصية والتفاعلية.

Abstract

This study investigates shifts in translating T.S. Eliot's 'The Waste Land' into Arabic, by examining two translations by competent translators[1]. It gives a brief account about poetry, its translation, 'The Waste Land', and translation shifts. It shows how translation shift is an unavoidable phenomenon due to the different systems and cultures of both the source language (SL) and the target language (TL). The study aims: (a) to shed the light on the concept of translation shift and its types, (b) to find out what types of translation shifts are the most frequent, (c) what functions are affected and to what extent, and (d) to examine the applicability of Zwart's model in English-Arabic translation. This study hypothesizes that (a) the microstructural shifts affect the functions of the text on the macrostructural level, (b) the number of transemes in the (ST) is equal to that of the (TT) and that (c) the syntactic-semantic modification is the most frequent type of shifts in English-Arabic translation of 'The Wasteland'. Based on Zwart's model of translation shifts (1989-1990), it has been found that, in both translations under study, the syntactic-semantic modification is the most frequent type of shift, affecting the three functions of the text: the ideational, textual, and interpersonal functions.

Key words:
Translation Shift, Poetry, Translation, The Waste Land.

1) **Poetry and Translation**

Poetry is a literary genre. Some men of literature define it in terms of emotions and feelings. Others look at it from formal and artistic angles. Poetry has its unique language and words which have new shades of meaning. Usually, a poet uses certain devices to show especial ideas and images and give poetry its beauty. These language techniques are imagery, figures of speech (such as metaphor, simile, denotation, connotation, etc.), sound (rhyme, rhythm, assonance, consonance, repetition, alteration, etc), etc.[2]

Translation, in general is not an easy task and in fact, the literary translation, is the most difficult type of translation due to the fact that both form and content are equally important in literary translation. However, poetry translation is the most problematic and challenging area in literary translation because of the previous mentioned unique features of poetry.

This issue of poetry translation is still a heated debate since old times among scholars and theorists. Roughly speaking, there are two views of translatability of poetry. Some scholars, such as Robert Frost are of the opinion that poetry is untranslatable whereas the other group, such as Shelly (1820) believes that poetry translation is possible if the translator preserves both the meaning and the style of the original poem in the TL.

Robert Frost was one of those who believed that poetry is impossible to translate. He described poetry as "what gets lost in translation"[3]. On the other hand, other scholars refuse the view of the impossibility of translating poetry and for them, in spite of its difficulty, poetry can be translated. For example, Bassnett and Lefevere (2001), among other, quoted Shelly (1820):

André Lefevere (1992) suggested seven strategies for translating poetry which are:

a. Phonemic translation in which the SL sounds are reproduced in the TL with an acceptable paraphrase of sense.
b. Literal translation which is word-for-word translation
c. Metrical Translation in which the meter of the SL is reproduced in the TL.
d. Poetry into prose

e. Rhymed translation in which the translator translates both rhyme and meter of the SL into the TL.

f. Blank verse translation

g. Interpretation in which "the substance of the SL is retained but the form is changed". (Bassnett (2002): 87)

In this sense, translation of poetry is possible and very important since poetry reflects the nation's culture, thoughts, feelings and view of the world as it is a means of communicating different cultures. For Dryden (cited in Charents 2012), translation of poetry is possible and that the translator should be a poet himself and a master of both the SL and the TL to be able to translate a poem. He also points out that the translator should consider both the thought and words of the author, and find their counterparts in the TL.

2)   **The Waste Land**

'The waste Land' is a modern poem by T.S. Eliot and was published in *The Criterion* in October 1922; then, after a few weeks, it was published in *The Dial* in November 1922. Eliot began working on *The Waste Land* in 1919 and before publishing it. He gave it to his friend Ezra Pound to make some editions and changes. Pound advised Eliot to leave out a half of the poem and reduce it into 433 lines after being 800 lines and then he made some suggestions about the remaining part. (Bloom 2007: 19-22)

The waste Land consists of five sections. The first one is 'The Burial of The Dead' which begins with a description the seasons which represents the cycle of life and in which Eliot advises 'Son of man' to believe in God and have faith. Then he shows how modern human is spiritually dead. The second section is 'A Game of Chess' in which Eliot shifts attention to sex represented in two scenes; the first is Philomel rape which reflects the failure of modern romance and marriage and the brutality and violence of love; the second is a conversation between two women in inn at closing time, which indicates the inexibility of love and death. The third section 'The Fire Sermon' is full of descriptions and comparisons in which Eliot emphasizes the idea of death and that the wasteland, after being fruitful, is now dead and lost and only the Holy Grail can save it.

Then Eliot refers to the modern man who is like a machine, has neither passion nor feelings. At the end of the section, Eliot pushes men to quench the fire of lust. The fourth section, 'Death by Water', is a brief one in which Eliot addresses human to consider 'Phelabs' and how he was handsome and now dead. The fifth and last section of 'The Waste Land' is 'What the Thunder Said' in which Eliot refers to death but with some hope to find the way of salvation. He describes the suffering of modern people in their search of salvation and the suffering of Christ and His crucifixion. Then Eliot shows that there is a hope for spiritual rebirth in this modern wasteland, when man gives, sympathizes with others, and controls his lust. At last he emphasizes that only through peace life can be brought back to the wasteland (Bloom 2007) .It is to be noted that all the examples cited in this paper are taken from these five sections of the poem.

3)   **Scholarly Views of Translation Shifts:**

The concept of 'translation shift' has been introduced into the field of translation studies since the 1950s, when theorists investigated the differences between the SL and the TL, and tried to describe and classify these differences and the shifts which occur in the translation. Translation shifts have been classified differently by different scholars and from different perspectives. Some classified it linguistically, others culturally and stylistically. This will be discussed briefly below.

Catford (1965) defines translation shifts as "departure from formal correspondence in the process of going from the SL to the TL". Catford syntactically categorizes shifts into two main types: level and category shifts, which are going to be discussed below.

  a.   Level shift: It occurs when an SL item has a TL equivalent on a different linguistic level.
  b.   Category shift: Four types of category shift:
       i. Unit shift: A unit shift is a change in the unit rank. It occurs when an SL unit at one rank has a TL equivalent unit at a different rank.

ii. Structure shift: This type of shift occurs at all ranks when a unit in the SL has an equivalent unit of different structure in the TL.

iii. Class shift: This shift occurs when an SL item has an equivalent item of different class in the TL.

iv. Intra-system shift: Intra-system shift occurs when "a term operating in one system in the SL has its equivalent a term operating in a different-non-corresponding system in the TL." Catford (1978: 73)

Vinay and Darbelnet (1995) identify two methods of translation: direct/literal and oblique/ free. Within these two methods, they propose seven main procedures which should be applied through the process of translating. The first three which are: borrowing, calque, and literal translations are considered as direct translation, whereas the other four are oblique(. The last four procedures are the concern of translation shift and will be discussed below:

a. Transposition is the replacement of "one word class with another without changing the meaning of the message".

b. Modulation is "a change in the point of view" with the same idea expressed.

c. Equivalence is to render the same situation by "using different stylistic and structural methods"

d. Adaptation is the creation of a new different situation in the TL equivalent to that of the SL, if it is unknown in the TL culture. Venuti and Baker (2000:88-90)

Toury (1995:56-57) defines shift as a deviation from the adequacy, and as an inevitable and universal phenomenon of translation. He distinguished between two types of shift: obligatory and non-obligatory shift. He pointed out that the latter forms the majority of shifts in translation

As for Eugene Nida (1964:156), he believes that there is "no absolute correspondence between languages" and there cannot be "fully exact translation". He distinguishes between two types of equivalence: formal and dynamic. The formal one "focuses on the message itself in both form and content", whereas the dynamic, in

contrast, is "based upon the principle of equivalent effect" (ibid:159). Thus, to achieve this equivalent effect, Nida proposed certain techniques of adjustment which should be applied, if necessary, during the process of translating, these techniques are: Additions, subtractions (omission), and alteration.

Anton Popovic (1970:79), defines shift as "all that appears as new with respect to the original, or fails to appear where it might have been expected" . For him, the translator resorts to shifts in order to faithfully render the same semantic substance of the SL into the TL in spite of the differences between the two languages and the two methods of presenting the subject matters. He distinguishes between constitutive, individual and generic shifts. He argues that constitutive shifts are inevitable and result from the differences between "two languages, two poetics and two styles" of the SL and the TL texts. Individual shifts, on the other hand, result from the translator's own style and idiolect. Generic shifts, however, result from the change of the characteristic feature of a text as a literary genre (see Baker, 2005:229-230]

Bluma-Kulka (1986) perceives shifts in translation from cohesive and coherent perspective. For her, translation shifts in cohesive devices affect the translations on both levels of explicitness and meaning. Considering the shifts in coherence, she distinguishes between reader-focused and text-focused shifts of translation.

For Zwart (1989-1990), shifts in translation occur on two levels: microstructural and macrostructural. Thus, her approach consists of two models: a comparative and a descriptive. The comparative model deals with the classification of shifts on the microstructural level, these shifts are: modulation, modification and mutation. Taking the descriptive model into consideration, it examines the effects of these shifts on the macrostructural level of the text; due to the fact that, the microstructure is the constituent part of the macrostructure.

In their article 'Constructing a Model for Shift Analysis in Translation', Al-Zoubi and Al-Hassnawi (2001) points out that the translation shift is "an avoidable phenomenon". Shifts, for them, are

either mandatory or optional. The mandatory shifts are those resulting from structural discrepancies of the two language systeme, whereas, the optional ones from the translator's own style. Their analysis of translation shifts is done at two levels: micro and macro levels with two dimensions, the semantic and the syntactic dimensions. They came to the conclusion that shifts are results of the translator's effort to achieve equivalence between the SL and the TL. (Al-Zoubi and Al-Hassnawi (2001): 2)

Pekkanen (2010) defines shifts as "a change that takes place in the process of carrying over the source text meaning into the target language". He distinguishes between obligatory, optional and non-shifts. Obligatory shifts are those resulted from the differences between syntax, semantics and phonology of both languages and from cultural differences and those of which there is no other alternative. Optional ones result from the translator's decision to choose one term rather than another. Non-shifts are those parts of the text where no shift occurs but a transfer of meaning does.

4)   **The Analysis of Translation Shift in The Waste Land**

Discussing all the types of translation shift, we have found that Zwart's method is the most suitable one for our data because she applied it on a literary text. Thus, we adopt Zwart's model in our analysis with some modifications. For Zwart, integral translation shifts appear on two levels: the microstructure and the macrostructure. Microstructural level is that level of sentence, clause or phrase and on which a shift, for Zwart, occurs on the levels of semantics, pragmatics, and stylistics, whereas, on the macrostructural level, the level of meaning, shifts occur on attributes and characterization of persons, the nature and ordering of the action and times and place of events. Thus, an analysis of microstructural shifts should precede that of the macrostructural one. Below is a discussion of Zwart's above-mentioned model:

A.   **The Comparative Model**

To compare between two texts the ST and the TT on the microstructural level, the text is divided into units which are called transeme. A transeme is "a comprehensible textual unit" which is of

two types: *the state of affairs transeme* and the *satellite transeme.*
The state of affairs is:

A state of affairs consists of a predicate, i.e. a lexical verb or a copula, and its argument. The satellite transeme, on the other hand, lacks a predicate and can be described as an adverbial of the state of affairs transeme.

The state of affairs transeme is enclosed by /.../ and the satellite by (...). Some examples are chosen to clarify the above notions:

(1)	/The river's tent is broken./[4]	/نهارةٌ مظلةُ النهر/
(2)	// when we were children/, /staying (at the archduke's, My cousin's) /, /he took me out (on a sled) /, And /I was frightened//[5]	لدى (ماكثين /، /عندما كنا صبيانا//)الدوق،) /على متن زلاجة(أخذني /، /قريبي //تملكني الخوف/

After specifying the transemes in the ST and the TT, we compare both transemes adopting the comparative model. The concept of relationship, according to the definition of structural semanticists, includes two entities when they have both similarities and dissimilarities, i.e. aspects of conjunction (similarity) and disjunction (dissimilarity). Here, the similarity is a precondition for the dissimilarity; there should be some features in common before discovering the differences. When there is no similarity between the ST and the TT, the TT cannot be considered as a translation for the ST.

Thus, the main point in the com

"something that can be said to occur, take place, or obtain in some world; it can be located in time and space; it can be said to take a certain time (have a certain duration) it can be seen, heard, or otherwise perceived" **[Dik (1997): 51]**

parative model is the relation between the ST and the TT.
The comparison between the both transemes of the ST and the TT involves three steps:

1.   The establishment of similarities, i.e. the common denominator. This common denominator is called the 'Architranseme' (ATR) which includes the aspects of conjunction between the ST and the TT transemes and can be expressed only by content words (nouns, verbs, adjectives, and adverbs.) or paraphrases as in the example below:

(3)	/ Consider[420] Phlebas, /who was[421] once handsome and tall as you./[(6)]	فلياس[420]تذكر/ وسيماً فارعاً[42ا]كان/ مثلك في يوم من الأيام.//

$ATR_{419-421}$: to consider + to be

2.   The comparison of each separate transeme with the ATR in order to establish the relation between each transeme and the ATR. There are two possibilities: the transeme and the ART can either correspond or differ.

a.   **The synonymic relationship:** the relation is synonymic and based on the aspect of conjunction if no difference is found between the transeme and the ATR. As in the example below:

(4) /A   rat   crept   softly   through   the   بوهن أنسل عبر العشب / vegetation…/[(7)]   …/جرذٌ/

ATR: to creep softly

b. **The hyponymic relationship:** the relation in this type is based on both aspect of conjunction and disjunction and occurs when there is a difference between the transeme and the ATR besides the similarity as in the following example:

(5)   /   …So   rudely / …بشاعة يغصبها …/ forced…/ [(8)]

ATR: to rape

In this example, to force is not the same as 'to rape' because of the euphemistic meaning of 'to force' which is not found in 'to rape'. Thus, the relationship between the English transeme and the ATR is a hyponymic one.

3.   The last step is the establishment of the relationship between both the ST and the TT transemes, based on both relationships above, and determining the type of resulting shift:

a.   The relationship between both transemes is *synonymic* if each transeme has a synonymic relationship with the ATR; in this case no shift occurs in translation.

(6)   /   staying   at   the   /ماكثين لدى الدوق
archduke's... / [(9)]   /...

ATR: to stay + archduke's

AD$_{stt}$: 0

AD$_{ttt}$: 0

Shifts: no shift

b.   The relationship between both transemes is *hyponymic* if one of the transeme has a synonymic relationship with the ATR and the other has a hyponymic relationship with the ATR; in this case a shift occurs in translation which is modulation.

c.   If both transemes have a hyponymic relationship with the ATR, the relationship between them is that of *contrast* which leads to a shift in translation which is modification.

d.   If there is no aspect of conjunction between each transeme and the ATR, *no relationship* can be established between both transemes; in this case a shift in translation occurs which is mutation.

The resulting shifts of the above relations are:

a.   Modulation occurs when the relation between the ST and the TT transemes is *hyponymic* in which one of the transemes shows an aspect of disjunction with the ATR whereas the other shows an aspect of conjunction with the ATR. If the ST transeme is which shows that aspect of disjunction and the TT transeme shows an aspect of conjunction, the shift is called modulation/ generalization. However, if the aspect of disjunction appears between the TT transeme and the ATR and that of conjunction between the ST transeme and the ATR, the shift is called modulation/ specification.

| ST Transeme | TT transeme | | ST transeme | TT transeme |

Disjunction
Disjunction

                ATR   ATR
        [Generalization]   [Specification]
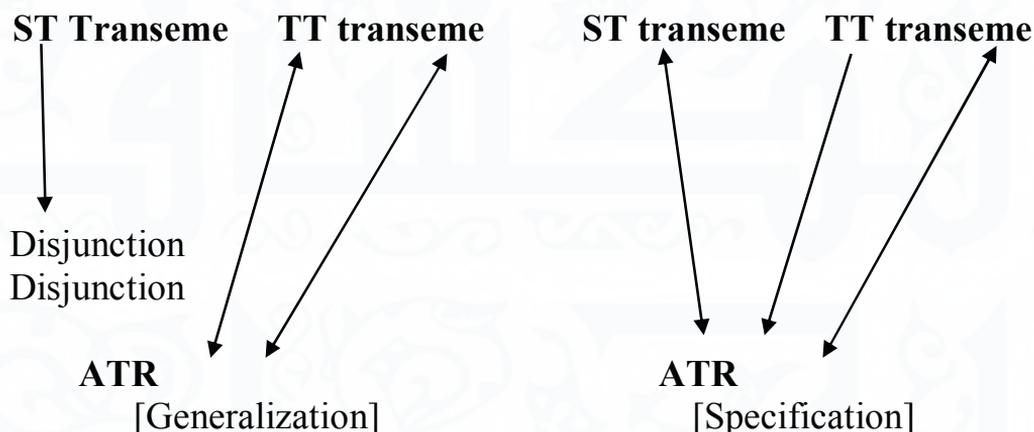
[fig. (1): Modulation]

Modulation appears on three levels: syntax, semantics, and stylistics. Thus, we have six categories of modulation which are:

i.   ***Syntactic modulation (S$_1$)/ generalization (Ge)*** : a syntactic aspect of disjunction occurs in the ST, but not in the TT, as in the example below:

(30)   /The meal ***is ended***/[(10)]   / الوجبة *إنتهت* /

ATR: to end
AD$_{stt}$: Addition of verb to be 'is' as an operator
AD$_{ttt}$: 0
Shifts: Syntactic modulation/ generalization

ii.   ***Syntactic modulation / specification (Sp):*** a syntactic aspect of disjunction appears in the TT, while in the ST only an aspect of conjunction occurs as in the following example:

(31)   /He   did   /,/   I   was   /قد فعل *والله*/ ،/كنتُ هناك/
        there./[(11)]

ATR: to do
AD$_{stt}$: 0
AD$_{ttt}$: addition of the oath 'والله' for emphasis
Shifts: Syntactic modulation / specification: Oath

iii. ***Semantic modulation (S_2) / generalization***: a semantic aspect of disjunction happens in the ST only. A semantic modulation occurs on the basis of form/class/mode formula (X is f/m/c of Y) as illustrated below:

(32)	/As though a window ***gave upon*** the sylvan scene/[12]	على وكأن نافذة أشرعت منظر في الغابة

ATR: to overlook
AD$_{stt}$: 'to give upon': f/m/c of 'overlook': to overlook
AD$_{ttt}$: 0
Shifts: Semantic modulation/ Generalization

iv. ***Semantic modulation/ specification***: in this category, a semantic aspect of disjunction occurs in the TT as shown in the example below:

(33)	/ Musing upon the king my brother's wreck /[13]	/ ***ارنو*** إلى حطام أفلاك أخي الملك مستغرقا/

ATR: to muse
AD$_{stt}$: 0
AD$_{ttt}$: Addition of 'ارنو'
Shifts: Semantic modulation/ specification

v. ***Stylistic modulation (S_3) / generalization***: a stylistic aspect of disjunction occurs in the ST transeme whereas the TT transeme lacks such an aspect of disjunction. A stylistic modulation happens on the basis of (X is a form or variant (f/v) of Y), as in the example below:

(34) / ***Damyata***: The boat responded/[14]   /***حلم***:

/ أجاب القاربُ بمرح

ATR: To respond
AD$_{stt}$: 'Damyata': stylistic f/v of 'control': Indian word
AD$_{ttt}$: 0
Shifts: Stylistic modulation/ generalization

vi. *Stylistic modulation/ specification*: in this category of modulation, a stylistic aspect of disjunction manifests itself in the TT transeme , while only aspect of conjunction occur in the ST, as it is clear in the example below:

(35) (After the ***agony*** in stony places)[15]   بعد **تباريح الألم** في البقاع الصخرية)
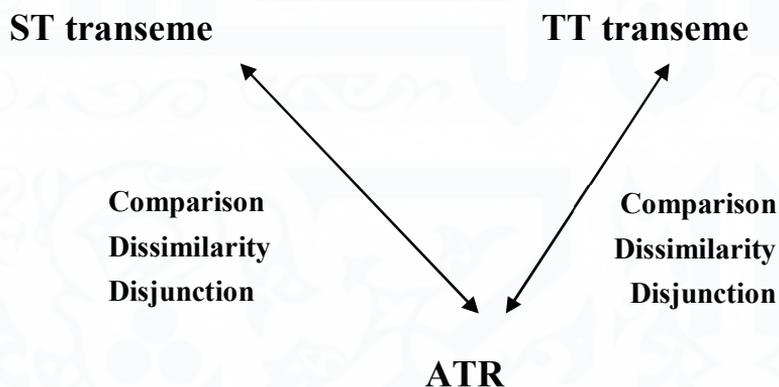
ATR: agony

AD$_{stt}$: 0

AD$_{ttt}$: 'تباريح الألم': stylistic f/v of 'agony'

Shifts: Stylistic modulation/ specification

b.   *Modification*

In the case of modification, the relationship between both transemes is that of contrast, i.e. each transeme has a hyponymic relationship with the ATR.

ST transeme   TT transeme

Comparison   Comparison
Dissimilarity   Dissimilarity
Disjunction   Disjunction

ATR

[fig. (2): Modification]

A modification can be syntactic, semantic or stylistic. This results in three categories of modification, which are as following:

I.   *Semantic modification* **(Se):** both the ST transeme and the TT transeme show a semantic aspect of disjunction with ATR, as in the following example:

(39) /HURRY   UP   PLEASE   ITS   /رجاء الوقت انتهى/
TIME/[16]

ATR$_{238-241}$: time

AD$_{stt238-241}$: "Hurry up please its time" ≠ "رجاء الوقت انتهى"

AD$_{ttt238-241}$: "رجاء الوقت انتهى" ≠ "Hurry up please its time"

Shifts: Semantic modification/ change of meaning

II. *Stylistic modification* **(St):** in this type of modification, both the ST transeme and the TT transeme show a stylistic aspect of disjunction with the ATR, as in the example below:

(40)   /***Goonight*** Bill. …/ [(17)]   /…عمتَ مساءً يا بل،/

ATR: Goodnight

AD$_{stt}$: Goonight : stylistic f/v of goodnight: informal

AD$_{ttt}$: 'عمت مساءً': stylistic f/v of goodnight: formal

Shifts: Stylistic modification: register element

III.   *Syntactic modification* **(Sy):** a syntactic modification occurs when both transemes have a syntactic aspect of disjunction with the ATR, which results in a shift on one of three basic levels of semantic, stylistic and pragmatics. A syntactic modification which has no effect on any of these three levels is not taken into consideration.

IV. *Syntactic-semantic modification* **(Sy$_1$) :** the syntactic differences which affect the semantic level are related to ***the grammatical feature*** (tense, person, and number), ***the grammatical class***, ***the grammatical function*** and ***the function words*** (addition, deletion, and change of meaning), as the example below:

(36)   /Your arms ***full***/ [(18)]   /ذراعاكِ ***مليئتان***/

ATR: to come back + garden

AD$_{stt}$: Arms: plural

full: no gender/ singular

AD$_{ttt}$: 'مليئتان': dual/feminine

'ذراعاك': dual/feminine

Shifts: Syntactic-semantic modification

o   Grammatical feature

▪ Number

▪   Gender

V. **_Syntactic-stylistic modification_ (Sy_3) :** in this type the syntactic differences, which affect the stylistic level are related to the quantity of elements conveying information. If the ST transeme has more elements than that of the TT, the syntactic-stylistic modification is called implicitation. On the other hand, if the TT transeme has more elements than those of the ST, the syntactic-stylistic modification is called explicitation, as in the following examples:

(38)   / Fear death **_(by water)_** /[19]   /إحذر الغرق/

ATR$_{92+93}$: to beware of death by water

AD$_{stt92+93}$: to fear death by water

2 transemes

AD$_{ttt92}$: 'إحذر الغرق' (Beware of drowning)

1 transeme

Shifts: Syntactic-stylistic modification/ implicitation

(39)   /Others can pick and choose/ /if you can't./[20]   // **_إذا بقيت هكذا غُشيمه_** //
/لا تعرفين كيف تختارين/
//غيرك يستطيع/

ATR: to choose+ to pick + can

AD$_{stt}$: 2 states of affairs transemes

AD$_{ttt}$: 3 states of affairs transemes

Shifts: Syntactic – stylistic modification/ explicitation

VI. **_Syntactic-pragmatic modification_ (Sy_2) :** in this type of shift, the structure of the TT transeme differs from that of the ST transeme when a shift occurs in the speech act, the thematic meaning, or the referential function, as in the example below:

(37)   // **_Oh   is   there_** /,   she   said/[21]   /قالت: **_صحيح؟_** /

ATR: to say+ to know+ to thank+ to give

AD$_{stt}$: Order: $O_{vs}SV$

Exclamation: "Oh is there"

AD$_{ttt}$: Order: V(S): O?

Question: "صحيح؟"

Shifts: Syntactic-pragmatic modification/ thematic meaning
○ Order
○ Speech act

c.   ***Mutation* (M) :** this type of shift occurs when it is impossible to establish an ATR, due to the lack of any aspect of conjunction. Mutation has three sub categories:

I. Addition of clauses or phrases (M_1) :

(41) /he   wants   a   good   // وهو يريد
        time,/[22]   ***/فمتعيه/***، //ان يلهو/الآن

ATR: 0
AD_{stt}: 0
AD_{ttt}: Addition of 'فمتعيه'
Shifts: Mutation / addition

II. Deletion of clauses or phrases (M_2) :

(42) /'Has it begun to sprout?/ ***/Will it*** //أخذت في النماء//
        bloom this year?/   /أم أزعج الصقيع الطارئ
        /'Or has the sudden frost disturbed مخدعها../
        its bed?/[23]

ATR: 0
AD_{stt}: Will it bloom this year?
AD_{ttt}: 0
Shifts: Mutation/ deletion

III. Radical change of meaning (M_3) :

(43) ***/the cricket noRelief /***[24] ***/والجندب قض مضجعك/***

ATR: 0
AD_{stt}: the cricket no Relief
AD_{ttt}: والجندب قض مضجعك
Shift: Mutation/ radical change of meaning

B.   The Descriptive Model
        The descriptive model is a description of the effect of the microstructural shifts on the macro structural level.

The macrostructure consists of the units of meaning which transcend the microstructure (phrases, clauses, and sentences) such as the nature, number and ordering of episode, the characters, the relation between them, the events, the actions, time, place, the writer's attitude, his/her point of view, and so on .And as the microstructural elements are the constituent parts of the macrostructure, shifts in translation which occur on the microstructure result in a macrostructural shift. However, a macrostructural shift does not result from a single microstructural shift. Only those microstructural shifts with certain frequency and consistency come up with a macrostructural shift.

The descriptive model is "a fusion of functions and levels". Zwart adopts the functions of language as used by Leech and Short (1981), which are those of Halliday and Hasan (1976) and the levels from Bal (1980). These three functions of language according to Halliday and Hasan (1976) are as follows:

1. The interpersonal function is the use of language as a personal medium which expresses the writer's identity, judgments, attitudes, etc. through the process of creating the text.
2. The ideational function is related to the content and the information of the text, which allows us to conceptualize the world around us.
3. The textual function is concerned with the texture of the text. This function relates to the writer's abilities to create texts out of utterances and writings.

These three functions are interrelated and operative in every linguistic expression. However, the interpersonal function, for Zwart, is the most important one due to the fact that its operation determines the operation of the other two.

As for the concept of levels, Zwart adopts Bal's three levels of *history*, *story* and *discourse*. A distinction is made between the ideational, the textual and the interpersonal functions as they operate on the three levels. In our analysis, we are going to take the discourse level only into the consideration. The *discourse level* is the linguistic expression which is created on the story level.

a. _The Discourse level_

   i.   The Interpersonal Function

This function, as it operating on the discourse level, is related to the way in which the communication between the writer and the reader is established.

  ii.   The Ideational Function

The ideational function on the discourse level is concerned with the semantic choices expressing the image which the writer wants to create in his/her reader's mind.

 iii.   The Textual Function

The textual function, on the discourse level, is determined by the syntactic ordering of the text .Below is a table summarizing the influence.

- **The Influence of Microstructure Shifts on The Macrostructure of The Translation :**

The microstructural shifts	The effect on macrostructural functions on discourse level
1. Modulation	
a. Syntactic	Textual
b. Semantic	Ideational and interpersonal
c. Stylistic	Interpersonal, ideational and textual
2. Modification	
a. Semantic	Ideational and interpersonal
b. Stylistic	Interpersonal, ideational and textual
c. Syntactic-semantic	Interpersonal, ideational and textual
d. Syntactic- ragmatic	Textual and interpersonal
e. Syntactic-stylistic	Textual
3. Mutation	Ideational and interpersonal

Table (1): The Influence of Microstructure Shifts on The Macrostructure of The Translation

5. Analysis of the Translation and Procedures

In the analysis, the procedures followed involve the following steps:

a. The original text and both translations are divided into transemes.

b. Each transeme of each translation is compared with its counterpart in the original text to find out the aspect of conjunction, i.e. similarity.

c. Then an Architranseme (ATR), i.e. the common dominator, is established between both transemes.

d. Then each transeme is compared with the ATR to establish the relation between each transeme and the ART.

e. A relation between the ST and TT transeme is established to find whether there is a shift or not and the type of the existing shift.

f. Then counting each type of shift and finding the most frequent type.

g. At last, the effect of each shift on the macrostructural level of the text and affected functions are found out.

Example (1):

❖ **The Translation of Khalid and Abdul-Rahman**

شاخصة أبصارهم[108]/ (في الارض من أمامهم[109]/)	/And each man fixed[108] his eyes (before his feet)[109]/.[25]

ATR_{108+109}: to fix

AD_{stt108+109}: Order: SVOA

'في الارض من أمامهم'≠'before his feet'

AD_{ttt108+109}: Order: C_sSAA

'شاخصة': stylistic f/v of 'fix': culture-specific

'أبصار': stylistic f/v of 'eyes': figurative language

'في الارض من أمامهم'≠'before his feet'

Shifts:

- Syntactic-pragmatic modification/ thematic meaning
  o Order
- Stylistic modulation/ specification: figurative language

- Mutation/ radical change of meaning

Iin the example above, we have two transemes the first is a state of affairs transeme "each man fixed …" having the main verb, the second is the satellite transeme which "before his feet" functions as an adverbial for the first one. We can notice a syntactic-pragmatic modification results from different orders of the ST and the TT. In the state of affairs transeme ; we also have a stylistic modulation due to the fact that that the translator renders 'And each fix his eyes before his feet' into Arabic as 'شاخصة أبصارهم from 'شاخصة أبصارهم' borrowing the expression 'في الأرض من أمامهم the Quranic verse:

{وإقترب الوعد الحق فإذا هي شاخصة أبصار الذين كفروا يا ويلنا قد كنا في غفلةٍ من هذا بل كنا ظالمين}

{And the true promise (Day of Resurrection) shall draw near (of fulfillment). Then (when mankind resurrected from their graves), you shall see the eyes of the disbelievers fixedly stare in horror. (they will say): "Woe to us! We were indeed heedless of this, nay, but we were Zalimoon (polytheists and wrong-doers, etc.) "}

[Al-Anbiya':(97) translated by Khan & Hilali (1978) :558]
Here, the effect of the Islamic culture on the translator is clear. A radical change of meaning creating mutation appears when the translator renders 'before his feet' into 'في الأرض من أمامهم'. Here, Eliot expresses the condition of people ; every person is isolated and does not think of or even look to others as if their eyes precede their feet, whereby loses its meaning when translated into ' في الأرض 'من أمامهم.

❖   **The Translation of Alsayeh**
كلٌّ بعينيه مثبتتين (أمام قدميه،)١٠٩/١٠٨/

ATR₁₀₇₋₁₀₉: to fix
ADₛₜₜ₁₀₇₋₁₀₉: Order: SVOA
Eyes/ feet: plural/ neuter
          Addition of 'man'
          Fix: v. (V.)/ no gender
ADₜₜₜ₁₀₇₋₁₀₉: Order: SACA
          'قدميه' /'مثبتتين' / 'عينيه': dual/ feminine

'مثبتتين' : adj. (C.)

Shift:
- Semantic modulation
  - generalization
- Syntactic-semantic modification
  - Grammatical class/ v.   adj.
  - Grammatical function/ V.   C.
  - Grammatical feature
  - Gender
  - Number

In the second rendering, a syntactic-semantic modification results from different grammatical feature of both gender and number: in English (SL), Unlike Arabic, adjectives have no gender and some nouns have a neuter gender which is not found in Arabic (TL), and in Arabic there is a dual number which is not found in English, and from different grammatical classes and functions: the verb in the ST has been translated into adjective functioning as complement. The existence of the noun 'man' in the ST and its absence in the TT creates a semantic modulation/ generalization.

Comparing both versions of translation, we can see that the most noticeable point which shows the difference between the two translations is that, in the first translation, the Islamic culture has a noticeable effect in that the translators make use of a Quranic expression 'شاخصة أبصارهم' as an equivalent to 'fixed his eyes…' while in the second translation, the translator renders the ST as it is to reword in technical term . The first translators were successful in culturating their translation to create the same effect on the reader as that of the ST, whereas the second translator distorts the effect and the intended meaning of the ST by translating without any manipulation. We come to conclusion that the first translators resort to stylistic modulation in their translation whereas the second resorts to the syntactic-semantic modification.

Example (2):
❖   **The Translation of Khalid and Abdul-Rahman**
/ عليه[133]الذي   استوت/كرسيها   //   (like a burnished   The Chair /she sat[133] in/,

throne,)[134]

/ لامع صقيل[134] عرش

Glowed[132] (on the marble)[135] / (26)

/يزهو[132] (على أرض من رخام)[135]/

ATR₁₃₂₋₁₃₅: to glow+ to sit+ throne

AD_stt132-135: 'chair'/ 'throne': neuter

        'sit'/ 'glow'/ 'burnished': no gender

        Deletion of the relative pronoun "(that) she sat in"

        "like a burnished throne": PP (satellite)

        'Glowed': past tense

        "on the marble": PP (A)

        Indefinite article 'a' "a burnished…"

AD_ttt132-135: masculine 'كرسي'/ 'عرش'/ 'لامع'/ 'صقيل'/ 'يزهو':

        'استوت': feminine/ stylistic f/v of 'sit in': figurative

language

        Addition of the relative pronoun 'الذي'

        'عرش لامع صقيل': NP. (C.) (state of affairs)

        Addition of 'صقيل' (satin)

        'يزهو': present tense

        'على أرض من رخام': PP (AA)

        Zero article 'عرشٌ...'

Shifts:

- Syntactic- stylistic modification/ satellite   state of affairs
- Stylistic modulation/ specification: figurative language
- Syntactic-semantic modification
- Grammatical class: PP. → NP./ PP → PP. PP.
- Grammatical function: A. → C./ A → AA
- Grammatical feature
  - Gender
    - Tense
- Function words
    - Deletion
    - Addition

    In the translation of Khalid and Abdul-Rahman of the example above, we have a syntactic-stylistic modification due to the fact that the translators inappropriately translate the satellite transeme (134) into a state of affair transeme (134). Here the translators have not

recognized the predicate of the sentence which is 'Glowed' in the ST and instead the predicate of the first translated sentence is ' عرش لامع صقيل' whose equivalent 'like a burnished throne' is not a predicate but a PP in the ST. Thus, we have one main transeme in the ST within which there are three transemes (1 state of affair and 2 satellites); whereas, in the TT, we have two transemes: the first consists of two states of affair transemes and the second consists of a state of affair and a satellite transemes. We have also a stylistic modulation/ specification because of rendering 'she sat in' in the ST by using a figurative language إستوت عليه', and perhaps a religious implication for collocating with "عرش" in the TT. Another type of shift is the syntactic-semantic modification which results from the shifts of grammatical class, function and feature of gender and tense and function words due to the absence of the relative pronoun in the ST and its existence in the TT.

❖ **The Translation of Alsayeh**

/كان¹³⁴ الكرسي/ الذي جلست¹³³عليه/ المنمق كالعرش، /
/ينعكس¹³² ألقه(المرمر على/¹³⁵)

ATR$_{132-135}$: to glow + to sit in+ throne+ marble

AD$_{stt132-135}$: 'chair'/ 'throne': neuter
　　　　'sit'/ 'glow'/ 'burnished': no gender
　　　　"like a burnished throne": PP (A) (Satellite)
　　　　Deletion of the relative pronoun "(that) she sat in"
　　　　Indefinite article 'a burnished throne'

AD$_{ttt132-135}$: 'ينعكس' / 'منمق'/ 'عرش'/ 'كرسي': masculine
　　　　'جلست': feminine
　　　　Addition of the relative pronoun
　　　　'كالعرش': definite article
　　　　"كالعرش المنمق": PP. (C.) (state of affairs)

Shifts:
- Syntactic-stylistic modification
- Syntactic-semantic modification
  - Grammatical class: PP. ➞cl.
  - Grammatical function: A. ➞C$_{AC}$
  - Grammatical feature

- Gender
- Definiteness
o Function words
- Addition
- Deletion

The second translation, of Al-Saeih, similar to that of Khalid and Abdul-Rahmann, contains a syntactic-stylistic modification due to shift the satellite transeme 'the chair…like a burnished throne' in the ST to a state of affair transeme 'كان الكرسي...كالعرش المنمق' in the TT. Both transemes in both the ST and the TT are PPs; however, the ST transeme functions as an adverbial whereas the TT transeme functions as a complement. A syntactic-semantic modification results from shifts in grammatical class, grammatical function, grammatical feature of gender, tense and definiteness, and addition and deletion of function words.

To compare both translations, we can see that the translators commit the same mistake in not recognizing the main predicate of the main transeme of the ST.

Example (3):
❖   **The Translation of Khalid and Abdul-Rahman**

/…But	/ لكن... /
O O O O that Shakespeherian Rag[222]/	الله الله الله الله
/It's[223] so elegant	/[222]يا ذلك الجُرُس الشكسبيري
So intelligent/[(27)]	ما أحلاه/
	/[223] ما أذكاه!

ATR[222+223]: Rag+ elegant+ intelligent
AD[stt222+223]: 'that'/ it: neuter

        'elegant'/ 'intelligent': no gender

        Addition of verb 'to be'

        'it's so elegant so intelligent': declarative sentence

AD[ttt222+223]: 'الله الله الله الله': stylistic f/v of 'O o o o': culture-specific element

        'هـ' /'ذلك': masculine

        'الجُرُس': stylistic f/v of 'rag': figurative language

        'أذكى' /'أحلى': masculine

exclamatory sentence 'ما أحلاه ما أذكاه!'

Shifts:

- Syntactic-pragmatic modification/ speech act
- Syntactic modulation/ generalization
- Stylistic modulation/ specification
- Syntactic-semantic modification
o Grammatical feature
▪ Gender

In the example above, we have a number of shifts. The first is the syntactic-pragmatic modification which results from the different speech act of 'it's so elegant so intelligent' which is a declarative sentence in the ST and 'ما أحلاه ما أذكاه' which is an exclamatory sentence in the TT. The second is the syntactic modulation/ generalization due to the existence of verb 'to be' (is) in the ST transeme and its absence from the TT transeme. The third type of shift is the stylistic modulation/ specification as a result of the stylistic aspect of disjunction in the TT ('الله الله الله الله' is a stylistic f/v of 'O O O O': culture-specific element) .Here we can see clearly the effect of Arabic Islamic culture in the translation. The fourth and final type is the syntactic-semantic modification due to the shift in the grammatical feature of gender.

❖　　**The Translation of Alsayeh**

/سوى.../
آه تلك المعزوفة الشيكسبيرية الحديثة/٢٢٢
/أنيقة جدا
ذكية جدا/٢٢٣

$ATR_{222+223}$: Rag+ elegant+ intelligent

$AD_{stt222+223}$: 'that'/ it: neuter
'elegant'/ 'intelligent': no gender
Addition of verb 'to be'

$AD_{ttt222+223}$: Order: SCSC.SC.
'تلك': feminine
'أنيقة' /'ذكية': feminine
Addition of 'الحديثة'

Shifts:

- Syntactic modulation/ generalization

- Semantic modulation/ specification
- Syntactic-semantic modification
  o Grammatical feature
  ▪ Gender

In this second translation, we have a syntactic modulation because of the existence of verb 'to be' in the ST transeme and its absence from the TT transeme. A semantic modulation/specification results from the addition of 'الحديثة' in the TT transeme which is not found in the ST transeme. Finally, a syntactic-semantic modification results from the different grammatical feature of gender between the ST and the TT transemes.

We have two points of difference between the first and the second translations. The first point is that, in the first translation, we can see the effect of the culture in the TT clearly which is not the case in the second translation. The second point is that, in the first translation, a syntactic-pragmatic modification results from a shift in speech act which has not appeared in the shifts of the second translation.

Example (4):
❖ The Translation of Khalid and Abdul-Rahman

/But (at my back)[336] (from time to time)[337] I hear[338]	بين الحين ( )[338]لكنني أسمع/)[336]من ورائي( )[337]والأخر
The sound of horns and motors, which shall bring[339]	ضجيج أبواق وسيارات
Sweeney to Mrs. Porter in the spring./	سويني إلى السيدة بورتر [339]ستوصل /في الربيع
/O the moon shone[340] bright on Mrs. Porter	على السيدة [340]يا قمراً مشعشعاً طل/ بورتر
And on her daughter	
They wash[341] their feet in soda water/	أقدامهما [341]وإبنتها اللتين تغسلان /بالصودا
/Et O ces voix d'enfants, chantant[342] dans la coupole!/ [and O these voices of children singing in the dome!]	يا صخب الأطفال في القبة / [342]/ينشدون
/Twit twit twit	ويت ويت ويت/ جق جق جق جق جق جق

Jug jug jug jug jug jug So rudely forc'd[343]. Tereu/[(28)]	بغاية البشاعة[343]واغتصبت /تيرو

ATR₃₃₆₋₃₄₃: to hear+ to bring + to shine + to wash + to chant + to force

AD$_{stt336-343}$:   Order: $SC_sSC_sAVAA.A_{AA}SVOAA_{SVOAA}$ $SVC_sAA.SVOA.SAVAO.AVS$

'bring/shone/bright/ wash': no gender

'horns/motors': neuter

'they': S. / plural

'wash': no number

'their': plural

'Et O ces voix d'enfants, chantant[342] dans la coupole!': stylistic f/v of ' and O these voices of children singing in the dome!': culture-specific element: French

'so rudely': adv. (A)

AD$_{ttt336-343}$: Order: $V(S)AAOC_{V(S)A}.VocCVAC_{SVOA}.VocAO.V(S)A.$

'سيارات/اللتين/تغسلان/اغتصبت/ستوصل/القبة': feminine

'ضجيج/أبواق/قمر/مشعشع/طل': masculine

'سويني': stylistic f/v of 'Sweeny': culture specific: proper noun

'بورتر': stylistic f/v of 'Porter': culture specific: proper noun

'طل': f/m/c of 'shine': to appear

'مشعشعا': f/m/c of 'bright': intensive element

'اللتين': C./ dual

'هما/تغسلان': dual

'بغاية البشاعة': PP (A)

'تيرو': stylistic f/v of 'Tereu': culture-specific element: Proper noun (Tereus :Greek mythology)

Shifts:

- Syntactic-pragmatic modification/ thematic meaning/ order
- Semantic modulation/ specification
- Stylistic modulation
  - Generalization

- o Specification
- Syntactic-semantic modification
  - o Grammatical function/S. ⟶ C./
  - o Grammatical class: adv.P ⟶ PP
  - o Grammatical feature
    - Gender
    - Number

In the example above, we have four types of shift; the first is the syntactic pragmatic shift due to the different orders of the ST and the TT transemes. The second type is the semantic modulation which appears due to the semantic aspect of disjunction in the TT transeme; we can see the translation of ' shone' into 'طل' instead of 'أشرق', and 'bright' into 'مشعشعا' instead of 'مضيء' which result in a semantic shift. The third shift is the stylistic modulation of culture specific elements in both the ST and the TT transemes because of quoting a French sentence in the ST transeme (generalization) and transliterating proper nouns into Arabic (TT transeme) (specification). The fourth and last type of shift is the syntactic-semantic modification which comes as a result of different grammatical function, class, feature of gender and number between both transemes of the ST and the TT.

❖ **The Translation of Alsayeh**

/(وخلفي[336](أسمع [338])بين الحين و الحين[337]) أصوات الأبواق والمحركات في الربيع /التي[339] ستجلب سويتني إلى السيدة بوتر /غمر[340] القمر بإشراقته الساطعة السيدة بوتر و ابنتها وهما تغسلان[341] / رجليهما في ماء الصودا /وهذه الأصوات أصوات الأطفال التي تصدح[342] في القبة توت توت توت / زق زق زق /بكل فظاعته تيريو[343]/

ATR$_{336-343}$: to hear+ to bring + to shine + to wash + to chant + to force

AD$_{stt336-343}$:   Order
SC$_s$SC$_s$AVAA.A$_{AA}$SVOAA$_{SVOAA}$SVC$_s$AA.SVOA.SAVAO.AVS

    'bring/shone/bright/ wash': no gender

'horns/motors': neuter

'sound': singular

'wash': no gender/ no number

    'at my back': PP(A)

    'they/ their': plural

    'shone': v. (V)

        'bright': adv. (A)

        'Et O ces voix d'enfants, chantant[342] dans la coupole!': stylistic f/v of 'O and

the voices of children singing in the dome!': culture-specific element: French

'so rudely': adv. (A)

"So rudely forc'd. Tereu" ≠ "تيريو بكل فظاعته"

AD$_{ttt336-343}$: Order: AV(S)AOAC$_{V(S)OA}$VSAO&SVSOA.SCC$_{VAO.A}$

    'محركات/تغسلان/إشراقة/الساطعة/ستجلب': feminine

        'خلفي': adv. (A)

        'سويتني': stylistic f/v of 'Sweeny': culture specific: proper noun

        'بوتر': stylistic f/v of 'Porter': culture specific: proper noun

        'غمر': stylistic f/v of 'shine'

        'تصدح': f/m/c of 'sing': intensive element(literary)

        'إشراقة': n.

        'الساطعة': adj. (C)

        'تغسلان': dual

    'هما': dual

    'تيريو': stylistic f/v of 'Tereu': culture-specific element: Proper noun

Shifts:

• Syntactic-pragmatic modification/ thematic meaning/ order

- Semantic modulation/ specification
- Mutation/ radical change of meaning
- Stylistic modulation
  - Generalization
  - Specification
- Syntactic-semantic modification
  - Grammatical class/ adv.→ adj./ PP→ adv.
  - Grammatical function / A.→ C.
  - Grammatical feature
    - Gender
    - Number

In the second translation, we can see there are six types of shift. The first one, like the first translation, is the syntactic-pragmatic modification which results from different orders of both transemes. The second one is the semantic modulation which occurs due to a semantic aspect of disjunction which I the translation of 'sing' into more intensive word 'تصدح'. The third is mutation which arises from the radical change of meaning of "So rudely forc'd.Tereu" in the ST into "بكل فظاعته تيريو" in the TT. The stylistic modulation emerges because of the stylistic aspects of disjunction in both transemes, which are the culture-specific elements. The last one is the syntactic-semantic modification which is caused by the different grammatical classes, function and features of number and gender in both transemes.

6.   Findings and Conclusions

To compare between both versions of translation, it is clear that two translations are close to each other. In both translations, there are some unclear points; who is Sweeney Mrs. Porter, her daughter, and Tereu?, Who has been forced?, To what the onomatopoeic words refer? all these questions generated because of the culture-specific elements used by Eliot which are not directly understood by the TT reader. The TT reader can understand all these things only when s/he read deeply the analysis of the poem. However, we can see that the first translation is somehow closer to the ST than the second one.

1.   In the examples taken in this study, the syntactic-semantic modification is also the most frequent type of shift in both translations. (see table (2) and (3))

2.   The syntactic-semantic modification affects the three functions on the macrostructural level of the text. (see table (4) and (5))

3.   Throughout analyzing the whole poem on the microstructural level, it has been found that the total number of the ST transemes is (516); whereas the number of the occurring shifts is (600) shifts in the translation of Khalid and Abdul-Rahman and they are (623) shifts in the translation of Alsayeh. Thus the percentages of shifts are (116.27%) and (120.73%) respectively. This means that there are some transemes have more than one shift.

4.   The most frequent type of shift, as for the whole poem, is the syntactic-semantic modification. It is (41.10%) in the translation of Khalid and Abdul-Rahman and (44.30%) in that of Alsayeh.

5.

Example / Shifts	Modulation			Modification					Mutation		
	S1	S2	S3	Se	St	Sy1	Sy2	Sy3	M1	M2	M3
No.1			+				+				+
No.2			+			+		+			
No.3		+	+			+	+				
No.4		+	+			+	+				

[Table (2): the shifts in the taken examples: the translation of Khalid and Abdul-Rahman]

Example / Shifts	Modulation			Modification					Mutation		
	S1	S2	S3	Se	St	Sy1	Sy2	Sy3	M1	M2	M3
No.1		+				+					
No.2						+		+			
No.3	+	+				+					
No.4		+	+			+	+				+

[Table (3): the shifts in the taken examples: the translation of Alsayeh]
The results of the application of the comparative model show that the most frequent types of shift are the syntactic-semantic modification followed by the syntactic-pragmatic modification; thus the shifts occur on the three levels of syntax, semantics and pragmatics affecting the three functions of the macrostructural level: textual, ideational and interpersonal. However, for Zwart, major differences between both macrostructural levels of the ST

and the TT occur only in the case of extremely high percentage of shifts (more than 200%). Thus examining both translations of Khalid and Abdul-Rahman; and Alsayeh, it has been revealed that the syntactic-semantic modification was the most common shift; this is due to the different syntax of the ST and the TT languages, which leads to a deviation from the semantic meaning of the ST in the TT. The syntactic-pragmatic modification is in the second place.

Shifts	Number of Shifts	Percentages	Affected Functions
Modulation			
1. **Syntactic**	72	12%	Textual
2. **Semantic**	72	12%	Ideational and Interpersonal
3. **Stylistic**	64	10.70%	Interpersonal, Ideational and textual
Modification			
1. **Semantic**	6	1%	Ideational and Interpersonal
2. **Stylistic**	0	0	Interpersonal, Ideational and textual
3. **Syntactic-semantic**	247	41.10%	Interpersonal, Ideational and textual
4. **Syntactic-Pragmatic**	117	19.50%	Textual and Interpersonal
5. **Syntactic-Stylistic**	5	0.83%	Textual
Mutation	17	2.83%	Ideational and Interpersonal
Total	600	100%	

Table (5.3): The affected functions in the translation of Khalid and Abdul-Rahman

Shifts	Number of Shifts	Percentages	Affected Functions
Modulation			
1. Syntactic	59	9%	Textual
2. Semantic	63	10%	Ideational and Interpersonal
3. Stylistic	64	10.27%	Interpersonal, Ideational and textual
Modification			
			Ideational and Interpersonal
1. Semantic	3	0%	Interpersonal, Ideational and textual
2. Stylistic	0	0	
3. Syntactic-semantic	276	44.30%	Interpersonal, Ideational and textual
4. Syntactic-Pragmatic	129	20.71%	Textual and Interpersonal
5. Syntactic-Stylistic	15	2.41%	Textual
Mutation	14	2.25%	Ideational and Interpersonal
Total	623	100%	

Table (5.4): The affected functions in the translation of Alsayeh

هوامش البحث ومصادره

(1). The first translation is by Prof. Dr. Adnan K. Abdulla and Talal Abdul-Rahman ; the second by Alsayeh.

(2). <http://www.vaniercollege.qc.ca/tlc/tipsheets/reading-and-analyzing/poetry-language.pdf > access date: 5/10/2013.

(3). "Poetry must be translated by a poet" by Eghishe Charents (2012) available from:
<http://www.translationdirectory.com/articles/article1224.htm> access date:5/10/2013

(4) .Tthe translation of Khalid and Abdul-Rahman

(5) . The Burial of the Dead/ the translation of Alsayeh

(6) .The translation of Khalid and Abdul-Rahman

(7) . Tthe translation of Khalid and Abdul-Rahman

(8) . Tthe translation of Khalid and Abdul-Rahman

(9) . Tthe translation of Alsayeh

(10). the translation of Alsayeh

(11). A Game of Chess / the translation of Alsayeh

(12) . A Game of Chess / the translation of Alsayeh

(13). The Fire Sermon / the translation of Khalid and Abdul-Rahman

(14) . What the Thunder Said / the translation of Alsayeh

(15) . What the Thunder Said / the translation of Alsayeh

(16) . A Game of Chess / the translation of Khalid and Abdul-Rahman

(17).: A Game of Chess / the translation of Alsayeh

(18) . Burial of the Dead / the translation of Alsayeh

(19) . The Burial of the Dead / the translation of Khalid and Abdul-Rahman

(20) . A Game of Chess / the translation of Khalid and Abdul-Rahman

(21). A Game of Chess / the translation of Khalid and Abdul-Rahman

(22). A Game of Chess / the translation of Khalid and Abdul-Rahman

(23) . The Burial of the Dead / the translation of Alsayeh

(24) . The Burial of the Dead / the translation of Khalid and Abdul-Rahman

(25). The Burial of the Dead

(26) . A Game of Chess

(27) . [The Wasteland: A Game of Chess]

(28) . The Fire Sermon

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