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Translation Challenges in Rendering English Selected Short Stories into Arabic

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ABSTRACT

Translating short stories presents unique challenges and complexities that demand careful examination and analysis. This study explores the intricacies of translating this literary form by examining the strategies employed by translators to overcome obstacles. This study focuses on the short story "Cat in the Rain" by Ernest Hemingway and three Arabic translations, analyzing the approaches employed by translators. By investigating techniques such as domestication, adaptation, and literal translation, this study identifies the strengths and limitations of each approach and provides insights into how translators tackle the unique challenges of short story translation. The study found that the different Arabic translations used different translation strategies. These strategies include word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, and idiomatic translation.

Key Words: Translation, Short Stories, Translating Short Stories.

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تحديات الترجمة في تحويل القصص القصيرة المختارة من الإنجليزية إلى اللغة العربية

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الـمـسـتـخـلـص

تمثل ترجمة القصص القصيرة تحديات وتعقيدات فريدة تتطلب فحصًا وتحليلًا دقيقًا. تستكشف هذه الدراسة المقارنة تعقيدات ترجمة هذا الشكل الأدبي من خلال دراسة الاستراتيجيات التي يستخدمها المترجمون للتغلب على العقبات. تتطلب القصص القصيرة، المعروفة بإيجازها وبنيتها السردية المركزة، من المترجمين التنقل في التوازن الدقيق بين الإخلاص للنص المصدر والتكيف مع اللغة الهدف. إن الأبعاد الثقافية المضمنة في القصص القصيرة تزيد من تعقيد عملية الترجمة، مما يستلزم فهمًا عميقًا لكل من ثقافتي المصدر والهدف. بالإضافة إلى ذلك، فإن استخدام الأجهزة الأدبية يضيف طبقة أخرى من التعقيد، مما يتطلب إتقان لغوي ووعي بالتقاليد الثقافية والأدبية. تركز هذه الدراسة على القصة القصيرة "قطة تحت المطر" لإرنست همنغواي وثلاث ترجمات إلى العربية، وتحليل المناهج التي يستخدمها المترجمون. من خلال التحقيق في تقنيات مثل التدجين والتكيف والترجمة الحرفية، تحدد هذه الدراسة نقاط القوة والقيود في كل نهج وتقدم نظرة ثاقبة حول كيفية معالجة المترجمين للتحديات الفريدة لترجمة القصة القصيرة. وجدت الدراسة أن الترجمات العربية المختلفة استخدمت استراتيجيات ترجمة مختلفة. وتشمل هذه الاستراتيجيات الترجمة الحرفية، والترجمة الدلالية، والترجمة التكيفية، والترجمة الحرة، والترجمة الاصطلاحية.

1. INTRODUCTION

Translation itself is a complex process that involves the transfer of meaning, style, and cultural peculiarities from one language to another. However, when it comes to short stories, translators encounter additional hurdles due to the condensed nature of the narrative, the significance of literary devices, and the need to preserve the author's intended impact on readers. Consequently, this study aims to shed light on the specific challenges that arise in translating short stories and to compare the approaches employed by translators in different contexts. Translation means to transfer a written or spoken text from the original language to the target language and the target audience, this is why it can be considered as "the base of all science in the world", (Shareef and Sahyoun, 2023, p. 399).

Bermann (2009, p. 433) proposes that there is a copulative role that must be considered in establishing connection, relation, and dialogue between the source language SL and target language TL in the translation process. In the context of Comparative Literature CL, where the study of translated short stories holds significance, understanding this copulative function is crucial. This study seeks to investigate how translators navigate the

complexities of capturing the essence of the source text while maintaining connection and relation to the original work.

This comparative study examines the short story entitled "Cat in the Rain" by Ernest Hemingway and different three Arabic translations of this story to analyze the strategies employed by translators. By exploring various translation techniques, such as domestication, foreignization, adaptation, and transcreation, this study aims to identify the strengths and limitations of each approach to gain insights into the ways in which translators grapple with the challenges unique to short story translation.

2. The SIGNIFICANCE

This study carries substantial significance within the literary translation and. By focusing on the intricacies of translating this unique genre, the study aims to shed light on the specific obstacles faced by translators and the strategies employed to overcome them. Short stories, distinguished by their brevity and concentrated narrative structure, present distinct artistic elements that necessitate careful handling during the translation process.

Moreover, the study's analysis of the short story "Cat in the Rain" by Ernest Hemingway and its Arabic translations offers an opportunity to gain deeper insights into the translation techniques utilized. These findings not only enhance our understanding of the translation process but also provide practical recommendations for translators, scholars, and readers interested in the field of literary translation. Ultimately, the study's contributions foster cross-cultural exchange, promote the appreciation of translated short stories, and contribute to the broader understanding and preservation of literary works across linguistic and cultural boundaries.

3. THE RESEARCH QUESTIONS

This study aims to answer the following questions:

1. What are the specific challenges and complexities encountered in the translation of short stories?
2. What strategies and techniques do translators employ to capture the essence of the original text while maintaining fidelity to the source language and cultural context?

4. DEFINITION of TRANSLATION

Translation is a complex process that involves the transfer of meaning, style, and cultural peculiarities from one language to another. Bell (1991) defines translation as "the replacement of a representation of a text in one language by a representation of an equivalent text in a second language". (p. 20).

Translation means changing words from one language to another. Most times, translation is seen only as a theory problem of "changing words" from one language to the other (Crystal, 1995, p. 123).

5. LITERARY TEXTS and GENRES

Literature is deeply rooted in cultural contexts, and short stories are no exception. The cultural references, social norms, and historical backgrounds woven into the fabric of the narrative pose a formidable challenge for translators. They must possess a deep understanding of both the source and target cultures to effectively convey the intended meaning and evoke the same response in readers as the original text.

5.1 SHORT STORIES

Short stories, known for their brevity and concentrated narrative structure, require translators to navigate the delicate balance between fidelity to the source text and adaptation to the target language. Cultural dimensions embedded within short stories further complicate the translation process, necessitating a deep understanding of both the source and target cultures. Additionally, the use of literary devices adds another layer of complexity, requiring linguistic proficiency and awareness of cultural and literary traditions.

Short stories often employ literary devices such as wordplay, metaphor, and symbolism to convey layers of meaning and evoke specific emotions. Translating these devices requires not only linguistic proficiency but also a keen awareness of the cultural and literary traditions of both languages involved. The translator must navigate the intricate web of figurative language and ensure that the translated text preserves the intended impact on readers.

5.2 FEATURES of LITERARY TEXTS

Within the realm of translating short stories, the artist undertakes the intricate task of navigating the words and imagery of two distinct cultures and languages simultaneously. This demanding process involves carefully selecting which foreign words can be effectively translated and seamlessly woven into the target text, allowing them to seamlessly merge with the foreign narrative. In today's interconnected world, characterized by extensive information exchange, it becomes crucial to conduct a comprehensive scientific study on existing translation practices, focusing specifically on short stories. By doing so, we can highlight the positive aspects of short story translation and contribute to the development of the translation theory, ultimately enhancing the quality of translated short stories.

6. CHALLENGES in TRANSLATION SHORT STORIES

Translating literary texts which are usually rich in metaphors, assimilations and other literary devices into other languages must be problematic due to the uniqueness and exclusiveness and the cultural context in which the particular text is employed, (Mohammed, 2018, p. 12). These challenges can be classified into the following categories:

6.1. LEXICAL CHALLENGES

Language is an inherent aspect of human nature and exerts a profound influence on our lives (Adams and Searle, 1986, p. 729). Sapir (1956) suggests that different languages reflect distinct social realities that shape our experiences (p. 69). Translators encounter the complex interplay of cultural differences, as described by Benjamin (1968), who characterizes translation as a process involving resistance and elements that resist easy translation (p. 75).

6.2 SYNTACTIC CHALLENGES

Translating short stories poses significant challenges due to the distinct characteristics of each language, encompassing grammar structures, rules, and syntax (Dimitriu, 2002, p. 171). Zhongde (1991) underscores the difficulty of faithfully reproducing the content and

style of the original text in a different language, highlighting the specific challenges faced by translators (p. 7). These challenges include navigating complex grammar constructions, capturing dialectal terms, rendering neologisms, addressing ambiguous terminology, dealing with untranslatable elements, and preserving cultural references. Some scholars argue that achieving a literal translation is unattainable due to the nuanced meanings of words, the absence of specific grammatical particles in different languages, and the cultural gaps created by idioms.

6.3 SEMANTIC CHALLENGES

Equivalence serves as a multifaceted concept in translation, serving as a necessary condition, a subject of debate in Translation Studies, and a valuable category for analyzing translations. However, achieving equivalence can be both advantageous and challenging, context-dependent (Gentzler, 1993). Equivalence encompasses various linguistic units, ranging from morphemes and words to phrases, clauses, idioms, and proverbs. Nevertheless, the notion of equivalence presents difficulties as it can be interpreted in diverse ways.

Translation theorists, such as Catford (1965), emphasize the central task of seeking equivalent expressions in the target language (p. 21). However, Catford's linguistic theory of translation has faced criticism from Snell-Hornby (1988), who finds fault with Catford's circular definition of textual equivalence and his reliance on bilingual informants (pp. 19-20). Snell-Hornby argues that the idea of equivalence in translation is a "delusion."

7. STRATEGIES in TRANSLATING SHORT STORIES

Newmark (2001) defines translation strategy as the specific approach or method employed when dealing with different types of text, especially when faced with nonequivalent words or terms. He outlines the following strategies of translation:

a. Word-for-word translation: This strategy involves translating each word in the source language directly into the target language while maintaining the same sentence structure. An example for this strategy is translating I love you into "أنا أحبك".

b. Literal translation: In this strategy, each word is translated literally, but the grammatical structure is adjusted to fit the closest grammatical rule in the target language. An example for this strategy is translating "Time flies." to "يطير الوقت."

c. Faithful translation: The faithful translation strategy aims to accurately convey the contextual meaning of the original source language text while adhering to the grammatical structures of the target language. It also seeks to preserve cultural words and maintain the degree of grammatical and lexical deviation from the source language norms. An example for this strategy is translating "It's raining cats and dogs." to "بغزارة تمطر إنها."

d. Semantic translation: Unlike faithful translation, semantic translation focuses more on the aesthetic aspects of word transformation rather than strict adherence to cultural context. It allows for greater flexibility in language transfer. An example for this strategy is translating "The pen is mightier than the sword." to "السيف من أقوى القلم."

e. Adaptation translation: This strategy is commonly used when translating plays or poetry, where the source language culture is adapted to the target language culture. An example for this strategy is translating "Once upon a time" to "كان ياما كان".
f. Free translation: Free translation focuses on conveying the essence or content of the original text rather than adhering strictly to its form. It often involves paraphrasing and may result in a longer translation than the original. It can also be referred to as intralingual translation. An example for this strategy is translating "كالشمس مشمسة." to "Radiant like the sun."
g. Idiomatic translation: The idiomatic translation strategy aims to preserve the message of the original text but may introduce distortions in nuances of meaning by incorporating colloquialisms and idioms that may not exist in the original. An example for this strategy is translating "Break a leg" to "موفقاً حظاً".

Crystal (2004, p. 5) described another technique to overcome the difficulty in translating literature text, which is back translation which involves comparing a back-translated version of the target text with the original text to ensure accuracy. This method consists of two steps: translating items from the source language to the target language and then freely translating them back into the source language, providing a valuable check on the fidelity of the initial translation.

8. THE METHODOLOGY

This comparative study adopts a quantitative research approach to analyze the strategies employed by translators in translating the short story "Cat in the Rain" by Ernest Hemingway into Arabic. The study aims to examine the variations and approaches utilized by translators to convey the essence of the original text in the target language.

8.1. DATA COLLECTION

For this comparative study, a corpus of three Arabic translations of Ernest Hemingway's short story "Cat in the Rain" is selected for analysis. The translations are chosen based on their availability, reputation, and representativeness of different translation strategies. The original source text, "Cat in the Rain" in its original language, is also included in the analysis. The selection of translations and the source text aims to provide a comprehensive representation of the translation variations and approaches used.

8.2. MODEL ADOPTED

The adopted research approach for this study is quantitative. The analysis focuses on quantitative measures to assess the variations and similarities among the translations and the source text. Key linguistic and stylistic features, such as vocabulary and readability levels, are quantitatively measured and compared across the translations and the source text. This approach allows for objective data collection and evaluation of the translators' choices and their impact on the target texts.

8.3. DATA ANALYSIS

The data analysis process involves examining specific linguistic elements present in the translations and the source text. Cultural references, idiomatic expressions, and literary

devices are identified and compared quantitatively. The frequency and accuracy of translation for these elements are analyzed to gain insights into the translators' strategies in conveying the intended meaning and preserving the literary effects.

9. DISCUSSION and ANALYSIS

The analysis will present 2 sections from the short story "Cat in the Rain" by Ernest Hemingway and discusses the 3 Arabic translations of each section, the full Arabic translations are provided in Appendix I.

9.1 SAMPLE 1:

"There were only two Americans stopping at the hotel. They did not know any of the people they passed on the stairs on their way to and from their room. Their room was on the second floor facing the sea. It also faced the public garden and the war monument. There were big palms and green benches in the public garden. In the good weather there was always an artist with his easel. Artists liked the way the palms grew and the bright colors of the hotels facing the gardens and the sea. Italians came from a long way off to look up at the war monument. It was made of bronze and glistened in the rain. It was raining. The rain dripped from the palm trees."

ANALYSIS

Translation 1 captures the main ideas and events of the English text from a semantic point of view. However, there are some areas that can be improved:

1. Nonequivalent terms: The translation uses "الحرب نصب" to refer to the "war monument." While it conveys the general meaning, a more common term in Arabic for "war monument" is "التذكاري النصب" or "الحربي النصب."
2. Grammatical structure: The translation maintains a similar sentence structure to the English text, which aligns with a word-for-word or literal translation strategy. However, some sentences could be rephrased to sound more natural in Arabic.
3. Cultural references: The translation mentions Italians coming from a long way off to look at the war monument. It would be helpful to clarify the reason behind their interest in the monument, such as its historical significance or cultural importance.
4. Lexical choices: The translation uses "خضراء مقاعد" for "green benches." While it conveys the meaning, a more commonly used term for benches in Arabic is "باللون مقاعد الأخضر" or "بالأخضر ملونة مقاعد."
5. Stylistic considerations: The translation could benefit from using more descriptive language to evoke the atmosphere and emotions portrayed in the English text.

Strategies employed:

1. The translation uses a word-for-word or literal approach, maintaining a similar sentence structure to the English text.
2. The translation attempts to convey the main ideas and events of the English text.

Translation 2 also captures the main ideas of the English text, the comparison between translation 1 and 2 can be made as follows:

1. Sentence structure: The translation uses a different sentence structure compared to the original text, employing longer sentences and more descriptive language. This can convey a sense of richness and detail.

2. Lexical choices: The translation uses "نصب تذكاري للحرب" for "war monument," which is more descriptive and accurate. It also uses "مصاطب طليت باللون الأخضر" for "green benches," providing a clearer description.
3. Cultural references: The translation mentions that the Italians came from remote areas to see the bronze monument after raindrops fell. This clarifies the reason behind their visit and adds a cultural element.
4. Stylistic considerations: The translation uses more descriptive language, such as "الفنادق البراقة" (bright hotels) and "النخل شجيرات" (palm trees), which adds to the visual imagery of the scene.

Strategies employed:

1. The translation uses descriptive language to add richness and detail.
2. The translation employs a more descriptive approach overall, providing clearer descriptions for cultural references and sensory details.

All in all, translation 2 provides a more detailed and descriptive rendition of the English text compared to Translation 1. It maintains the essence of the original while incorporating stylistic choices and cultural references that enhance the Arabic version.
Translation 3 also presents a clear and accurate rendition of the English text. Here are some observations:

1. Sentence structure: The translation uses shorter sentences, which can contribute to a smoother flow and easier comprehension.
2. Lexical choices: The translation uses "البرونز من المصنوع التذكاري النصب" for "the war monument made of bronze," providing a precise description. It also mentions the rain washing the "الضخمة الأشجار" (big trees) in the garden.
3. Descriptive language: The translation describes the rain falling heavily and forming small lakes in the garden's pathways. This adds to the atmospheric and visual depiction of the scene.
4. Cultural references: The translation mentions that the couple in the hotel room is the only American presence, providing a sense of isolation and foreignness.

Strategies employed:

1. The translation uses shorter sentences for smoother flow and comprehension.
2. The translation effectively conveys the main ideas and events of the English text, with specific attention to sensory details.

Translation 3 maintains the main ideas and events of the English text while employing a straightforward style, to the degree that it sacrifices the notions of Newmark 2001 of faithfulness. However, It effectively communicates the atmosphere and setting of the scene in Arabic.
This analysis reveals that Translation 2 and Translation 3 address the difficulties inherited from the original English text more effectively than Translation 1. They employ descriptive language, provide clearer explanations for cultural references, and consider stylistic choices to enhance the Arabic rendition. Translation 3 also focuses on sentence structure for ease of reading and comprehension.

9.2 SAMPLE 2:

"They went back along the gravel path and passed in the door. The maid stayed outside to close the umbrella. As the American girl passed the office, the padrone bowed from his

desk. Something felt very small and tight inside the girl. The padrone made her feel very small and at the same time really important. She had a momentary feeling of being of supreme importance. She went on up the stairs. She opened the door of the room. George was on the bed, reading."

ANALYSIS

This extract can pose the following difficulties for the translator:

1. Cultural nuances: The extract contains cultural references and interactions that may require adaptation to ensure they are understood in the target language. For example, the concept of the padrone and the dynamics between the characters may need to be explained or adjusted to fit the cultural context of the translation.
2. Expressing emotions: The extract conveys the American girl's internal emotions, such as feeling small, tight, and of supreme importance. Translating these nuanced emotional states accurately and effectively can be challenging, as languages may differ in their expressions of emotions.
3. Sentence structure and punctuation: The extract includes short, fragmented sentences without explicit subject pronouns, relying on context for understanding. Translating these sentences while maintaining clarity and coherence can be demanding.
4. Ambiguity: The extract leaves certain details open to interpretation, such as why the padrone makes the girl feel small and important. Translating such ambiguous elements requires careful consideration to maintain the intended meaning while adapting to the target language.

Translation 1 employs the following strategies:

1. Literal translation: The translation maintains a relatively close adherence to the original sentence structure and word choice. This strategy aims to preserve the overall meaning and sequence of events from the English extract.
2. Cultural adaptation: The term "padrone" is translated as "الفندق صاحب" (hotel owner) to convey the concept of the person in charge. This adaptation ensures that the cultural reference is understood in the Arabic context.
3. Conveying emotions: The translation successfully captures the American girl's feelings of being small and important by using phrases like "مهمة الوقت نفس وفي جدا صغيرة أنها تشعر حقيقة جدا" (feeling very small and at the same time really important). It attempts to convey the internal emotional state of the character.
4. Questioning tone: The translation accurately conveys the questioning tone of George's question, "القطة؟ وجدت هل" (Did you find the cat?). The translation maintains the structure and intent of the question.

Translation 1 focuses on maintaining a faithful representation of the English text while adapting certain cultural aspects and expressing emotions. It aims to convey the main ideas and events accurately in Arabic.

Translation 2 employs the following strategies:

1. Sentence structure: The translation maintains a similar sentence structure to the original English text, using clauses and phrases to convey the sequence of events. This strategy helps maintain coherence and clarity in the Arabic rendition.
2. Descriptive language: The translation utilizes descriptive language to convey the American girl's emotions. Phrases like "بالانقباض شعور" (feeling of contraction) and "اشعرتها

الحقيقية ومكانتها بأهميتها" (made her feel her real importance and position) contribute to a vivid portrayal of the character's internal state.
3. Adaptation of cultural references: The term "padrone" is translated as "المدير" (the manager). This adaptation ensures that the cultural reference is conveyed accurately in the Arabic context.
4. Conveying the questioning tone: The translation accurately conveys George's question with the phrase "هل لقد وجدت القطة؟" (Did you find the cat?). It maintains the structure and intent of the question.
Translation 2 also focuses on maintaining the structure and meaning of the original English text while employing descriptive language to convey emotions. It adapts cultural references and preserves the questioning tone of the dialogue in Arabic.
Translation 3 employs the following strategies:
1. Sentence structure: The translation simplifies the sentence structure compared to the original English text. It uses shorter sentences to convey the sequence of events, which can contribute to easier comprehension.
2. Cultural adaptation: The term "padrone" is translated as "الفندق صاحب" (hotel owner) to convey the concept accurately in the Arabic context.

3. Conveying emotions: The translation mentions that the bow from the hotel owner gives the wife a "غريب شعور" (strange feeling). While not as detailed as the original English text, this phrase conveys a sense of the wife's emotional state.
4. Retaining the main ideas: The translation conveys the main events and dialogue of the English extract, ensuring that the central aspects of the scene are maintained in Arabic.
Translation 3 focuses on providing a clear and concise rendition of the English text. It simplifies the sentence structure, adapts cultural references, and retains the core ideas and events. However, it could further enhance the descriptive elements and emotional nuances to capture the full impact of the original text.

9.3 FINAL ANALYSIS and DISCUSSION
Translation 1:
This translation maintains a close adherence to the original sentence structure and word choice, aiming to preserve the overall meaning and sequence of events. It includes cultural adaptation for the term "padrone" and attempts to convey the American girl's emotions.
On the other side, this translation lacks descriptive language and may feel somewhat literal. It could benefit from more nuanced expressions of emotions and additional details to enhance the imagery.
Translation 2:
This translation also maintains a similar sentence structure to the original text and employs descriptive language to convey emotions effectively. It adapts cultural references and captures the questioning tone of the dialogue.
Anyway, the translation could improve the flow and readability by rephrasing certain sentences. It may also benefit from more nuanced expressions of emotions to fully convey the internal state of the characters.
Translation 3:

This translation simplifies the sentence structure for ease of comprehension and retains the main ideas and events. It includes cultural adaptation and conveys a sense of the wife's emotional state.

However, the translation could further enhance descriptive elements and emotional nuances to capture the full impact of the original text. It may feel somewhat brief and lacking in detail compared to the others.

To sum up, Translation 2 appears to strike a good balance between maintaining the structure and meaning of the original text, employing descriptive language, and adapting cultural references. However, each translation has its strengths and weaknesses, and the choice ultimately depends on the specific goals and preferences of the translator, as well as the target audience and context.

10. CONCLUSION

1. Translation strategies: The study found that the different Arabic translations used different translation strategies. These strategies include word-for-word translation, literal translation, faithful translation, semantic translation, adaptation translation, free translation, and idiomatic translation. Each strategy has its own approach to dealing with nonequivalent words or terms and aims to convey the meaning and cultural context of the original text in the target language.

2. Application of translation strategies: The analysis of the three Arabic translations of the English sections highlights the application of different translation strategies. Translation 1 demonstrates a more literal approach, aiming to maintain the original sentence structure and word choice. Translation 2 focuses on conveying emotions and adapting cultural references while retaining the main ideas. Translation 3 simplifies the sentence structure but may lack descriptive elements.

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Appendix I:
The three Arabic translations of the *Cat in the Rain* and their respected sources:

Translation 1 of "The Cat in the Rain"
http://cavvu.blogspot.com/2015/01/cat-in-rain-ernest-hemingway.html?m=1

كان هناك أمريكيان اثنان فقط توقفا في الفندق. لم يعرفا أحداً من الذين مرا بهم على درجات السلم في طريقهما إلى حجرتهما. وكانت حجرتهما في الطابق الثاني تطل على البحر. كما كانت مواجهة للحديقة العامة ونصب الحرب. وكان في الحديقة العامة نخيل كبير ومقاعد خضراء . وفي حالات الطقس الجيدة كان هناك دائما فنان ومعه حامله. فقد أحب الفنانون طريقة زراعة أشجار النخيل وألوان الفنادق الناصعة التي تطل على الحدائق والبحر. وكان الإيطاليون يقطعون مسافات طويلة ليشاهدوا نصب الحرب. لقد كان مصنوعا من البرونز وكان متألقا في المطر.
كان المطر يهطل.. وكان يسيل من أشجار النخيل، وتجمع الماء على الطرقات. كما اندفع البحر في خط طويل في المطر واجتاح الشاطئ من الخلف ليقتحمه مرة ثانية في خط طويل في المطر. وأخذت المركبات تسير من الميدان بمحاذاة نصب الحرب. وعبر الميدان في مدخل المقهى وقف النادل ينظر إلى الميدان الخالي.
وقفت الزوجة الأمريكية عند النافذة تنظر إلى الخارج. وكان هناك في الخارج تحت نافتهما مباشرة قطة تقبع تحت الطاولات الخضراء التي ينحدر عنها ماء المطر.كانت القطة تحاول أن تحمي نفسها من المطر.
"أنا ذاهبة لأحضر تلك القطة،" قالت الزوجة الأمريكية. "سأقوم أنا بذلك" قال زوجها من السرير
"لا، سأحضرها. القطة المسكينة تحاول أن تبقي نفسها جافة غير مبتلة أسفل الطاولة".
استمر الزوج يقرأ وهو مستلقي داعما نفسه بوسادتين عند قدم السرير.
".لا تبتلي " قال زوجها.
نزلت الزوجة إلى الطابق السفلي ووقف مالك الفندق ونظر إليها عندما مرت بمكتبه. كان مقعده في الطرف الأقصى من المكتب. كان رجلا متقدما في السن وطويل جداً.
"إنها تمطر" قالت الزوجة. لقد أحبت مدير الفندق
"نعم، نعم يا سيدتي.. إنه طقس رهيب. إنه طقس سيء".
وقف خلف مقعده في الطرف القصي من الحجرة ذات الضوء الخافت. لقد أحبته الزوجة. لقد أحبت طريقته الجادة في تلقي أي شكوى. لقد أحبت وقاره. لقد أحبت الطريقة التي أراد من خلالها أن يسدي لها خدمة. وقد أحبت طريقة إحساسه بمنصبه كمدير للفندق. لقد أحبت وجهه العجوز الثقيل ويديه الكبيرتين. وبهذا الشعور تجاه مدير الفندق فتحت الباب ونظرت إلى الخارج. لقد كانت تمطر بشكل أشد. كان هناك رجل على رأسه شال مطاطي يعبر الميدان الخالي إلى المقهى. قد تكون القطة في تلك الأنحاء إلى اليمين. وربما تمكنت من الذهاب أسفل إفريزات الفندق.
وبينا كانت واقفة في المدخل ، فُتحت مظلة من خلفها. لقد كانت الخادمة التي كانت تهتم بحجرتهما.
"يجدر بك ألا تبتلي،" ابتسمت، وهي تتحدث الإيطالية. بالطبع لقد أرسلها مدير الفندق. مع الخادمة التي كانت تحمل المظلة فوقها، سارت الزوجة على طريق مرصوف بالحصى حتى أصبحت أسفل نافذتهما. كانت الطاولة هناك

وكانت ذات لون أخضر ناصع في المطر، لكن القطة لم تكن هناك. أصيبت بخيبة الأمل فجأة. أخذت الخادمة تنظر إليها، "هل فقدت شيئا يا سيدتي؟"

.....

"وأريد أن أتناول الطعام على المائدة في أواني الفضة الخاصة بي وأريد شموع. وأريدها أن تكون شبابية وأريد أن أسرّح شعري بالفرشاة أمام المرآة وأريد قطة صغيرة وأريد بعض الملابس الجديدة"

"أوه، أقفلي فمك وأحضري شيئا تقرئينه،" قال جورج.

وأخذ يقرأ مرة ثانية.

كانت زوجته تنظر خارج النافذة. لقد حل الظلام تماما في ذلك الوقت كان المطر لا يزال ينهمر على أشجار النخيل.

"على أي حال، أريد قطة" قالت الزوجة، " أريد قطة. أريد قطة الآن. إذا لم استطع أن يكون لدي شعر طويل أو أي مرح، يمكن أن يكون لدي قطة".

لم يكن جورج يصغي إلى ما كانت تقول زوجته. كان يقرأ كتابه.

نظرت زوجته خارج النافذة حيث يصل الضوء إلى الميدان.

شخص ما دق الباب.

"أدخل" قال جورج وهو ينظر من فوق كتابه.

في الممر كانت تقف الخادمة. كانت تحمل قطة بلون قوقعة سلحفاة كبيرة وكانت مضغوطة بشدة إليها وهي تتأرجح أسفل جسمها.

"عفواً،" قالت الخادمة. " لقد طلب مني صاحب الفندق أن أحضر هذه القطة إلى السيدة."

Translation 2 of "The Cat in the Rain" Retrieved From:
https://trmuns.yoo7.com/t7430-topic

كان هناك امريكيان فقط قد توقفا عند ذلك الفندق ،لم يتعرفا بأي احد من النزلاء بعد ،فاتخذا طريقهما بين السلالم العليا، عابرين الممر المؤدي نحو غرفتهما في الطابق الثاني ، بمواجهة البحر ، والتي تطل ايضا على متنزه عمومي يتوسطه نصب تذكاري للحرب، حيث اصطفت عدة نخلات ،مع بضعة مصاطب طليت باللون الأخضر .

دائما في الأجواء الصافية يرتاد أحد الرسامين المكان مصطحبا حاملة لوحاته ، فقد كان الفنانون يعشقون الطريقة التي نبتت بها اشجار النخيل العالية ، وألوان الفنادق البراقة المقابلة للحدائق والبحر.

.كان نفر من الايطاليين قد جاؤوا من مناطق نائية بغية مشاهدة النصب البرونزي الذي اخذ شكله بالالتماع بعد تساقط قطرات المطر .والتي كانت تنثال من خلال شجيرات النخل ،مكونة بركاً مائية ضحلة تجمعت بين الممرات المغطاة بالحصى ،وتحت وابل الامطاراخذ البحر يتكسر في خط طويل متعرج وهو ينزلق عائدا نحو الشاطئ، ثم يندفع عاليا في خط طولي متكسر آخر متراجعا بعد اشتداد غزارتها .

غادرت العربات ساحة النصب ، وفي المقهى عبر الساحة ، توقف احد الندل عند المدخل مصوبا نظراته الى الخارج ، حيث المكان الخالي.

وقفت زوجة الامريكي عند شباكها ، متطلعة ،فخارجا اسفل الشباك ، عند اليمين جلست قطة صغيرة ، انكمشت مرتجفة تحت احدى الموائد الخضرالمبللة ،وهي تناظل ان لاتصيبها القطرات عند نزولها ، قالت الزوجة :

- انا ذاهبة تحت لجلب تلك القطيطة .

عرض زوجها وهو في فراشه:

- انا سأذهب ..

- كلا ، سوف أأتي أنا بها ، المسكينة تحاول جاهدة تفادي البلل تحت المنضدة .

عاد الزوج الى القراءة ، مستندا على وسادتين عند قدمي السرير ، قال لها:

- حاذري ان تبتلي ..

نزلت الزوجة الى الطابق الأول ، فتوقف صاحب الفندق العجوز الطويل وحياها بأنحناءة حين مرت بمكتبه، وقد كانت منضدته الى الركن القصي من غرفة الأدارة ، احبت المرأة شكله ، قالت : - مساء الخير .

- نعم ، نعم سنيورة ، ياله من جو فظيع .

وبقي في مكانه عند الركن البعيد القليل الضوء من الغرفة ، بدت الزوجة معجبة به ، اعجبتها طريقته وجديته القاتلة حينما يواجه شكوى من احد ما ،اعجبها وقاره واسلوبه في تقديمه الخدمات اليها، احترامه لمركزه في الادارة، كماأحبت شيخوخته ، صرامة وجهه ،ويديه الضخمتين .شعرت نحوه بميل كبير.

ذهبت لفتح الباب وجالت ببصرها خارجا ، وقد اشتد في تلك الأثناء زخ المطر ، عبر رجل الساحة الفارغة امامها متجها صوب المقهى وقد أنتزر واقيا مطريا ،ستكون القطة قد اتخذت لها مكانا عند الجانب الايمن ،و ربما قد ابتعدت قليلا حيث الرواق، وبينما هي متوقفة عند المدخل ، فتحت مظلة الى جوارها من قبل خادمةالغرف ، (علينا ان لاندع البلل يصيبك) ابتسمت وهي تكلمها بالأيطالية ،بالطبع قد ارسلها مدير الفندق ، جدت في السير على الممر الحصوي ، تتبعها الخادمة باسطة المظلة فوقها ، حتى وصلت الى المكان الذي يقع اسفل شباكها تماما،وجدت الطاولة في موضعها خضراء لامعة وقد غسلها المطر ، غير ان القطة لم تعد هناك.
اصيبت فجأة بالخذلان فنظرت اليها الخادمة متسائلة :
.....
سارتا عائدتين عبر ممر الحصى، دلفت المرأة خلال الباب بينما تأخرت الخادمة خارجا ، كي تغلق المظلة ، حالما عبرت الفتاة الامريكية مكتب الفندق بادرها المدير بانحناءةاخرى من خلف منضدته ، لازمها شعور بالانقباض ، واحساس داخلي بالغ الصغر ،فقد جعلتها انحناءة الرجل في تلك اللحظة تزداد ضئالة ولكنها في الوقت نفسه اشعرتها بأهميتها ومكانتها الحقيقية ،كان ذلك اشبه بشعور آني واحساس لامتناه بالوجود والرفعة والسمو. صعدت السلم ، وحين فتحت باب الغرفة ، كان جورج لايزال مستلقيا على الفراش مستمرا في قراءته .
- هل جلبت القطة ؟ سألها وهو يضع الكتاب جانبا ،
.....
قال جورج ناظرا من فوق كتابه .كانت الخادمة تقف في الممر عند الباب ، ممسكة بقطة شعرها بلون درع السلحفاة ، تخلصت القطة من قبضتها بعناد وراحت تتأرجح عكس الأتجاه محاولة النزول :
- عفوا ... طلب مني المدير احضارها من اجل السنيورة .
Translation 3 of "The Cat in the Rain" Retrieved From:

https://www.qssas.com/story/9068

لم يكن في الفندق أي أمريكي سوى رجل وزوجته ، وكانت حجرتهما بالطابق الثاني تطل على البحر وتطل أيضًا على الحديقة العامة وعلى النصب التذكاري المصنوع من البرونز لذكرى ضحايا الحرب ، وكانت الأمطار تهطل بغزارة حين وقفت السيدة بالنافذة تتطلع إلى الخارج ، حيث كانت مياه الأمطار تغسل الأشجار الضخمة بالحديقة وقد تكونت بحيرات صغيرة من المياه داخل ممرات الحديقة .
وهناك كانت تقف قطة تحت أحد المناضد لتحتمي من المطر ، قالت الزوجة أريد هذه القطة سأذهب لأحضرها ، فقال لها زوجها بلهجة لا مبالية وهو يرقد على الفراش : سأنزل أنا ، ولكنها أرادت أن تحضرها بنفسها .
هبطت الزوجة من حجرتها ومرت من أمام غرفة مدير الفندق ، ذلك الرجل الإيطالي المسن ولكنه كان بالغ الطول وكانت الزوجة معجبة به معجبة بطريقته في معاملة النزلاء وبهيئته وبالطريقة التي يعاملها بها ، وما إن مرت الزوجه من أمامه حتى أنحنى لها .
قالت الزوجة بلهجة إيطالية : إن المطر ينهمر ، فأجابها نعم يا سنيوريتا إن الطقس سيء ، فتحت الباب وهي تشعر بالإعجاب تجاه مدير الفندق ، كان المطر ينهمر بشدة ، فكرت أن تحتمي بأفاريز السطح من المطر ، وإذا بمظلة تفتح فوقها .
وكانت الخادمة التي تعمل بالفندق ، فكرت أن صاحب الفندق قد أرسلها ، وصلت إلى المنضدة المغسولة بمياه الأمطار لكنها لم تجد القطة ، شعرت الزوجة بالإحباط فسألتها الخادمة هل فقدت شيئًا ؟ قالت لها الزوجة : كانت توجد قطة ، ضحكت الخادمة وقالت لها قطة! قطة تحت المطر ، ردت الزوجة لقد كنت أريدها أريد قطة ...