



Applying Catford's Category Shifts to the Persian Translations of Three English Romantic Poems

Samad Mirza Suzani *

Department of English, Marvdasht Branch, Islamic Azad University, Marvdasht, Iran

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Abstract

This research aimed at evaluating the types and frequency of category shifts in the Persian translations of English poems based on Catford's model of shifts. To this end, three English romantic poems of A History of English Literature, namely, Blake's 'The Chimney Sweeper', Coleridge's 'Kubla Khan', and Keats' 'To Autumn' along with their Persian translations by Abjadian were investigated in detail and instances of shifts in the words, phrases, and clauses were discovered and analyzed to see whether Abjadian has incorporated category shifts in his translation, what kinds of category shift are made, and how frequently shifts are used in literary translation. The findings of the research demonstrated that shifts are inevitable as a result of the different nature of languages and variations that exist among them, and in order to render an exact and faithful translation of poetry from English to Persian, shifts are indispensable; in addition, while all types of category shifts were used in the studied poems, structural shifts and class shifts proved to be the most and the least frequent shifts, while intra-system and unit shifts in translation were in the second and third ranks, respectively.

Keywords: Abjadian, Catford's category shifts, English romantic poems, Persian translation, Poetry translation

INTRODUCTION

Newmark (1988) distinguished between literary and non-literary works in that the former is symbolical or allegorical and the latter literal and verbatim. Besides, in translating a literary piece of work, attention is paid to connotation, emotion and imagination. As a salient literary genre, translation of poetry is especially more challenging than other literary types due to the differences in the source language (SL) in addition, target language (TL). Difficulties in

translation of poetry may lie not only on words and their meanings but also on diction, sound, figurative language, and other aesthetic aspects (Mirza Suzani, 2014), so that some scholars believe that "poetry by definition seems to be untranslatable" (Venuti, 2001, p. 118).

In order to cope with such difficulties in the process of translation, translators employ different strategies and approaches. One of these approaches is Catford's (1965) shift model, which is regarded as a comprehensive translational comparative model, in which he differentiates the *level* shifts and *category* shifts; whereas the for-

*Corresponding Author's Email:
smirzasuzani@miau.ac.ir

mer shows a difference in level of the SL item and its TL translation, the latter connotes that these two items differ by category. Thus, the kinds of shifts presented by Catford are based on differences between language systems and hence they are unavoidable.

Catford (1965) for the first time discussed 'translation shifts' in relation to translation equivalence, as "departures from formal correspondence in the process of going from the SL to the TL" (p. 73). On the other hand, Mináriková (2011) defined 'shifts' as "changes introduced to the target text during the translation process, whether motivated by objective reasons or subjective preferences of the translator" (p. 6).

According to Kalantari and Kariminia (2011), the number and extent of shifts in translation seem to be in part related to the genre of the translated text. In this vein, we may aptly expect that the genre of poetry with its particular aesthetic qualities, which are mostly language/culture bound, would require a greater number of shifts (Mirza Suzani, 2016).

Vinay and Darbelnet (1995) proposed *direct* vs. *oblique* procedures when moving from source to target message. Borrowing, calque, and literal translation are classified as direct translations, while four other procedures are oblique translations, resulting in various shifts between source text (ST) and target text (TT), which include *transposition* (change in word class), *modulation* (change in semantics), *equivalence* (completely different translation, e.g. proverbs), and *adaptation* (change of situation due to cultural differences).

Cyrus (2009) traced the development of shift concept from its origins in the linguistic era of translation studies to its current revival in computer-based approaches to show how old concepts can change over time and thus give rise to new avenues of research. Akbari (2012) focused on the types of structural shifts in literary translation from English to Persian and discussed the significant role of this model in explication and compensation of meaning. She discussed the types and frequency of structural shifts in translation of children literature to examine whether

structural shifts help the literary translators to better transfer the meaning.

Kalantari and Karimnia (2012) explained how Catford's shift model could be helpful in translator training. They examined 20 randomly selected sentences of a play written by Woody Allen called 'Death Knocks' and its Persian translation by Hooshang Hessami to show how different values might be attached to the types of shifts introduced by Catford. Besides, they discussed how similar response in drama translation could be achieved in the TL, through a new type of translation shift. As a result, they felt a need for paying attention to the degree of importance for each type of shifts in training courses and defining some room for still an unnamed shift as complementary efforts for shift models of translation.

Vosoughi and Pourebrahim (2010) applied Catford's shifts to the Farsi translation of psychology texts from a product-oriented point of view, to find the areas where Farsi is different from English. To this end, five English books on psychology and their Farsi translations were chosen. Through a contrastive analysis, they analyzed 307 pairs of ST and TT segments as instances of the realization of Catford's model of shifts. They concluded that all types of shifts were used in the translation of psychology texts from English into Farsi. In addition, their results showed that structural shifts were the most frequently employed kind of shifts.

Considering the position of equivalence in translation studies, Panou (2013) tried to provide a critical evaluation of the influential equivalence theories by Vinay and Darbelnet (1958), Nida and Taber (1969), Catford (1965), House (1997), Newmark (1981) and Baker (1992). This research concluded that the usefulness of the concept of equivalence to the translation process varies according to the stance of the translator's concern on what they regard as the virtues of equivalence itself.

Rezvani and Nouraey (2014) investigated the frequencies of types of translation shifts in translations from Arabic into English drawing on Catford's (1956) shift typology. To this end, they

studied seven translations of the first 30 verses of the Chapter 'Yusuf' rendered by Sarwar, Arberry, Irving, Pickthall, Saffarzade, Shakir and Yusef Ali. The results indicated a statistically significant difference between five types of shifts. The results also revealed that the most frequent translation shifts from Arabic into Persian were unit shifts and level shifts with a mean of 83 and 49, respectively.

In Sangargir's study (2006), the shift strategies in the translation of movie subtitles from English to Persian were investigated. This study consisted of a thorough examination of several bestseller films and a laborious survey of the collected samples after hours of transcription. To perform effective intra- and inter-lingual subtitling, contrastive and comparative analyses were carried out among the sample subtitles gathered from five bestselling movies. As for the results, the most frequently used shift types were listed as the means of achieving a translated text holding a higher level of readability.

Bánhegyi (2012) examined Alice Munro's *Boys' and Girls'* and its Hungarian translation by Maria Borbas. First, some types of translation shifts were identified; then the functions of these shifts with respect to culture-specific realia in the text, translation of specific vocabulary and rendition of idiolect typifying characters and exposing social differences were examined. Finally, the translator's translation strategies were explored. The findings revealed that Borbás applied domestication strategy, thereby creating a semi-Hungarian setting for the story, shown through the omission of foreign food names, localization of the title of children's songs and metaphors, use of typical Hungarian terms for farmhands and names of horses as well as the inclusion of archaizing lexical items. It also indicated a domesticating strategy through dramatizing plot by using reporting verbs as well as choosing dynamic expressions and more emphatic lexis in the target text (TT) in place of neutral or less dramatic narrative phrasing in ST.

Daghooghi Mobarakeh and Abbasnasab Sar-daeh (2016) examined how Catford's translation

shifts affect the level of readability in two Persian translations of the novel '1984'. For this purpose, they first measured the typology and frequency of the translation shifts and then the cloze tests of each translation made by the researcher and checked by experts were given to junior students to answer. By doing so, they measured and compared the level of readability of these translations. It was indicated that one of two translators whose translation was more readable, used Catford's shifts in this form: among 476 language chunks, structural shift was the most frequent type of shift (45.16% of whole shifts occurring in examined segments); 30.46% of shifts were class shift, 9.66% intra-system shift, 9.24% unit shift, and 0.84% level shift occurred respectively in sub-corpus. The system of using shifts in the other translation was in this form: 31.09% of shifts were structural shift, 22.05% were class shift, 9.45% intra-system shift, 7.77% unit shift, and 0.84% level shift. Based on the results, it was found that the two translators did not apply the same kinds of shift. It was also shown that shifts were inevitable in some places in the translation process and this was because of different natures and variations that existed between languages. In addition, it was shown that the readability level of translation results from the strategies taken by translators.

Considering the theoretical framework of category shifts proposed by Catford (1965) and in line with the overall goal of this study to evaluate category shifts in the Persian translations of English poems, the following research questions were raised:

1. *What kinds of category shifts are applied in Abjadian's translation of romantic poets from English to Persian according to Catford's model?*
2. *What are the most frequent category shifts in Abjadian's translation of romantic poetry from English to Persian?*

METHODS

Corpus of the study

For the purpose of this research, three poems from three major romantic poets, namely, William Blake, Samuel Taylor Coleridge, and John Keats, as well as the Persian translations of those poems by Amrollah Abjadian were selected. These poems were selected based on the fact that they are generally regarded as the masterpieces of the Romantic era of literature and therefore they are among the most anthologized romantic poems available to Iranian students majoring in English literature.

Procedure

The abovementioned poems and their Persian translations were studied in depth and then compared to find the types of shift used in the translations. To this end, the words, phrases, and clauses where translation shifts occurred were categorized and analyzed. Afterwards, the frequency of occurrence of each type of shift was counted and tabulated. Finally, having classified the shifts, the findings were studied and conclusions regarding the frequency and application of shifts in the translation were drawn.

Research design

This research followed a corpus-based comparative descriptive approach. The comparative approach was applied in order to identify different types of shift that occurred through translation of the selected poems from English to Persian.

Framework of the study

Based on Catford's (1965) model, two types of shifts occur in the process of translation: *level shifts* and *category shifts*. Level shifts occur where the SL item at one linguistic level (e.g., grammar) has a TL equivalent at a different level (e.g., lexis). Catford distinguishes the four linguistic levels of phonology (the medium-form of spoken language), graphology (the medium-form of written language), grammar (closed systems), and lexis (open sets) which are related in language-specific ways to extra-linguistic levels of

substance: phonology to phonic substance, graphology to graphic substance, and both grammar and lexis to situation substance. In addition, Catford divides category shifts into four sub-types, which include the framework of the study:

- **Structural shifts:** involve a grammatical change between the structure of the ST and that of the TT is considered as the most frequent shifts at all ranks in translation (Catford, 1965). For example, the subject + verb + direct object structure of He turned off the TV in English is translated by an object + verb + subject structure in Farsi (کرد تلویزیون را خاموش).

- **Class shifts:** occur when an SL item is translated with a TL item, which belongs to a different grammatical class, i.e., a verb may be translated into a noun. In other words, these shifts include shifts from one part of speech to another. An example is *carelessly at first* where the English verb changed into a noun in Farsi 'ابتدا به آن' (توجهی نداشت (Vosoughi & Pourebrahim, 2010, p. 82).

- **Unit shifts:** involve changes in rank; these are shifts when the translation equivalent in the TL is at a different rank compared to the SL. Rank here refers to the hierarchical linguistic units of sentence, clause, group, word, and morpheme. An example is the English *hence* where the Farsi translation is (دلیل همین به).

- **Intra-system shifts:** occur when the "SL and TL possess approximately corresponding systems, but where the translation involves selection of a non-corresponding term in the TL system" (Vosoughi & Pourebrahim, 2010, p. 80). An example is the English *histories* where the Farsi translation is (سابقه).

RESULTS

Considering the main text of the poem and its Persian translation as well as Catford's (1965) four categories of shifts including, structural,

class, unit, and intra-system, the result of investigation of shifts in Abjadian's translation of *The*

Chimney Sweeper by William Blake is presented in Table 1, as follows:

Table 1.

The Chimney Sweeper by William Blake along with Abjadian's Translation in Persian

| English Poem The Chimney Sweeper | Translation in Persian دودکش پاک کن |
|--|---|
| When my mother died I was very young, And my father sold me while yet my tongue Could scarcely cry "weep! "weep! "weep! "weep!" So your chimneys I sweep and in soot I sleep. | آنگاه که مادرم درگذشت خردسال بودم و پدرم هنگامی مرا فروخت که زبانم بسیختی می توانست فریاد زند 'دودکش پاک میکنیم!' بنابر این دودکش های شما را پاک میکنم و در دوده میخوابم |
| There's little Tom Dacre, who cried when his head That curled like a lamb's back, was shaved, so I said, 'Hush, Tom! never mind it, for when your head's bare, | این تام دی کر کوچولو که گریست آنگاه که موی سرش را که همانند پشم پره چین و شکن داشت تراشیدند، به او گفتم خמוש باش تام، اهمیت نده، زیرا آنگاه که مویت را بتراشند می دانی که دوده نمی تواند موی سپیدت را تباه کند |
| You know that the soot cannot spoil your white hair.' And so he was quiet, and that very night, As Tom was a-sleeping he had such a sight! That thousands of sweepers, Dick, Joe, Ned, and Jack, | بدین گونه تام خמוש ماند و همان شب بدانگر چه بامداد سرگونه که خواب بود رویایی دید! که هزاران دودکش پاک کن، دیک، جو، ند و جک همگی در تابوت های دودی سیاه، در به رویشان بسته بود |
| Were all of them locked up in coffins of black; And by came an Angel who had a bright key, And he opened the coffins and set them all free; Then down a green plain, leaping, laughing they run, And wash in a river and shine in the Sun. | رشته ای آمد که کلیدی زرین و درخشان داشت او تابوت ها را گشود و همه را آزاد کرد سپس همگی در دشتی سبز و خرم، خندان دویدند و جهیدند تن خود را در رود شسته و در آفتاب درخشیدند |
| Then naked and white, all their bags left behind, They rise upon clouds, and sport in the wind. And the Angel told Tom, if he'd be a good boy, He'd have God for his father and never want joy. | آنگاه برهنه و سپید در حالیکه کیسه های دوده را رها کرده بودند بر ابرها عروج و در باد بازی کردند و فرشته به تام گفت که اگر پسر خوبی باشی خدا پدر او خواهد بود و هرگز بدون شادمانی نخواهد ماند |
| And so Tom awoke; and we rose in the dark And got with our bags and our brushes to work. Though the morning was cold, Tom was happy and warm; So if all do their duty, they need not fear harm. | و بدینگونه تام بیدار شد و ما در تاریکی پیش از سپیده دم از خواب برخاستیم و با کیسه ها و دوده پاک کن هایمان به کار پرداختیم اگرچه بامداد سردی بود، تام شادمان و گرم بود بدینگونه اگر کسی وظیفه اش را انجام دهد نمی ترسد که او را کتک بزنند |

As shown in Table 1, in the first line 'I was very young' is translated to «من خردسال بودم» which is a 'structural shift' as the subject + verb + object order of the sentence in English has been translated to a subject + object + verb structure in Persian.

There is also a 'unit shift' in the first line where 'very young' is translated into «خردسال»;
here the translation equivalent is at a different rank compared to the ST as an adjective phrase

(adv + adj) is changed into an adjective. Of course, since Catford (1965) argues that "intra-system shifts take place when the SL and TL possess approximately corresponding systems but the translation involves selection of non-corresponding term in the TL system" (p. 146), this change is also a change of intra-system type because the translator could simply translate it to «خیلی جوان»، but he has chosen «خردسال» to con-

note the innocence of the speaker.

In the second line 'My father sold me' is translated to پدرم مرا فروخت which is a structural shift as the structure of the sentence in the SL and TL has been changed. In the same line, the poet has used the spoken form of the word 'sweep' which forms a pun connoting both the act of sweeping and weeping while the translator has been forced to choose one of these connotations as he could not find one single Persian word to connote both. Although Catford (1965) has not explained this type of shifts, since it can be argued as a non-corresponding term, we may categorize it as an intra-system shift.

In line 5, 'His head' is translated to موی سرش which is a 'unit shift' and the whole sentence 'His head was shaved' is translated to موی سرش را تراشیدند which is a 'structural shift'.

In the next line, 'Lamb's back' is changed into پشم بره while the literal translation of the sentence would be «پشت بره»; this is another case for an 'intra-system shift' for the translator has decided to choose a non-corresponding term.

The imperative sentence 'Hush' in the next line is translated to خموش باش which is a 'unit shift' as a verb is translated to a verb Phrase.

The word order or the structure of the sentence in the eighth line is changed where 'Soot cannot spoil your white hair' is translated into دوده نمی تواند موی سپیدت را تیار کند which is actually a structural shift.

There are more structural shifts of the same kind in the following lines where 'He was quiet' is changed into «تام خموش ماند», 'Tom was sleeping' is changed into خواب بود, 'They were locked in coffins' is changed into همگی در تابوت در به, 'Came an angel' is translated to رویشان قفل شده بود, 'Had a bright key' is changed into

کلیدی زرین داشت, He opened the coffins is translated to تابوت ها را گشود, They rise upon clouds is changed into بر ابرها عروج کردند, 'Angle told tom' is changed into فرشته به تام گفت, 'Sport in the wind' is translated into در باد بازی کردند, We rose in the dark is changed into ما در تاریکی برخاستیم, Morning was cold is changed into بامداد سردی بود, and Tom was happy is changed into تام شادمان بود.

There are also two types of structural shifts of verb type as the grammatical tense of the SL has been changed in TL. In line 17, 'Their bags left behind' (past simple) is changed into کیسه ها را رها کرده بودند (ماضی بعید) and in line 20, 'Never want joy' (present simple) is changed into بدون شادمانی نخواهد ماند which is a future tense.

In the last line of the poem 'all' is changed into کسی which is an intra-system shift as the translator has preferred to choose «کسی» instead of «همه».

In general, the frequency of shifts in the translation of *The Chimney Sweeper* by William Blake is as follows: structural shift 14, class shift 0, unit shift 3 and intra-system shift 4. Hence, it appears that structural shift is the most frequently used shift, and intra-system shift appears to be the in the second rank, while unit shift and class shift appear to be in the third and fourth ranks, respectively. In other words, the frequency of shifts can be represented as structural > intra-system > unit > class.

Considering the main text of the poem and its Persian translation as well as Catford's (1965) four categories of shifts including structural, class, unit, and intra-system, the result of the investigation of shifts in Abjadian's translation of *Kubla Khan* by Samuel Taylor is presented in Table 2, as follows:

Table 2

Kubla Khan by Samuel Taylor Coleridge along with Abjadian's Translation in Persian

| English Poem Kubla Khan | Translation in Persian کوبلاکان |
|--|---|
| In Xanadu did Kubla Khan A stately pleasure-dome decree: Where Alph, the sacred river, ran Through caverns measureless to man Down to a sunless sea. So twice five miles of fertile ground With walls and towers were girdled round; And there were gardens bright with sinuous rills, Where blossomed many an incense-bearing tree; And here were forests ancient as the hills, Enfolding sunny spots of greenery. | در زانادو، کوبلاکان فرمان داد تا کاخ شکوهمند، مسرت را بنا کنند: آنجا که الف، رود سینتا، می‌گذشت از غارهایی که آدمی را توان سنجش آن‌ها نیست، و به دریایی بی آفتاب فرو می ریخت، بدین گونه ده میل زمین بارور را با دیوارها و برج‌ها در میان گرفتند: و در آن جا باغ‌هایی درخشان بودند با جویبارهای پیچاپیچ، جایی که بسیاری درختان عطر آگین، شکوفه می‌کردند: و در این‌جا جنگل‌هایی بودند به قدمت کوه‌ها، گرداگرد چمنزارهای آفتابی. |
| But oh! that deep romantic chasm which slanted Down the green hill athwart a cedarn cover! A savage place! as holy and enchanted As e'er beneath a waning moon was haunted By woman wailing for her demon-lover! And from this chasm, with ceaseless turmoil seething, As if this earth in fast thick pants were breathing, A mighty fountain momentarily was forced: Amid whose swift half-intermitted burst Huge fragments vaulted like rebounding hail, Or chaffy grain beneath the thresher's flail: And mid these dancing rocks at once and ever It flung up momentarily the sacred river. Five miles meandering with a mazy motion Through wood and dale the sacred river ran, Then reached the caverns measureless to man, And sank in tumult to a lifeless ocean; And 'mid this tumult Kubla heard from far Ancestral voices prophesying war! The shadow of the dome of pleasure Floated midway on the waves; Where was heard the mingled measure From the fountain and the caves. It was a miracle of rare device, A sunny pleasure-dome with caves of ice! | اما هان! آن شکاف رومنتیک که در سر اشیب تپه‌ی سرسبز در میان جنگل درختان سرو است! مکانی دور از تمدن آدمی! چنان سپند و افسون شده که تاکنون زیر نور ماه رو به افول، جایگاه آمد و شد زنی شده است که برای دیو- دلداه اش مویه می‌کند! و از این شکاف، با آشوبی مستمر می‌جوشید، گویی زمین نفس نفس زنان دم برمی‌آورد، چشمه‌ای توانا بی‌درنگ برون جوشید: در میان جوشش شتابان و نیمه نفس‌زنان پار هسنگ‌های بزرگ، همانند تگرگ‌های افتان و خیزان، برون می‌جهیدند، و یا همانند خوشه‌های گندم در زیر گندم کوب مرد خرمن‌کوب به هوا می- پریندند: و در میان این صخره‌های رقصان، ناگهان و مستمر رود سینتا بی درنگ به هوا جست. رود پنج میل در راهی پیچاپیچ سرگردان بود از میان جنگل و دره، رود سینتا روان بود، آنگاه به غارهایی رسید که آدمی را توان سنجش آن‌ها نیست، و با آشوب در کام اقیانوس بی جان فرو رفت: کوبلا در میان این آشوب از آن دورها شنید صداهایی نیاکانی را که نبرد را پیشگویی می‌کردند! سایه‌ی آن کاخ مسرت در میانه‌ی موج‌ها شناور بود: در آنجا که آوای درهم آمیخته شنیده می‌شد از چشمه و از غارها. معجزه‌ای کمیاب بود، کاخ مسرت آفتابی با غارهای یخی! |

| | |
|--|---|
| A damsel with a dulcimer | دوشیزه ای را با سنتور |
| In a vision once I saw: | یک بار در رویاها دیدم: |
| It was an Abyssinian maid | او دوشیزه ای حبشی بود، |
| And on her dulcimer she played, | و سنتور خود را می نواخت |
| Singing of Mount Abora. | و ترانه ی کوه ابورا را می خواند. |
| Could I revive within me | اگر می توانستم درون خود زنده کنم |
| Her symphony and song, | آهنگ و ترانه ی او را، |
| To such a deep delight 'twould win me, | چنان شادمانی ژرفی برابم پدید می آورد، |
| That with music loud and long, | که با آهنگی بلند و دیرپا، |
| I would build that dome in air, | آن کاخ را در هوا می ساختم، |
| That sunny dome! those caves of ice! | آن کاخ آفتابی را! آن غارهای یخی را! |
| And all who heard should see them there, | و همه ی آنهایی که بشنوند، کاخ و غارها را در هوا ببینند، |
| And all should cry, Beware! Beware! | و همگی فریاد برآوردند، هان! هان! |
| His flashing eyes, his floating hair! | چشمان درخشانش، موهای ژولیده اش را ببین! |
| Weave a circle round him thrice, | دایره های سه بار به گردش بتنید، |
| And close your eyes with holy dread | و دیدگان را با خوف الهی ببندید، |
| For he on honey-dew hath fed, | زیرا او ژاله های انگبین خورده، |
| And drunk the milk of Paradise. | و شیر بهشتی نوشیده است. |

The first line of the poem 'In Xanadu did Kubla Khan / A stately pleasure-dome decree' is an instance of inversion in English Grammar where an auxiliary precedes the subject in a statement, which does not exist in Persian. Therefore, it has been translated to «در زانادو کوبلاخان فرمان داد تا کاخ» 'شکوه مند مسرت را بنا کنند'. This change in the grammatical structure of the sentence is a structural shift. In line 4, the reduced form of the adjective clause in which the relative pronoun and the 'be' verb are omitted from the sentence has not been kept in the translation and Caverns measureless to man is translated to غارهایی که توان which is another example of the structural shift in the translation. In the ninth line of the poem, the verb 'blossomed' which is a past simple verb is translated into «شکوفه می کردند» which is a past continuous tense verb. This is also a form of structural shift.

Class shifts comprise shifts from one part of speech to another. The adjective 'down' in the fifth line is changed into فرو می ریخت which is a verb phrase. Likewise, 'ancient' (adjective) in line 10 is changed into قدمت (اسم) which is a noun, and 'slanted' (verb) is changed into سراشیب which is noun in Persian. These are three instances of class shift in this translation.

There are also instances of 'unit shift' or rank shifts in the translation of this poem. 'Twice

five' is changed into ده; and, greenery is changed into چمنزارها; in fast thick pants is changed into نفس نفس زنان.

The expression 'twice five miles of ground' is changed into ده مایل زمین. This can also be considered as an instance of intra-system shift, since the translator has not used the literal or corresponding equivalent. Other instances of this type of shift include 'sunny spots of greenery' changed into چمنزارهای آفتابی; 'cover' translated to جنگل; 'shadow of the dome' changed into سایه کاخ; 'dome of pleasure' changed into کاخ مسرت; 'in-cense-bearing' translated to عطرآگین; 'measure' translated to آوا; and 'miracle of rare device' which is changed into معجزه ای کمیاب.

In general, the frequency of shifts in the translation of *Kubla Khan* by Samuel Taylor Coleridge is as follows: structural shift 28, class shift 3, unit shift 6 and intra-system shift 7. Hence, it appears that structural shift is the most frequently used shift, and intra-system shift appears to be the in the second rank, while unit shift and class shift appear to be in the third and fourth ranks, respectively. In other words, the frequency of shifts can be represented as structural > intra-system > unit > class.

Considering the main text of the poem and its Persian translation as well as Catford's (1965) four categories of shifts including, structural,

class, unit, and intra-system, the result of investigation of shifts in Abjadian's translation of *To*

Autumn by John Keats is presented in Table 3, as follows:

Table 3

To Autumn by John Keats along with Abjadian's Translation in Persian

| English Poem To Autumn | Translation in Persian قصیده ای به پاییز |
|--|---|
| Season of mists and mellow fruitfulness, Close bosom-friend of the maturing sun; Conspiring with him how to load and bless With fruit the vines that round the thatch-eves run; To bend with apples the moss'd cottage-trees, And fill all fruit with ripeness to the core; To swell the gourd, and plump the hazel shells With a sweet kernel; to set budding more, And still more, later flowers for the bees, Until they think warm days will never cease, For summer has o'er-brimm'd their clammy cells. | ای پاییز، فصل مه و موسم باروری میوه های رسیده و پر آب، ای دوست صمیمی خورشیدی که میوه ها را می‌رساند، که با خورشید توطنه می‌چینی تا انباشته کنی و برکت دهی با میوه، تاک هایی را که گرداگر بام کاه گلی می‌چرخند، تا با بار سیب های فراوان، درختان، خزه گرفته های کلبه، کمر خم کنند، و همه میوه ها را تا هسته، رسیده و پر آب می‌کنی، تا کدو را بزرگ و فندق را فربه کنی با هسته ی شیرین، به غنچه کردن واداری، و پیوسته بیشتر غنچه کنند، تا گل های دیر موسم برای زنبور های عسل باشند تا زنبور های عسل باور کنند که روز های گرم تابستان را پایینی نیست، زیرا تابستان، کندو های چسبناک آن ها را لبالب کرده است. |
| Who hath not seen thee oft amid thy store? Sometimes whoever seeks abroad may find Thee sitting careless on a granary floor, Thy hair soft-lifted by the winnowing wind; Or on a half-reap'd furrow sound asleep, Drows'd with the fume of poppies, while thy hook Spares the next swath and all its twined flowers: And sometimes like a gleaner thou dost keep Steady thy laden head across a brook; Or by a cyder-press, with patient look, Thou watchest the last oozyngs hours by hours. | چه کسی تو را در میان محصول پر بارت ندیده است؟ گاه هرکس که تو را برون از خانه بجوید، می‌یابد تو را که راحت بر روی انبار غله نشسته‌ای، و گیسوانت را باد خرمن افشان، آرام از جای کنده است: و یا در ردیف نیمه درو شده ای به خواب سنگین فرو رفته‌ای، با عطر گل های تریاک، خواب آلوده شده ای، در حالی که داس تو ردیف بعدی و گل های پیچان آن را درو ناکرده گذاشته است: گاه همانند خوشه چینی، تو نگه می داری توازن باری را که بر سر گذاشته‌ای هنگامی که از جوی می‌گذری و ساعت ها تراوش آب سیب را تماشا می‌کنی. |
| Where are the songs of spring? Ay, Where are they? Think not of them, thou hast thy music too,— While barred clouds bloom the soft-dying day, And touch the stubble-plains with rosy hue; Then in a wailful choir the small gnats mourn Among the river shallows, borne aloft Or sinking as the light wind lives or dies; And full-grown lambs loud bleat from hilly bourn; Hedge-cricket sing; and now with treble soft The red-breast whistles from a garden-croft; And gathering swallows twitter in the skies. | نغمه های بهار کجا رفتند؟ آری، آن ها کجا باند؟ به آن ها نیندیش، تو نیز آهنگ خودت را داری — هنگامی که ابرهایی که جلو خورشید را گرفته‌اند، روزی را که به آرامی به پایان می‌رسد چون گل سرخ شفکته می‌کنند و دشت خرمن بر چیده را با رنگ گل سرخ می آریند: آن گاه که پشه های کوچک همانند همخوانان نوحه سرا عزا می‌گیرند در میان بیدهای مجنون کنار رودخانه، بالا پرده می‌شوند و به زیر می افتند یا وزش و یا نوزیدن نسیم، و بره های رشد کرده از مناطق کوهستانی، بلند بع بع می‌کنند: زنجرها در حصارهای شمشاد آواز می‌خوانند: آن گاه با صدای زیر و آرام سینه سرخ از کشتزار باغ سوت می‌کشد: و گروه پرستوها در آسمان آواز می‌خوانند. |

As shown in Table 3, in the first line, the expression 'mellow fruitfulness' has been translated into 'میوه های رسیده و پر آب'. This translation can be classified as an intra-system shift as the equivalent used is not exactly the same as the

expression in English. A similar shift has occurred in in the next line where 'bosom-friend of sun' is changed into خورشید دوست. Another instance of intra-system shift can be seen in the translation of 'Fume of poppies' into 'عطر گل های

in line 18. In addition, in line 33, the translated has chosen the equivalent 'رشد کرده' for 'full-grown while he could have used other words with the same meaning.

'Maturing sun' in the second line is changed into 'میوه ها را میرساند'. It is a unit shift as much as an adjective is changed into and adjective clause. Likewise, In the third line, the translator has preferred to use the phrase 'تا انباشته کنی و برکت دهی' for the noun class 'how to load and bless', which is in fact a unit shift.

In this poem, there are many instances of structural shifts in which either the word order of the sentence or the tenses have been changed. Conspiring with him is changed into 'با او توطئه'; to bend with apples is changed into 'چینی میکنی تا'; fill fruits with ripeness is changed into 'با پرآب میکنی'; to swell the gourd is changed into 'کدو را بزرگ کنی'; plump the hazel shell is changed into 'فندق را فربه کنی'; summer has over-brimmed their cells is translated to 'تابستان کندوهای آنها را لبالب کرده است'; who hath not seen thee is changed into 'چه کسی تو را ندیده است'; 'whoever seeks abroad' is translated to 'هرکس برون راحت'; 'sitting careless' is translated to 'نشسته ای'; 'thy hair lifted by wind' (passive voice) is changed into 'گیسوانت را باد از جای کنده است'; 'sound asleep' is changed into 'به خواب فرورفته ای'; 'drowsed with fume' is changed into 'با عطر خواب آلوده شده ای'; 'thy hook spares the next swath' is translated to 'داس تو ردیف بعدی را درو'; 'spares' (simple present) is changed into 'گذاشته است'; 'thou watchest the last oozings' is changed into 'تراوش آب سیب را تماشا میکنی'; where

are (present) is changed into 'کجا رفتند (گذشته)'; 'where are they' is changed into 'آنها کجايند'; 'think not of them' is changed into 'به آنها نينديش'; 'thou hast thy music' is changed into 'تو آهنگ خودت را'; 'clouds bloom the day' is changed into 'ابرها'; 'touch the plains with hue' is changed into 'دشت را با رنگ می آرايند'; 'the red breast whistle from garden' is changed into 'سرخ از باغ سوت میکشد'.

In addition to all these structural shifts, there are three class shifts where 'ripeness' (noun) is changed into 'رسیده و پرآب (صفت)'; and 'overbrimmed' (a verb) is changed into 'لبالب (صف)'. Also, the adjective phrase 'barred clouds' has been changed into 'ابرهایی که جلوی خورشید را گرفته'. What is more, 'more' in line 10 is translated into 'بیشتر غنچه کنند' which is also unit shift.

In general, the frequency of shifts in the translation of *To Autumn* by John Keats is as follows: structural shift 22, class shift 3, unit shift 3 and intra-system shift 4. Hence, it indicates that structural shift is the most frequently used shift, and intra-system shift appears to be the in the second rank, while unit shift and class shift appear to be equally in the same rank. In other words, the frequency of shifts can be represented as structural > intra-system > unit=class.

DISCUSSION AND LIMITATIONS

Based on the aforementioned findings, all translations include 97 shifts. The extent to which each individual shift has been used is presented in Table 4.

Table 4.
The Number and Percentage of the Shifts in the Translation of All of the Three Poems

| | Structural | Class | Unit | Intra-system |
|------------------------|------------|-------|-------|--------------|
| 'The Chimney Sweeper' | 14 | 0 | 3 | 4 |
| 'Kubla Khan' | 28 | 3 | 6 | 7 |
| 'To Autumn' | 22 | 3 | 3 | 4 |
| Total number of shifts | 64 | 6 | 12 | 15 |
| Percentage | 65.97 | 6.18 | 12.36 | 15.45 |

The percentage of different types of shifts in the studied translations is presented in a pie

chart in Figure 1 below.

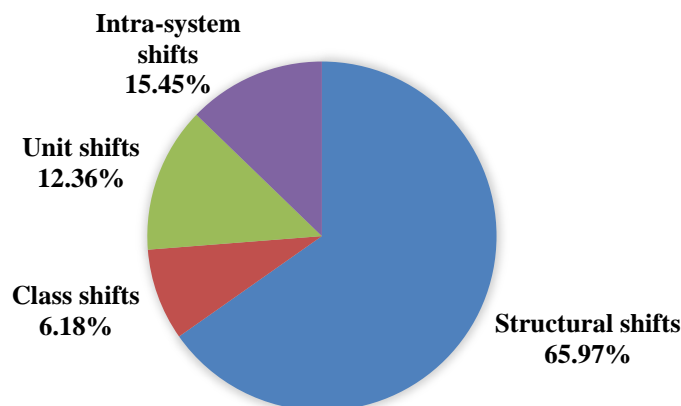


Figure 1. The Percentage of Different Types of Shifts in Three Translations

As shown in Table 4 and Figure 1, among the different types of shifts proposed by Catford (1965), the structural shifts, being theoretically expected to occur in every sentence is the most frequent shift in three translations with 64 cases. This type of shift, caused by the rearrangement or changing the word order or the verb tense, is a safe strategy to minimize the loss of meaning when rendering a text from one language into another. Structure shifts occurring in Abjadian's translations indicate that there are different expressions of grammatical systems between English and Persian. The differences have encouraged the translator to do structure shift in order to make the result of translation as acceptable and natural in the TL.

The second type of category shift found in this study is intra-system shift. The number of intra-system shifts identified is 15, which is almost close to the number of unit shifts. Although English and Persian share similar linguistic history, Persian is generally considered as more expressive and exploitative. For this reason, when it comes to literary translation, a higher number of intra-system shifts is expected. This type of shifts occurs when two languages have almost the same corresponding systems; however, the TL text contains a non-corresponding term of the SL. In other words, intra-system shifts are changes that occur within a language system.

The third type of category shift found is unit shift (also called rank shift). Unit shift occurs

when the translation equivalent of a unit at one rank in the SL is a member of different rank in the TL. The word 'rank' in this case refers to the linguistic units (e.g., morpheme, word, group, clause, and sentence) which are arranged in layers according to rank. For example, words become phrases, words become clauses, phrases become clauses (upward shift) or clauses become phrases, clauses. Unit shifts that have occurred 12 times in the translations of the three studied poems is in fact the third most frequent shift in these poems. The reason behind this could be attributed to the translator's effort to render a text as readable as possible to the readers in the TL.

The last type of shifts investigated is class shift, which is actually a shift from one part of speech in the SL to another part of speech in the TL. This type of shifts enjoys the least frequency, which is because English and Persian have the possibility of providing the same concepts in the same forms.

The results of this study demonstrate that shifts are inevitable because of the different nature of languages and variations that exist among them; thus, the translator is inevitably obliged to deviate from the structure or the system of the ST in order to convey the message and effect of the original text in the TT. Overall, the translator has applied 97 shifts in the translation of the studied poems in which the highest number of shifts belongs to the structural with 64 cases, and the lowest number belongs to class shifts. The intra-

system and unit shifts in the translation were respectively 15 and 12 cases.

Vosoughi and Pourebrahim (2010) had found that structural shifts enjoy the highest frequency in their investigation of the translation of psychology text from English to Persian. However, the number and percentage of other shifts found in their study was not quite compatible with the findings of this study, which can be due to the difference in the type or genre of the texts investigated. They found that the second most frequent case was class shifts with the frequency of 66 and percentage of 21.4; yet in the current study, the class shift enjoyed the least frequency.

The findings of this study are consistent with those of Khanmohammad and Mousavinasab (2014) inasmuch as both have found the highest frequency for structural shifts and the class shift as the least frequent shifts in translation. However, the findings are different from the findings of Kalantari and Kariminia (2011), who came to similar results in the analysis of literary texts in their investigation of the number of shifts. In the translation of a play by Woody Allen, they found that within the 20 examples, 13 cases of structural shift happened; also, they found unit shift in five cases and class shifts in three cases, while there was no trace observed for intra-system shift.

CONCLUSION

Since the primary goal of translators is to convey the message of the ST into a TT, they cannot avoid changing the original form and this formal change takes place in different levels within a text. The variations that take place in this process are generally labeled as 'shifts' in translation. Considering poetry as a salient piece of literature in any language, it is by no means an easy job to carry over the special qualities of a poem from one language into another— its sound and rhythm, its meter, syntax and connotations. Thus, a literary translator most often has to distort the original text to come to a translation, which may approximate the original text and its effect on the reader. In this vein, this research tried to shed light on number and types of different kinds of

Catford's (1965) category shifts to Abjadian's translation of three English poems in his *A History of English Literature*. A major implication of this study is that a contrastive knowledge of the grammatical structures of English and Persian is inevitable, and so it is necessary that translation-training courses involve a great deal of discussions on the shifts and differences in the system of two languages. Besides, there is great deal of room for further research in this area.

The results of this research can enrich the translation studies, and can be used as a reference in further research on poetry translation in Iran. In addition, the results can provide translation students a new insight in equivalence finding in poetry translation. The study will also be a worthy inspiration for those who want to do further research on the shifts in translation.

Further studies could be conducted to find out whether the translation of other literary texts will involve more/less shifts than the translation of different genres; in addition, similar studies can be carried out on the translations from Persian into English or translations from other languages into Persian; moreover, changes can be made in the theoretical framework in order to investigate the views and models presented by other scholars about translation shifts.

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Biodata

Dr Samad Mirza Suzani is a full-time lecturer at the Department of English, Marvdasht Branch, Islamic Azad University, Marvdasht in Iran. He has supervised over ninety academic theses. He also presented at many international conferences and published a prolific number of articles and books on ESP, contrastive linguistics, translation issues as well as English and Persian literature.
Email: smirzasuzani@miau.ac.ir