

## **Category Shift in the Translation of Hemingway's *The Old Man and the Sea* into Indonesian by English Literature Students**

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**ABSTRACT**

This study aims at analyzing the types of category shift in the translation of Hemingway's *The Old Man and the Sea* by English Literature Students. The method employed is descriptive qualitative. The data are analyzed by using Catford's category shift which consists of class, unit, intra-system and structure shifts. This research shows that structure shift is applied more often in the translation with 56 data (51%), followed by intra-system shift with 24 data (23%), unit shift with 23 data (22%), and class shift with 5 data (4%). The higher frequency of structure shifts in translation is often due to significant linguistic differences between the source and target languages, requiring adjustments for accurate meaning and natural flow. Additionally, these shifts enhance clarity and readability, making the text more comprehensible for the target audience. Cultural and contextual adaptations also play a role, ensuring the translation aligns with the norms and expectations of the target language's audience.

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## INTRODUCTION

In any case, communities with different national, cultural, linguistic, religious, and other roots are at least connected by globalization. Since cross-linguistic communication is frequently required, some people find this to be a barrier because of their limited ability to comprehend cross-linguistic communication. In this case, translation serves as one of the links that enable comprehension of cross-linguistic communication. The swift advancement of translation endeavors has sparked the burgeoning field of translation studies.

Catford (1965) stated that translation is the process where the textual information in one language (SL) is replaced with equivalent text in another language. Newmark (1981) stated that translation is attempting to replace a written message or statement in one language with the same message or statement in another language. In addition, according to Mehrpouyan & Zakeri (2021), translation is essential because it converts words from one language to another and creates cultural connections. These definitions collectively highlight that translation involves replacing textual information from one language with equivalent text in another, while also emphasizing the importance of maintaining the original message and facilitating cultural connections. The process is thus not only linguistic but also cultural, aiming for both accuracy and relevance in the target language.

Translating anything from its source language (SL) into its target language (TL) involves transferring, rendering, and recreating the concept, meaning, style, and closest natural counterpart. However, because meaning is intrinsically abstract and defies measurement, it is difficult to convey meaning and purpose across linguistic and cultural divides. Furthermore, if the ST has a lot of deeply ingrained cultural beliefs, the translation process will be much more difficult.

There are difficulties in translating source language into target language. One of the difficulties is translating the difference of grammatical structure between source and target language. One way to bridge differences in grammatical structure is with shift or transposition. Newmark (1988) stated that transposition is a procedure of translation in which a change in the grammar from SL to TL. According to Newmark (1988), there are four types of transposition namely the change of transposition could be singular to plural, SL grammatical structure is not available on TL, literal translation grammatically possible but may not accord with natural usage in the TL, take place in the replacement of a lexical gap by a grammatical structure.

Catford (1978) defines shift as the deviation from formal correspondence that occurs while going from the source language to the target language. It is separated into level and category shifts. Lexis and grammar are subject to level fluctuations. Category shifts are deviations from formal correspondence in translation, which include structure shifts, class shifts, unit shifts, and intra-system shifts. A structure shift is a difference in grammatical structure between the source language (SL) and the target language (TL), such as changing word order or sentence structure to make the translation more natural in the TL. A class shift happens when a word class (such as a noun, verb, or adjective) in the SL is translated into a different word class in the TL. For example, a noun in the SL may be translated into a verb in the TL. A unit shift is a change in the rank or hierarchical level of linguistic units, such as converting a phrase from the SL to a single word in the TL and vice versa. An intra-system shift occurs inside a language's system when translation necessitates employing different objects within the same grammatical

system. Due to differences in grammatical standards, a singular noun in the SL may be rendered as a plural noun in the TL.

The objective of this research is to analyze the types of category shifts in the translation of *The Old Man and the Sea* done by the English literature students of UKI. The data are gathered from the students' work and analyzed by using Catford's taxonomy of category shift.

There are some previous studies which discuss translation shifts. The first one is conducted by Herman (2017) in a published article entitled *Shift in Translation from English into Indonesia on Narrative Text*. This study focuses on the theory of shifts in translation to the text of narrative. The purpose of this research is to find out the translation shift used in translating narrative texts from English into Indonesian. The method used is a descriptive qualitative method. The findings reveal that unit shifts occur most frequently, typically involving changes from higher to lower levels and vice versa, such as phrases being translated into single words, verb phrases into verbs, and words into phrases.

Nurmalia, Harmoko, and Purwaningrum (2021) in a published article entitled *Unit Shift in the Novel The Sea of Monsters*. The purposes of this research are to investigate the translation shift and the translation equivalence in *The Sea of Monsters* novel which is translated into *Laut Para Monster*. This research uses a qualitative approach through a content analysis method. The results state that TSu is well transferred into TSa in terms of form and content.

Hadena and Amilia (2022), in a published article entitled *Translation Shifts in the Social Dilemma Documentary Movie Subtitle*, focuses on the theory of shifts in a documentary movie entitled *The Social Dilemma*. The purpose of this research is to describe the occurrence of level, structure, intra-system, class, and unit shifts in English-Indonesian subtitles. The method employed in this research is descriptive qualitative to describe the translation shifts occurring in English-Indonesian movie subtitles. The results state that the type of shift applied the most is structure shift.

There are some similarities and differences between this research and the previous ones. The similarity between this research and one conducted by Herman (2017) is that both are concerned with shift. While Herman's research focuses on shifts within narrative texts, studying their theory and application, this study aims to identify the many forms of shifts and assess which type happens more frequently in student translations.

Similarly, Nurmalia, Harmoko, and Purwaningrum's (2021) research is focused on translation shifts, as is this study. Both studies investigate shifts from English to Indonesian. The main difference, however, is that the previous research focuses only on unit shifts, evaluating their prevalence and patterns. In contrast, this study takes a broader approach, investigating many sorts of shifts and determining which type is more common in student translations. Thus, while both studies address shifts, this study provides a more comprehensive analysis by taking into account a broader range of shift types.

The third comparison is with Hadena and Amilia's (2022) work, which also examines translation shifts. Both investigations are interested in determining the prevalence and patterns of shifts between English and Indonesian. Hadena and Amilia's (2022) research, on the other hand, is limited to the changes described in the subtitles of the documentary series, with an emphasis on level, structure, intra-system, class, and unit changes. In contrast, this study looks at how many different types of category shifts

applied in UKI students' translations of *The Old Man and the Sea* and determines the most common shift type.

## LITERATURE REVIEW

Translation is generally defined as the process of transferring meaning from a source language (SL) into a target language (TL). According to J.C. Catford (1965), translation involves replacing textual material in one language with equivalent textual material in another language. This definition emphasizes linguistic equivalence, which becomes central in analyzing translation shifts. Meanwhile, Peter Newmark (1981) distinguishes between semantic and communicative translation, highlighting the importance of preserving meaning while maintaining naturalness in the target language. These perspectives support the idea that translation is not merely word substitution but involves structural and grammatical adjustments.

The core theoretical framework of this research is Catford's theory of translation shifts, particularly category shifts. Catford divides shifts into: Structure shifts (changes in grammatical structure), Class shifts (changes in word class), Unit shifts (changes in rank, e.g., word to phrase), Intra-system shifts (changes within the same grammatical system).

Category shifts occur because languages differ in grammatical systems and structures. In translating from English into Indonesian, shifts are often unavoidable due to differences in tense systems, pluralization, word order, and syntactic patterns.

## RESEARCH METHODS

The method used in this research is a descriptive quantitative method because the data analyzed and collected in this research are in the form of numerical data. It requires collecting data in order to answer research questions concerning the current status of the subject of the study (Cresswell & Cresswell, 2018; Kumar, 2022; O'Brien & Saldanha, 2013). The data will be analyzed by using Catford's category shift taxonomy.

The data are taken from the result of the translation of English Literature students of FSB UKI. The students translated the said novel in an odd semester in Academic Year of 2022- 2023. The researchers asked the students to translate the novel in English-Indonesian Translation class. The students translate the novel *The Old Man and The Sea*. It was written by Ernest Hemingway telling the story of Santiago, an aging Cuban fisherman who struggled with a giant marlin far out in the Gulf Stream, making it a powerful, richly symbolic narrative that explores themes of perseverance, honor, and man's struggle against nature.

The researchers subsequently transfer the data of TL into the corpus of the research, and underline the shifts applied in the translation. The shifts that have been collected are then classified into four categories: class shift, unit shift, intra-system shift and structure shift. Those four categories are presented in a table comprising the types and frequencies.

## Research Design

This study adopts a qualitative descriptive content analysis design because it aligns with Creswell's framework for exploring meaning, fits with Kumar's explanation of descriptive research, supports systematic categorization as emphasized by Saldanha, and is appropriate for translation analysis grounded in Catford's theory.

### Population and Participants

The population of this study consists of all English Literature students who have completed a Translation course at Universitas Kristen Indonesia. The participants comprise 15 (fifteen) students from the 5th semester who participate in this study. The unit of analysis is the category shifts identified in the students' Indonesian translations of passages from *The Old Man and the Sea*.

### Data Collection Methods and Instruments

Data were collected through document analysis of students' translations of excerpts from *The Old Man and the Sea*. The researcher prepared a translation task sheet and a category shift coding sheet based on Catford's theory. The researcher served as the primary instrument in analyzing and interpreting the data.

### Data Collection Procedures

Data collection was conducted in several stages. First, purposive sampling was used to select English Literature students who had completed a Translation course. Second, excerpts from *The Old Man and the Sea* were distributed as a translation task. Third, students' translations were collected and coded for analysis. All data were documented and organized systematically for further analysis.

### Data Analysis Methods

The data were analyzed using qualitative descriptive analysis. Students' translations were compared with the source text to identify category shifts. The identified shifts were coded and classified based on Catford's theory of structural, class, unit, and intra-system shifts. The frequency of each shift type was calculated to determine dominant patterns. Finally, the findings were interpreted in relation to translation theory and students' translation competence.

## FINDINGS

**Table 1**

Types of Category Shift

Types of Category Shift	Number of Data	Percentage
Class Shift	5	4%
Unit Shift	23	22%
Intra- System Shift	24	23%
Structure Shift	56	51%
Total	108 Data	100%

Based on the data collected from the translation of English Literature students of FSB UKI, there are 108 data identified. The types of category shift were identified and classified based on Catford's category shift taxonomy. The data found are classified into four types of category shift, namely class shift, unit shift, intra-system shift, and structure shift. Below is the explanation of the types of category shift.

### Class Shift

Table 2 lists three of the items of data in SL and TL. Data in TL are categorized as Class Shift

**Table 2**

Class Shift

No.	Source Language	Target Language
1.	He was asleep in a short time and he dreamed of Africa when he was a boy and the long <b>golden beaches</b> and the white beaches, so white they hurt your eyes, and the high capes and the great brown mountains (p.9)	Dia tertidur dalam waktu yang singkat dan bermimpi Afrika ketika dia masih kecil dan <b>pantai emas</b> panjang dan pantai putih, sangat putih sehingga melukai matamu, dan tinggi dan pegunungan coklat yang besar.
2.	"Far out to come in when the <b>wind shifts</b> . I want to be out before it is light." (p.3)	"Pergi jauh untuk masuk saat <b>angin bergeser</b> . Aku ingin keluar sebelum terang."
3.	" They are good," He said. "They play and make <b>jokes</b> and love one another. They are our brothers like the flying fish."(p.20)	"Mereka menyenangkan," katanya." Mereka bermain dan <b>bercanda</b> dan saling bercumbu. Mereka kerabat para nelayan seperti ikan terbang."

The context of the first datum is about Santiago dreaming of lions on Africa coast as a boy. Ernest Hemingway, the writer himself, narrated the sentence. Santiago is a Cuban fisherman who has experienced a protracted period of terrible luck. It's been eighty-four days and he still hasn't caught a fish, even with his skill. Despite his humility, he displays a legitimate sense of satisfaction in his skills. His unmatched expertise of both his craft and the sea, together with its inhabitants, enable him to maintain optimism in any situation. When Santiago dreams of lions, He is thinking back to his early years, when he was robust, masculine, and competent. Santiago's sentiments of aging are also evident in his nightmares about lions. He remembers the youngster he used to be, the one who admired and adored the lions playing on the beach.

In Cambridge Dictionary, the word *beach* is a noun meaning *an area of sand or small stones near the sea or another area of water such as a lake*, and the word *golden* is an adjective meaning *the color of gold*. In KBBI, the word *pantai* is a noun meaning *tepi laut; pesisir* and the word *emas* is a noun meaning *logam mulia berwarna kuning yang dapat ditempa dan dibentuk, biasa dibuat perhiasan seperti cincin, kalung*. Therefore, the translation of *golden beaches* into *pantai emas* is categorized as class shift because the word *golden* (adjective) in SL is translated into *emas* (noun) in TL.

The context of the second datum is about sailing. The sentence is uttered by Santiago. He talks about sailing to Manolin, known as the boy. Santiago or the old man is clearly going to go "far out". "To come in when the wind shifts" indicates that he will need the wind to shift to be able to come back in.

In Cambridge Dictionary, the word *wind* is a noun meaning *current of air and the word shifts is a verb meaning move or change*. In KBBI, the word *angin* is a noun meaning *gerakan udara dari daerah yang bertekanan tinggi ke daerah yang bertekanan rendah*, and the word *bergeser* is a verb meaning *bergesek; bergesel; bergosokan*. Therefore, the translation of *wind shifts* into *angin bergeser* is categorized as class shift because the *shifts* (noun) in SL is translated into *bergeser* (verb) in TL.

The context of the third datum is about the personification of playing, joking and loving fish. In this matter Santiago mentions the fish as his brothers that play and make jokes. The sentence is uttered by Santiago.

In Cambridge Dictionary, the word *jokes* is a noun meaning something, such as a funny story or trick, that is said or done in order to make people laugh. In KBBI, the word *bercanda* is a verb meaning *berkelakar; bersenda gurau; berseloroh*. Therefore, the translation of *jokes* into *bercanda* is categorized as class shift because the word *jokes* (noun) in SL is translated into *bercanda* (verb) in TL.

### Unit Shift

Table 3 displays four items of data in SL and TL. Data in TL are categorized as Unit Shift

**Table 3**  
Unit Shift

No.	Source Language	Target Language
4.	He reached out for the line and held it softly between the <b>thumb</b> and forefinger of his right hand. (p.16)	Diraih tali pancing dan dipegang dengan lembut di antara telunjuk dan <b>ibu jari</b> tangan kanan.
5.	They were moving more slowly now and the glow of Havana was not so strong, so that he knew the current must be carrying them to the <b>eastward</b> . (p.19)	Kini lajunya lebih perlahan dan cahaya dari Havana tidak tampak jelas sehingga ia tahu bahwa arus telah membawanya ke <b>arah timur</b> .
6.	But it is <b>unavoidable</b> . (p.19)	Tetapi ini <b>tak terelakkan lagi</b> .
7.	"It is a strong <b>full-blooded fish</b> ," he thought. (p.25)	" <b>Ikan ini sehat dan montok</b> ," pikirnya.

The context of the fourth datum is about the old man saying the above mentioned due to a marlin was tugging at his lines.

In Cambridge Dictionary, *thumb* is a word meaning *the short, thick finger on the side of your hand that makes it possible to hold and pick things up easily*. In KBBI, *ibu jari* is a phrase meaning *jari yang paling besar, terletak di bagian dalam kalau kedua tangan atau kaki dijajarkan tertelungkup; empuk jari; jempol*. Therefore, the translation of *thumb* into *ibu jari* is categorized as unit shift because the word *thumb* in SL is translated into the phrase *ibu jari* in TL.

The context of the fifth datum is about the fish having been pulling the boat to the northwest, Santiago realizes that the current must be carrying them eastward now. He considers that if he loses the glare of Havana, then they must be going more eastward.

In Cambridge dictionary, *eastward* is a word meaning *towards the east*. In KBBI, *arah timur* is a phrase meaning *jurusan mata angin yang arahnya berlawanan dengan barat*. Therefore, the translation of *eastward* into *arah timur* is categorized as unit shift because the word *eastward* in SL is translated into the phrase *arah timur* in TL.

The context of the sixth datum is about Santiago referring to his loneliness after his wife's death and also to the loneliness of a fisherman out on the sea.

In Cambridge Dictionary, *unavoidable* is a word meaning *impossible to avoid*. In KBBI, *tak terelakkan lagi* is a phrase meaning *tak dapat dihindari lagi*. Therefore, the translation of *unavoidable* into *tak terelakkan lagi* is categorized as unit shift because the word *unavoidable* in SL is translated into the phrase *tak terelakkan lagi* in TL.

The context of the seventh datum is about the old man does not feel hungry for food as normal people; rather, he only uses food as a means to an end: strength.

The data shows that the noun phrase *full-blooded fish* is translated into a simple sentence, *ikan ini sehat dan montok*. Therefore, this is categorized as unit shift.

### Intra-System Shift

Table 4 displays three items of data in SL and TL. Data in TL are categorized as Intra-System Shift

**Table 4**

Intra-System Shift

No.	Source Language	Target Language
8.	The old man was thin and gaunt with deep <b>wrinkles</b> in the back of his neck. (p.1)	Lelaki tua itu kurus dengan <b>kerutan</b> yang dalam di belakang lehernya.
9.	The brown <b>blotches</b> of the benevolent skin cancer the sun brings from its reflection on the tropic sea were on his cheeks. (p.1)	<b>Bercak</b> coklat dari kanker kulit di bawah matahari dari pantulan di laut tropis ada di pipinya.
10.	The blotches ran well down the <b>sides</b> of his face and his hands had deep-creased scars from handling heavy fish on the cords. (p.1)	Bercak-bercak itu berada baik di <b>sisi</b> wajahnya dan tangannya memiliki bekas luka yang dalam karena menangkap ikan yang berat di tali.

The context of the eighth datum is about Santiago's characteristics namely he is old, wrinkled and weathered.

In Cambridge Dictionary, *wrinkles* means *a small line in the skin caused by old age*. In KBBI, *kerutan* means *lipatan kulit pada dahi*. Therefore, the translation of *wrinkles* into *kerutan* is categorized as intra-system shift because *wrinkles* is written in plural noun in SL, and *kerutan* is a singular noun in TL.

The context of the ninth datum is about Santiago's profession, which has taken a toll on his body - he has a form of skin cancer from constantly being in the sun, the hardships of his job have left him skinny.

In Cambridge Dictionary, *blotches* means *a mark that is not regular in shape, for example on a person's skin*. In KBBI, *bercak* means *noda atau kotoran pada lembaran bersih*. Therefore, the translation of *blotches* into *bercak* is categorized as intra-system shift because there is a change from plural noun in SL into a singular noun in TL.

The context of the tenth datum is about Santiago being a fisherman for a long time and his hands are deeply scarred due to his job.

In Cambridge Dictionary, *sides* means *a flat outer surface of an object, especially one that is not the top, the bottom, the front, or the back*. In KBBI, *sisi* means *samping (kanan atau kiri); sebelah*. Therefore, the translation of *sides* into *sisi* is categorized as intra-system shift because *sides* which is written in plural form in SL is translated into *sisi*, a singular noun in TL.

### Structure Shift

Table 5 displays three items of data in SL and TL. Data in TL are categorized as Structure Shift

**Table 5**  
Structure Shift

No.	Source Language	Target Language
11.	He was an <b>old man</b> who fished alone in a skiff in the Gulf Stream and he had gone eighty-four days now without taking a fish (p.1)	Dia adalah seorang <b>pria tua</b> yang memancing sendirian di sebuah perahu kecil di Arus Teluk dan dia telah pergi 84 hari tanpa mengambil ikan.
12.	"No," the old man said. "You're with a <b>lucky boat</b> . Stay with them." (p.1)	"Tidak," kata lelaki tua itu. "kamu bersama <b>perahu yang beruntung</b> . Tetap bersama mereka."
13.	The old man said aloud. " <b>Big dolphin</b> ." (p.13)	Teriak lelaki tua itu. " <b>Lumba-lumba besar</b> "

In Cambridge Dictionary, *old* is an adjective meaning *having lived or existed for many years and man is an adult male human being*. In KBBI, *pria* is a noun meaning *laki-laki dewasa* and *tua* is *sudah lama hidup; lanjut usia (tidak muda lagi)*. Therefore, the translation of *old man* into *pria tua* is categorized as structure shift due to the difference of noun phrase construction. In English, the construction of noun phrase is adjective + noun. However, in Indonesian, noun precedes the adjective.

In Cambridge Dictionary, *lucky* is an adjective meaning *having good things happen to you by chance and boat is a noun meaning a small vehicle for travelling on water*. In KBBI, *perahu* is a noun meaning *kendaraan air (biasanya tidak bergeladak) bermesin atau tidak bermesin, pada umumnya berbentuk lancip pada kedua ujungnya dan lebar di tengahnya* and *beruntung* is an adjective meaning *bernasib baik; mujur; bahagia*. Therefore, the translation of *lucky boat* into *perahu yang beruntung* is categorized as structure shift due to the difference of noun phrase construction. In English, the word *lucky* precedes *boat*, and in the TL, the noun *perahu* comes before the adjective *beruntung*.

In Cambridge Dictionary, *big* is an adjective meaning *large in size or amount and dolphin is a noun meaning a sea mammal that is large, smooth, and grey, with a long, pointed mouth*. In KBBI, *lumba-lumba* is a noun meaning *mamalia laut yang cerdas, memiliki bentuk kepala yang khas dengan dahi menonjol, tubuh ramping, sirip di bagian punggung, menggunakan sistem sonar untuk komunikasi dan navigasi* and *besar* is an adjective meaning *lebih dari ukuran sedang; lawan dari kecil*. Therefore, the translation of *big dolphin* into *lumba-lumba besar* is categorized as structure shift due to the difference of noun phrase construction. In English, the construction of noun phrase is adjective + noun. However, in Indonesian, noun precedes the adjective.

## DISCUSSION

This research examines the teaching implications for students translating *The Old Man and the Sea* by Ernest Hemingway. It argues that although the novel appears linguistically simple, it presents significant stylistic, symbolic, and cultural challenges for translation students. The discussion emphasizes that effective teaching should focus on preserving Hemingway's concise and restrained style rather than embellishing the text. It highlights the importance of understanding implicit meaning and warns against making hidden meanings overly explicit in translation.

The research also focuses on the need for cultural awareness, particularly regarding the Cuban fishing context and symbolic elements such as the sea and the marlin.

Students are encouraged to balance fidelity to the source text with sensitivity to the target language and culture. It recommends reflective translation practices and revision to help students become more aware of their stylistic and interpretive choices. Overall, the research concludes that translating *The Old Man and the Sea* is not merely a linguistic task but a training in literary sensitivity, critical thinking, and disciplined stylistic decision-making.

Based on the findings, class shift, unit shift, intra-system shift, and structure shift are employed because of structural and systemic differences between English and Indonesian. These shifts enable the translator to achieve naturalness, grammatical correctness, and equivalence of meaning while preserving the stylistic features of the source text.

Structure shift and Intra-system shift are dominant in frequency because of fundamental grammatical differences between the two languages. Based on Catford's theory, structure shifts frequently occur due to in sentence construction, clause arrangement, and passive forms. Meanwhile, intra-system shifts are common because English and Indonesian differ significantly in their article system, tense marking, and plural forms. Since the novel is narrative and rich in noun phrases and past-tense verbs, these shifts appear repeatedly. Other shifts are less dominant because Hemingway's writing style in this novel is simple, direct, and structurally straightforward. The translator generally maintains the original word class and sentence rank to preserve the minimalist style, resulting in fewer changes at those levels.

When compared to previous studies on English-Indonesian literary translation, these findings are generally consistent. Many studies also report structure and intra-system shifts as the most frequent due to systemic grammatical differences between the two languages. Differences in findings, if any, are usually influenced by text type, translator strategy, or research methodology.

## CONCLUSION

In this research, shifts in the students' translation of Hemingway's *The Old Man and The Sea* are analyzed by using category shift taxonomy by Catford. The study identified 108 instances of category shifts, which were classified into four types: Structure Shifts, Class Shifts, Unit Shifts, and Intra-System Shifts. Class Shifts occurred accounting for 5 instances (4%), Unit Shifts occurred accounting for 23 instances (22%), Intra-System Shifts occurred accounting for 24 instances (23%) and the last is Structure Shifts occurred accounting for 56 instances (51%). Among these, Structure Shifts occurred most frequently, accounting for 56 instances (51%) of the total data.

The significance of this research lies in understanding the prevalence and types of category shifts in the translation process between English and Indonesian in a literary work. Given that this study focuses on category shifts and their types, future research is suggested to explore level shifts, a less frequently analyzed aspect of translation studies. Hemingway's *The Old Man and The Sea* presents unique challenges and learning opportunities for translation students. Its deceptively simple language, symbolic depth, and distinctive style require careful pedagogical attention. Teaching students to translate *The Old Man and The Sea* requires more than vocabulary and grammatical instruction. It demands stylistic discipline, cultural awareness, sensitivity to symbolism, and respect for narrative restraints. It is recommended for further studies the analysis of category shift by combining additional translation theories such as Nida's dynamic equivalence and

Newmark's communicative translation. Further studies may also compare different translated versions of *The Old Man and The Sea* to provide a broader understanding of how translators handle grammatical and structural differences.

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