Contrastive Analysis of Different Types of Shifts in Persian Translation of *The Secret*

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Abstract: *Translation shift is one of the most controversial domains of translation studies. In the present study an attempt was made to compare different translators' use of shifts in a literary text. The selected theoretical framework for the present study was Vinay and Darbelnet (1995). To achieve this aim, a contrastive analysis was done on The Secret by Rhonda Byrne and its several Persian translations. The results of the study revealed that the translators use different types of shifts for a single sentence. In many cases, the translators use a combination of different kinds of shift in order to transfer an appropriate massage.*

Key words: *Shift, Translation, translator, Transposition, Modulation, Adaptation, equivalence, The Secret*

1. Introduction

Translation is a complicated phenomenon in which one concept of language transfers from one language into another. The act of translation may be in two ways: oral (interpretation) or written. This paper focuses on the written aspect of translation. In 1969, Nida and Taber pointed that "Translating consists in reproducing the receptor language the closest natural equivalent of the source language message, first in terms of language and secondly in terms of style" (p.12). In this definition, Nida and Taber focus that the selected equivalent by the translator should have some characteristics. Among these characteristics "language" and "style" are of paramount importance. These characteristics are specific for each language. As a result, there may be some alterations in the act of translation from source text (ST) into the target text (TT). In this regard, Popovič (1970) argues that "this transfer is not performed directly and is not without its difficulties" (P. 79). He argues that An analysis of the shifts of expression, applied to all levels of the text, will bring to light the general system of the translation, with its dominant and subordinate elements (p.85).

In addition, according to Toury (1980, p.12) translation involves "invariant under transformation". Hence, some changes are inevitable when we try to render one language into another. This is because of the changes across different cultures and languages. These changes often named shifts in translation. Therefore, a faithful translator deals with a heavy responsibility and plays an important role in translation process.

Although this is the translator who determines the appropriate type of shift in the TT, the entity of the text is also more significant. Some types of shifts are more culture based; while the others are structural based. In the case of the structure of the sentence, it is necessary to say that word orders are different across languages. For example, in some languages like Persian the head word is initial position, while in some other languages like English the head word is final position. To illustrate the debate it is better to use an example. Consider a phrase like *beautiful flower* in English and its translation گل زیبا/*gol-e zibal* in Persian. In English phrase *beautiful* is an adjective and *flower* (head word) is a noun. It is clear that head word is in the final position. However, in Persian گل /*gol*/is the noun which is the head word. It is clear that it is initial position, while زیبا/*zibal* is an adjective and it is situated in the final position.

Some researchers such as Vinay and Darbelnet (cited in Newmark 1988, p.85) believes that shift is a procedure of changing grammatical structure of SL into grammatical structure of TL. He considers shift as a technique in which the translator can overcome some difficulties in the act of translation. Any way, it is elucidated that shift in translation "is not something to avoid by translator" and it occurs automatically in the process of translation. It is important to know that different natures and structure of languages bring about different types of shifts.

This research intends to identify and compare Persian translators' ability for finding the best way in use of translation shift in a literary text. The debates of this paper are illustrated by the use of some examples of the book *The Secret* by Rhonda Byrne (2006) and its different related Persian translations by Nafiseh Motakef (2010), Mahdi Gharacheh Daghi (2009), Ata-ollah Fath Ali (2009), Monireh Jalali (2009) and finally Mohammad Sadegh Sabt-ol-sheykh (2008).   The current study tries to investigate whether the translators use the same type of shift in translation of the same sentence. Vinay and Darbelnet's (2000) model of shift has been adopted as the theoretical framework of this study. Therefore, the present research tries to find out types of shifts in form and meaning in the Persian translations of a literary work.

2. Shift In Translation

A. Shift in Persian translations

There are a few researches in Persian translation shifts. As an example, Khoda bakhshi (2010) applied Catford's category shifts in the Persian Translation of Oliver twist. His aim was to find the areas in which Persian is deviated from English. Khoda bakhshi (2010) believes "in translating from English to Persian structural shifts tend to occur everywhere within the text. However there were some instances of exception in literary forms". He added in the process of translating from English to Persian translator doesn't have many structural choices and any alterations lead to a change in the style.

Farrokh (2011) investigated different types of shifts in Persian translation of English complex sentences with wh subordinate clauses. She classifies the data into two main categories: the equivalence and shift. Her findings indicated that "in the Persian translation of these sentences, the shifts occur more than the equivalence, with the percentage of 86.25% and the equivalence with the percentage of 13.75%".

Another research in this domain is related to Vossughi and Pourebrahim (2010, pp.79-90) investigate the realization of Catford's shifts in the Farsi translation of English psychology texts. For this aim, they selected five books on psychology written in English and their Persian translations. Their findings demonstrated that all types of shifts in Catford's classification were used in the translations. They also proved that structural shift is the most popular form in Catfords' classification of shift.

As we will discuss in later parts, *modulation* is one type of shift which is discussed by Vinay and Darbelnet (1995). This topic is highlighted inTaghavi's (2007) investigation which is centered around translation of modulations from English into Persian. Her study includes identification of modulations in the two different Persian translations of *The Sound and the Fury* which is written by Faulkner. She distinguished between two types of modulations: obligatory vs. optional. She argued that "comparison of the translators' choices of obligatory and optional modulations will yield regularities enlightening their translatorial behavior" (p. ii).

B. Shift of cohesion and coherence in translation

It is clear that there is a difference between cohesion and coherence. For better understanding of this debate first we briefly define the notion of cohesion and coherence. Secondly, we discuss the deference between them and finally we talk about the shift of cohesion and coherence in the process of translation. Cohesion is one of the aspects of textual analysis in translation studies which refers to the network of lexical, grammatical, and other relations which link various parts of a text. These relations or ties organize or to some extent create text, for instance by requiring the reader to interpret words and expressions by reference to other words or expressions in the surrounding sentence or paragraphs. Cohesion is a surface relation. It connects together the actual words and expressions that we can see or hear (Baker, 1992, p.180).

In this definition lexical cohesion operate through the lexical chains throughout the text to create a unified whole (Schaffner, 2002, p.26). Therefore, cohesion is the concrete aspect in the text and makes the connection between the sentences. Halliday and Hasan (1976, p.146) believe that there is no structural relationship between the sentences. They establish five cohesion categories: reference, substitution, ellipsis, conjunctions, and lexical cohesion.

On the hand coherence refers to the ways in which the components of the textual world, i.e., the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant (Beaugrande & Dressler, 2002). Therefore, it is abstract. Zheng (2009, p. 53) argues that a coherent text is the outcome of combining concepts and relations into a network composed of knowledge space centered around main topics. She mentions that the result of this combination directly relates to translation "to yield a truthful target text with smoothness".

Knowing the definition of cohesion and coherence, Hoey (1991) shows the difference between them in this way:

> We will assume that cohesion is a property of the text and that coherence is a facet of the reader's evaluation of a text. In other words, cohesion is objective, capable in principle of automatic recognition, while coherence is subjective and judgments concerning it may vary from reader to reader (p.12).

Now, it should be noted that shifts may occur at the level of both cohesion and coherence. Based on Taylor (2006, p.45) "cohesion shift" analysis is a means of examining cohesion dynamics to know where linguistic shifts occur in a text. Based on Blum Kulka (in Venuti, 2000, p.299) it may be in two directions: shifts in levels of explicitness and shifts in text meaning(s). At the first level the explicitness which is made by translator in TT is higher or lower than the ST. The reason is that in such cases the translator tends to make the TT clear for his/ her audience. In the second level "the explicit and implicit meaning potential of the source text changes through translations".

On the other hand in the case of "shift of coherence", Blum Kulka (in Venuti 2000) argues that "I will be concerned, on the most general level, with examining the possibility that texts may change or lose their meaning potential through translation" (p.304). She discusses shift in coherence in two levels. The first level is "reader-focused shifts of coherence" in which the text becomes a coherent discourse in the reader's mind. Hence, Van Dijk and Kintsch (1983) suggest that each text may be interpreted in different ways by the readers. The second level is "Text-focused shifts of coherence" that "occur as a result of particular choices made by a specific translator, choices that indicate a lack of awareness on the translator's part of the SL text's meaning potential" (p.309).

As the result shift in cohesion and coherence is inevitable that is used by translators. The result may be a clear and understandable translation or a poor and ambiguous one. It is the art of a translator to choose the best way in keeping cohesion and coherence in the TT as well as the ST.

3. Translation shift classifications

There are different classifications in translation shifts proposed by translation scholars. The most important classifications are presented by Vinay and Darbelnet (1995); Catford (1965); and Leuven-Zwart (1989).

A. Vinay and Darbelnet (1995)

Vinay and Darbelnet (1995) consider the differences between languages. Although, their work limit to English and French, it influences on other languages (Munday, 2000, p.56). Observing equivalence in translation as a procedure that "replicates the same situation as in the original, whilst using completely different wording" (Vinay and Darbelnet, 1995, p.342), they suggest a classification for translation shift (pp. 31- 40) and argued that there two kinds of translation namely "direct translation" and "oblique [indirect] translation" (p.31). *Direct translation* involves the following three branches:

a. Barrowing: "The SL word is transferred directly to the TL". Some examples in Persian are رادیو /radijo/ and تلویزیون/tələvizjon/ which are borrowed from English words *Radio* and *Television.* As it is obvious, there is no significant difference in pronunciation of these words in Persian and English.

b. Calque: "This is a special kind of borrowing where the SL expression or the structure is transferred in a literal translation". In other word, an expression or a word enters TL by a literal translation. An Example is Persian is هواپیما /havapəyma/ which is a literal translation of English word *airplane*.

c. Literal Translation: "This is a word for word translation" and it is "common between languages of the same family and culture". Vinay and Darbelnet (1995, p.288) mention that "literalness should only be sacrificed because of structural and metalinguistic requirements and only after checking that the meaning is fully preserved". However, they added the translators may reject literal translation because it may transfer inappropriate meaning which is different from the original meaning. In addition, the structure of the TT may interfere in transferring an appropriate meaning (pp. 34-35).

On the other hand, *oblique translation* involves:

a. Transposition: this is a grammatical change that occurs in the process of translation. In other words, it refers to the change of one part of speech for another without changing the sense (Vinay and Darbelnet, 1995, pp. 94-99). For example, when a noun translates as verb or an adjective translates as a noun. Consider the following example in English and Persian:

ST: He prefers <u>to walk</u> <u>slowly</u>..   او پیاده روی آرام را ترجیح می دهد : TT

In English sentence *to walk* is an infinitive verb, while in Persian translation its equivalence پیاده روی /pijadəravi/ is a noun. At the same time the word *slowly* in an adverb in above English sentence. However, its corresponding translation in

Persian (آرام) is an adjective. Since, in ST and TT we deal with change of parts of speech, both of these cases can be considered as transposition.

    b. Modulation: "This changes the semantics and the point of view of the SL". Based on Vinay and Darbelnet (1995, pp. 246- 255) modulation may occurs in the following cases:

Abstract for concrete
Cause- effect
Part – whole
Part- another part
Reversal of terms
Negation of opposite
Active or passive
Space or time
Rethinking of intervals
Change of symbol

For illustrating this debate, it is better to use an example in the case of active and passive sentences

ST	TT	Literal meaning
Such dogs are highly valued by all experienced sheep farmers.	چوپانان با تجربه ارزش زیادی برای سگ ها قائل هستند.	All experienced shepherds put value on dogs.

In this example, the ST is passive, while the Persian translation is active. Therefore this is a case of modulation in translation.

    c. Equivalence: "This is where languages describe the same situation by different stylistic or structural means and it is useful in translating idioms and proverbs". For instance *money doesn't grow on trees* is an idiom in English. The very literal Persian translation is completely different from English. It means that the words in ST and TT in this idiom are not correspondent, but it conveys exactly the same meaning.

ST	TT	Literal meaning
money doesn't grow on trees	پول علف خرس نیست	Money is not the grass of a bear!

    d. Adaptation: "This involves changing in cultural reference when a situation in the source culture does not exist in the target culture". Therefore, in this case the process of translation involves considerable changes in ST. Consider the following example:

ST	TT	Literal meaning
He went to a <u>bar</u>.	به <u>قهوه خانه</u> رفت.	He went to a tea <u>shop</u>.

In Persian culture *bar* is not normal. It is forbidden in this culture. As the result, the translator changes it to *tea shop* which is used in Persian frequently.

    B. Catford (1965)

Catford is one of the translation scholars who believe that the theory of translation should be based on comparative linguistics. He developed his theory under the effect of Halliday's systematic grammar model. Catford's book *A Linguistic Theory of Translation* (1965) is centered around the above mentioned idea. He argued that there are three types of translation:

    1)   Full and partial translation
    2)   Rank-bound translation and unbounded (rank-free) translation
    3)   Total translation vs. restricted translation

It should be noted that *formal correspondent* and *textual equivalent* are two important dimensions in Catford's definition of shift. According to Catford (1965), a formal correspondent is "any TL category (unit, class, element of structure, etc) which can be said to occupy, as nearly as possible, the "same" place in the "economy" of TL as the given SL category

occupies in the SL" (p.27). On the other hand, a textual equivalent is "any TL text or portion of text which is observed on a particular occasion … to be the equivalent of a given SL text or portion of text". Sánchez (2009) believes that "formal correspondent focuses on the linguistic structure of languages", while "textual difference focuses on the translation in itself and its equivalent relationship with the ST" (p. 93). Catford (1965, p.73) mentions that translation shifts are "departures from formal correspondence in the process of going from the SL to the TL". Considering these definitions Catford introduces two kinds of shift: *level shift* and *category shift.*

Level shift occurs "when an SL item at one linguistic level, for example grammar, has a TL equivalent at a different level for example lexis". In contrast, *category shift* involves the following subdivisions:

   a.   Structural shift: It is related to the grammatical structure of languages. According to Catford (1965), this kind of shift is the most common form. For example, the subject + verb + object structures in English are translated as subject + object+ verb in Persian.

ST: He (Subject) eats (verb) an apple (object).

TT: او (subject) سیب (object) می خورد (verb) .

   b.   Class shifts: this is changing of one part of speech to another. For example, when an adjective in ST translates as an adverb in TT or an adjective may be translated as a verb or a noun (see the example in part a: transposition).

   c.   Unit shifts (rank shifts): It refers to the changes of ranks in the ST and TT. Unit shifts occurs when "the translation equivalent in the TL is at a different rank to the SL". For example, a word may be translated by a morpheme or a group by a clause (cited in Baker, 1998, p.229).

C. Van Leuven-Zwarts (1989

Zwart's model consists of two parts: *comparative* and *descriptive* model. According to Leuven-Zwarts (1989, p. 154) this model "intended for the description of integral translations of fictional texts". Cyrus (n.d, p.1240) argues that we can consider comparative model as a practical method for studying syntactic, semantic, stylistic, and pragmatic shifts within sentences, clauses, and phrases of literary texts and their translations. This model comprises microstructural shifts between ST and TT (Leuven-Zwarts, 1989, pp.155-170). Firstly, she divides the text into "transemes" which are "comprehensible textual units". Secondly, "Architranseme" has been defined which is the invariant core sense of the ST transeme (Munday, 2001, p.64). In the next step, each transeme comprises with the Architranseme. In this situation:

> If both transemes have a synonymic relationship with the Architranseme, no shift is deemed to have occurred. The absence of the synonymic relationship indicated a shift in translation and shifts are divided into three main categories with numerous subcategories. These three main categories are modulation, modification and mutation (Munday, 2001, p. 64).

On the other hand, descriptive model uses for the analysis of translated literature (Leuven-Zwarts, 1989, pp. 171-179). It is a macrostructural model which is based on the concepts of narratology and stylistics (Munday, 2001, p. 65).

4. Procedure

Since "translators belong to the literary systems" (Toury, et al, 2008, p. 28), a literary text -*The Secret* by Rhonda Byrne (2006)- and its several corresponding Persian translations were selected as the corpus of the study and some examples were extracted from this book.

The reason for selecting this topic was that shift translation debates are interesting area of research for many students and translation scholars. Moreover, translation shifts play an important role in linguistics and translation studies. In spite of the significance of this issue, there is a little attention to it especially in Persian translation. It is necessary to say that most of the researches in this domain are theoretical and there are a few numbers of practical researches in this area. This issue becomes more important in Persian translation. In addition, for a topic like this doing a contrastive research seems appropriate. The reason is that a contrastive analysis enables us to make a comparison between different translations in the same language. Moreover, it provides a situation to compare them to each other and observe that whether all translators use the same type of shifts for a selected sentence of ST.

Here, there are some examples of *The Secret* accompanied with five different Persian translations.
ST: I couldn't <u>believe</u> all the people who knew this.

Motakef's translation:

اینکه بیشتر مردم از آن خبر داشتند، برایم <u>باور نکردنی</u> بود.

Literal meaning: It was unbelievable for me that most of the people knew that.

   The word "believe" is translated as "unbelief" in Motakef's translation. The ST is negative by using the word "couldn't", while Motakef's translation is negative by using an adjective. She has used the word باور نکردنی (unbelief). It is clear that a verb in ST is changed to an adjective in TT. Therefore, in this sentence we have a change of one part of speech without changing the sense. According to Vivay and Darbelnet's definition (1995, pp. 94- 99), Motakef has used *transposition* in her translation.

Gharachedaghi's translation:

عجیب بود که این همه آدم از آن مطلع بودند.

Literal meaning: It was interesting that these people knew that.

   As it is clear, Gharache daghi's translation is positive and there is no negative element in sentence, while the ST is negative. According to Vinay and Darbelnet (1995) this is kind of *modulation* that include "negation of opposite".

Fath Ali's translation:

نمی توانستم تمام حرف های آنهایی که از آن آگاه بودند را باور کنم.

Literal meaning: I couldn't believe all the people's statements that knew this.

Fathali's translation of this sentence is literal and there is no shift in translation of this sentence into Persian.

Jalali's translation:

باورم نمی شد انسان های بزرگی همچون افلاطون، شکسپیر، نیوتون، هوگو، بتهوون، امرسون، ادیسون و انیشتین از این راز آگاه بوده اند.

Literal meaning: I couldn't believe that greatest people like Plato, Shakespeare, Newton, Hugo, Beethoven, Lincoln, Emerson, Edison, and Einstein knew this secret.

Sabt-ol-sheikh's translation:

وقتی که متوجه شدم در طول تاریخ افراد بزرگ و برجسته به مانند افلاطون، شکسپیر، نیوتون، هوگو، بتهوون، امرسون، ادیسون و انیشتین که از نام آشنایان تاریخ بوده اند را ز را می دانستند برایم غیر قابل باور بود.

Literal meaning: When I found great people like Plato, Shakespeare, Newton, Hugo ,Beethoven, Lincoln, Emerson, Edison, and Einstein who were famous in the history, knew the secret through the history, it was <u>unbelievable</u> for me.

   Jalili and Sabt-ol-sheikh have mixed this sentence with the following sentence in the ST. In jalili's translation, there is no shift for the word "believe", while Sabt-ol-sheikh has used *transposition* like Motakef's.

ST: We did not have a <u>single teacher</u> <u>secured</u> to film.

Motakef's translation:

ما حتی یک تعلیم دهنده که تضمینی برای فیلم باشد در دسترس نداشتیم.

Literal translation: we didn't have even a guaranteed tutor who was available for the film.

   In this sentence, the word "secured" has been translated as a clause. In regard to Vinay and Darbelnet (1995) this is kind of *transposition*. Since "translation equivalent in the TL is at different rank to the SL" (Munday, 2001, p.61), this is *unit shift* or *rank shift* in Catford's (1965) categorization.

Gharachedaghi's translation:

به معلم خاصی نظر نداشتیم.

Literal translation: We didn't think a special teacher.

Here, the translator has used the term "special" as an adjective for the word "teacher". This is extra information which is given by the translator, not by the original author. It means that the translator has used a "part" of a "whole" which is specific in his translation. Therefore, this is kind of *modulation*.

Fathali's translation:

ما یک استاد ثابت که فقط برای این فیلم کار کند نداشتیم.

Literal meaning: We didn't have a fixed teacher who only works for this film.

In this translation, the translator adds a clause- who only works for this film- instead of the word "secured" which is transposition. On the other hand, he considers a special kind of teacher- fixed- which is one kind of modulation. In this sentence, we saw that the translator has used two kinds of shifts at the same time.

Jalali's translation:

ما برای فیلم خود، استاد راهنمای ویژه در کنارمان نداشتیم.

Literal translation: We didn't have a special advisor beside us for our film.

The translator has used "a special advisor" instead of "a single teacher" which is kind of *modulation*.

Sabt-ol-sheikh's translation:

<div dir="rtl">در آن موقع ما حتی یک مدیر فیلم برداری هم برای تهیه ی فیلم نداشتیم.</div>

Literal meaning: At that time, we didn't have even a manager filming for providing the film.

Here, the translator changes the cultural reference. Instead of "a single teacher" he has used "a manager filming". In fact, he found that the original author's mean can be transferred better by using *adaptation* in this sentence.

ST: When he did his stand-up comedy routines he started getting standing ovations, and <u>nobody was heckling him</u>!

Motakef's translation:

<div dir="rtl">وقتی او در باشگاه نقش کمدین را بازی می کرد، مشتریان از جای خود بلند می شدند و برایش کف می زدند و <u>دیگر کسی موی دماغش نمی شد</u>!</div>

Literal meaning: He was playing a comedian in the club, the customers stand up from their sits and clap him and <u>nobody was a hair in his noise!</u>

According to Vinay and Darbelnet (1995), *equivalence* is one kind of shift that describes the same situation by different stylistic or structural means. They believe that *equivalence* often used in translation of idioms and proverbs. In the above translation, Motakef uses this kind of shift for translation of "nobody was heckling him". "To be a hair of someone's noise" is a common idiom in Persian which is used when a person bothers someone frequently.

Gharachedaghi has omitted this part in his translation.

Fatali's translation:

<div dir="rtl">در نهایت یک کار کمدی نمایش دائمی نمایش کمدی به <u>او پیشنهاد شد</u> که وقتی روی صحنه رفت با تشویق تماشاگران <u>مواجه شد</u> و <u>کسی به او طعنه نزد</u>.</div>

Literal translation: Finally, he <u>was suggested</u> an eternal comedian job. When he appeared on the scene, he <u>was faced</u> with the spectator's encouragement and <u>nobody mocked him</u>.

Active voice in the ST is changed to passive voice in the TT. As a result, there is a kind of *modulation* in this translation. In addition, طعنه زدن in Persian is an idiom which means "to speak ironically". This type of shift is *equivalence* in translation.

Jalali's translation:

<div dir="rtl">هنگام اجرای برنامه های خنده دار، دیگر مورد استهزاء قرار نمی گرفت.</div>

Literal translation: Performing comic plays, he wasn't ridiculed.

Taking a deep look at the ST, we can easily understand that the ST is an active sentence. However, Jalali's translation is a passive one. Therefore, the translator has used *modulation* in this sentence. Considering Catford's (1965) classification of shift, we can call it *structural shift* which is the most common type of shift in the process of translation and involves a shift in grammatical structure (Munday, 2001, p.61).

Sabt-ol-sheikh's translation:

<div dir="rtl">در ضمن وقتی نمایش کمدی اش را در تئاتر بازی می کرد، همه با علاقه به او گوش می کردند و به حرف ها و کارهایش می خندیدند و لذت می بردند و هیچ کس هم او را مسخره نمی کرد.</div>

Literal translation: Meanwhile, when he plays his comedy in the theater, all the people listen to him eagerly and laugh at his speech and actions.

5. Conclusion

An appropriate translation of shifts is an important criterion in translation studies which is discussed by many translation scholars almost at beginning of translation studies. There are different classifications for this issue which are given by translation scholars. The current study was an attempt to investigate translators' tendency in applying different types of shifts based on Vinay and Darbelnet's (1995) model through a contrastive analysis. To achieve this aim, a literary book-*The Secret* by Rhonda Byrne (2006) – and its five corresponding Persian translations were selected. The findings indicated that five translators used different kinds of shifts for a single sentence in their translation. One type of shift may be applied by many translators for a sentence. It is also possible for each translator to select a kind of shift which is different from others. It means that one translator may use *transposition* for a sentence, while another translator may use *modulation* for the same sentence. It was also revealed that many translators use a combination of shifts. They may use different types of shifts in a sentence. It is also possible that one translator use shift in his/ her translation, while another

one prefers not to use any kind of shift. From the above mention debates we can understand that using shift in translation totally depends on the translator's background knowledge of the topic. It is also depends on the ST and TT condition. As a result, the translator's knowledge of the application of different types of shift in different situations can help him/ her to use an appropriate kind of shift in special situations.

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