A Comparative Analysis of Persian Dubbing in "*Ice Age* " Animations 4 and 5 Through the Sight of Catford's Translation Model

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Abstract

This study focuses on analyzing the dubbing of *Ice Age* animations, specifically versions 4 and 5, through the sight of Catford's translation model. Initially, literary data and theoretical concepts were reviewed using a library-based approach. Subsequently, subtitles from both versions were examined to identify and quantify different types of translation shifts. Particular emphasis was placed on the structural shift outlined in Catford's 1965 model. The analysis of the subtitles from *Ice Age* version 4 revealed that 65% of Persian translations involved intersystem shifts. This indicates the translators made deliberate efforts to align and convey the core narrative to audiences with cultural differences. The use of this type of shift allowed them to achieve greater coordination and understanding of the animation's key concepts. The findings of this research would therefore be beneficial not only to English translation teachers and learners, but also to translators as well as translation institutes.

Keywords: Animation; *Ice Age* ; Subtitle; Translation

1. Introduction

Translation is a mental activity in which the meaning of a given linguistic discourse is rendered from one language to another. It is the act of transferring the linguistic entities from one language into their equivalents in another language. Translation has gained substantial attention universally and plays a major role in conveying messages from

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one language to another. In some cases, however, translators should be watchful because of many existing social and cultural factors. This may lead to the selection of equivalents in the receptor language that do not correspond with the meaning of the original text, and it can cause some misunderstanding for the audience in the target language. One of the inevitable practices in translation that translators may resort to is "structural shift".

The term "shift" is used in the literature to refer to changes that occur in the process of translating. Since translating is a type of language use, the notion of shift belongs to the domain of linguistic performance (Blum-Kulka, 1986). They are reconstructed or reestablished during the translation process. Popovic (1970) has defined shift as all that appears as new with respect to the original, or fails to appear where it might have been expected.

Catford (1980) considers two kinds of shift: (1) Shift of level and (2) shift of category. The former refers to something which is expressed by grammar in one language and lexis in another. The latter refers to departures from formal correspondence in translation and includes structure shifts, class shifts, unit shifts, and intra–system shifts (Catford, 1980). Structural shift is the most common form of shifts and involves mostly a shift in grammatical structure. Accordingly, in the structural shift, the shift or change can occur in the form of grammar. In fact, only the grammatical structure may change. Catford's structural shift includes:
  a. Shift of agent
  b. Shift of Verb Tense
  c. Shift of Sentence Structure (word order)

The investigation of shifts is important in the domain of translation since it is a way of ensuring that the ST text is correctly translated into the TT, and additionally, it is also comprehensibly understood by the audience. Translation has gained importance in the movie and animation industry because it provides entertainment content for many people all around the world. This necessitates translating the content of such production into different forms, such as dubbing or subtitling.

The animation industry is one of these domains that provides a good field for conducting translation studies. Animation is an imitation of real-life motion through moving pictures. Animations may appear childish, but they play an important role in child development and education. Thus, animations are a very effective teaching medium. Not only can they teach practical knowledge, but they are also a way to teach values, morals, and give examples of issues that children might encounter during their lives.

For example, dealing with bullying, the loss of a relative, how to communicate and respect others' opinions, cultures, and beliefs, etc.

To make them and their messages accessible to children all over the world, they need to be translated, which is conducted either in the form of dubbing or subtitling. Subtitles are textual versions of the dialogue or commentary in films, television programs, video games, and the like, usually displayed at the bottom of the screen. They refer to the written translation of a dialogue in a foreign language, or a written rendering of the dialogue in the same language.

This study aims to evaluate and analyze a subtitled translation of the animation *Ice Age* to examine the structural shifts adopted by the translator. Considering the important role of shifts and ideology in translation studies, conducting research studies that investigate this relationship sounds essential. This study can highlight this importance and contribute to the existing body of research that exists on the topic. These concerns sometimes pose some constraints to translators, which may lead to some changes or shifts in their translations. As such, conducting studies with the aim of delineating different types of shifts in translation is deemed necessary. The results of such studies can give insights to translators and guide them in their practice.

1. What are the most frequent structural shifts in the subtitled version of *Ice Age* 4/5?
2. Comparing the number of structural shifts in *Ice Age* 4/5?

2. Literature Review

In general, this model highlights the idea of formal vs. textual equivalence. Catford (1965) considers translation as a branch of 'comparative linguistics'; he states that there is a common interaction between language and translation. The concept of translation is concerned with a specific relationship between languages. Catford (1965) also asserts that translation is associated with language. Consequently, the analysis and description of the translation process is divided into descriptive language categories.

Translation for Catford (1965) is the replacement of textual material in one language SL by equivalent textual material in TL, i.e., SL meaning substituted by TL meaning that can have the closest connotation. Two types of translation equivalence were highlighted by Catford, i.e., 'textual equivalence and formal correspondence'. A textual translation equivalent is a TL form as a 'text or a portion of a text', which is observed to be the equivalent of a given SL form as 'a text or a portion of a text'. Formal correspondence, on the other hand, is any target language category that

may be said to have, as nearly as possible, a similar place in the target language as the given source language category occupies in the source language. Accordingly, formal correspondence between languages is always closely estimated, and it can be most easily established at relatively high levels of abstraction. Formal correspondence can only be established ultimately on the basis of textual equivalence at some point.

Catford (1965) highlights translation shifts as a technique used to achieve ST textual equivalence when translation cannot be carried out by following faithfully the linguistic form of the ST. Catford (1965, p. 73) argues that translation shifts are "departures from formal correspondence in the process of going from the SL to TL". Catford (1965, p. 73) categorises translation shifts into four subdivisions i.e., structural shift 'in grammatical structure, class shift from one part of speech to another', unit shift or rank shift 'the equivalent in the TL is at different hierarchical linguistic unit of a sentence', intra-system shift 'where the translation involves selection of a non-corresponding term in the TL system'.

Catford (1965) also suggests a very comprehensive type of translation in terms of three criteria: The amount of translation (full translation vs. partial translation), the grammatical rank at which the translation equivalence is established (rank-bound vs. unbound translation), and the levels of language involved in translation (total translation vs. restricted translation).

A long time after the appearance of Catford's theory, the restrictions of translatability are appreciated, and it is highlighted that equivalence relies on communicative structures such as relevance and culture. Catford's linguistic approach is considered by Ranjbar (2024) and many other scholars to be the outline of forms and shifts of translation, with the main emphasis on linguistic aspects. However, some theorists such as Snell-Hornby (1988) argue that the translation process cannot be narrowed to a linguistic exercise, since many textual, cultural, and situational features should be borne in mind when translating into another language, as cultures and situations are not usually the same. Catford's 'idealised' and 'decontextualized' examples were the core criticisms for this approach (Munday, 2012).

Likewise, Snell-Hornby (1988, p. 14) considers Catford`s approach "dated and of mere historical interest". Sanchez (2009, p. 53) supports Monday's viewpoint as he considers Catford's analysis "does not go beyond the limits of the sentence". Catford's definition of equivalence is considered "not clear" (Hatim, 2001, p. 16) and "general and abstract" (Snell-Hornby, 1988, p. 19). McCarthy (2001) goes further when he

claims that this approach is not appropriate for some languages, such as the Arabic language.

Catford (1965) argues that TL equivalence is not attained at all when lexical shifts are not available, for example, some culturally specific terms cannot be translated as they are not lexicalised in TL, such as the names of food, dances, clothes, etc.

Unlike written translation, where enough space is normally found to write an explanation as a footnote, in subtitling, the usual way to translate them is by the transliteration technique, which allows the viewer to guess the meaning from the context.

In recent decades, animated films produced by Disney and others have moved far beyond their original target audience of children, who represented the audiences to whom classic films such as Cinderella (1950), Sleeping Beauty (1959), and The Sword in the Stone (1963) were aimed in the mid-20th century. By contrast, the scripts for many recent animated films work on several levels, combining spectacular visuals for the benefit of younger viewers with dialogue whose humour, irony, and idiosyncrasies are clearly aimed at adults. In this new context, subtitling that fails to convey the richness of language contained in the scripts of today's animated films will cause them to lose much of their communicative impact on segments of a typical 21st-century audience.

In European countries, current film subtitling studies have focused mainly on quality aspects, from European perspectives (Jakobson, 1966), and as a manifestation of "a multi-talent task" (Hyde, 2004). Scholars in the field of translation studies have established the theoretical branches of Audiovisual Translation (AVT), of whom the most influential have been Chaume (2004), Sawant (2013), Joshua (2008), Gottlieb (1992), Ivarsson (1992), and Karamitroglou (2000). Their respective studies have shaped the theoretical framework of subtitles for translation and consolidated effective translation strategies. These achievements represent a firm foundation for the study of AVT on a worldwide scale. According to recent studies, an increasing number of scholars have acknowledged the importance of cultural elements within AVT.

Schleiermacher (1996, p. 195) clearly delineated the notion as "Subtitling involves displaying written text, usually at the bottom of the screen, giving an account of the actors' dialogue and other linguistic information which form part of the visual image (letters, graffiti, and captions) or of the soundtrack (songs)". Subtitling is practiced more in smaller countries such as Greece, Cyprus, Wales, the Netherlands, Denmark, Finland, etc. In comparison to dubbing, subtitling presents

more advantages and disadvantages. One of the strong points of subtitling is that viewers do not miss the original soundtrack of the movies. Moreover, subtitling is much cheaper, and less time and energy are required for its production. In fact, in the digital era, with the mass production of different audiovisual products every year, it seems more reasonable to subtitle than dub. Yet, there are some constraints dominating the subtitling strategy. To start with, there is a limit in the number of characters that are displayable on the screen for each dialogue. Another issue is the loss of dialects, idiolects and different jargons in subtitling. Moreover, viewers are distracted by subtitles since they have to split their attention both on the written texts and the images. The space and time limitation on the one hand and the translation tendency to be longer than the original text on the other hand have brought many issues in subtitling, and these have left no choice for subtitlers but to reduce the text in order to fit on the space provided on the screen. Azabdaftari (2021, p. 219) presented a hierarchy for discourse elements in subtitling: a) the indispensable elements (that must be translated); b) the partly dispensable elements (that can be condensed); c) the dispensable elements (that can be omitted). In other words, translators need to condense and delete the text as much as possible due to the limitations of space and time in subtitling. His hierarchy is important in subtitling, and it has identified the elements that translators are allowed to omit in subtitling.

Cheng (2014) investigated Chinese Subtitles of English-language feature Films in Taiwan. He aimed to investigate the way verbal elements in English-language feature films were translated into Mandarin subtitles in Taiwan. It looked at subtitling in general, subtitling extra linguistic and cultural references, and subtitling humor. This descriptive research describes translation practice by comparing the source text segment with its corresponding target text and explores different types of solutions applied. The results showed that subtitles of English-language feature films in Taiwan were source-text-oriented, as most of the source-text segments were closely rendered to the target text by source-language-oriented solutions, in which the source-text item underwent minimal changes. Target-language-oriented solutions were seldom applied and extreme target-language-oriented ones were rarely found. The high percentage of source-language-oriented solutions indicated that Taiwanese subtitlers were reluctant to alter the source text; subtitling, as the preferred method of film translation in Taiwan, was seen as a means to bring the exotic experience to target viewers. It also suggested that most

of the source text elements could be transferred directly as the need to employ content-changing solutions is low.

Neubert (1985) has reviewed the translating comprehension terms in the English Subtitles of Comic TV Compositions. This research addressed the challenges of translating media in the media, especially in the English subtitles of television series. The purpose of this research was to evaluate the performance of the translator in the face of difficult situations in the subtitle translation. The research process was based on the study and the division of data from two Persian satirical collections, which have been distributed along with the English subtitles from audio and television. For this purpose, 135 sentences and comic terms from these two sets were extracted and analyzed according to the application of the comic translation methods based on the Newark classification (1988). Then, the frequency of each calculation method and the rate of success of the translator in creating the sense of humor were evaluated. The findings of this study showed that the method of "transcription" is one of the most widely used subtitle interpreter methods, which is an inefficient way of conveying humor, especially verbal humor, related to dialect and cultural issues. Accordingly, since the translator of the subtitles has often failed to accurately convey the accent and spelling mistakes in these series of the most important factors in creating a sense of humor in the Persian language, the final product has been devoid of any sense of humor.

Nugroho (2015) conducted a study on the translation of songs in Persian dubbed animated movies via a descriptive approach by analyzing twenty-nine songs from six animated movies, along with their Persian translations presented in the Persian dubbed version of the animations. Upon analyzing the corpus in the first phase of the study, it was found that direct translation and adaptation were the most frequent micro-strategies used in translating songs. Furthermore, the second phase of analysis revealed that the tendency of the translators of these six animations was more towards a target-text-oriented translation of songs rather than a source-text-oriented one.

Rad (2021) has also worked on the structure shift in the Persian translation who concluding that translators suffer from the wrong or unknown translation for the children. Vakili (2022) conducted a study on subtitling and dubbing songs in musical films and concluded that in musical films, language transfer is mainly made through songs and, due to their characteristics, their translation is additionally constrained. This article provides some insights into some elements that make translation of

songs for dubbing and subtitling a complex task using songs from the musical film My Fair Lady.

3. Methodology

The type of research is descriptive qualitative research. This research is proposed to identify the translation found in the subtitling of the *Ice Age* 4 and 5 movies, and to describe the equivalence phrase subtitling found in the *Ice Age* 4 and 5 movies. In this research, the writer uses a descriptive study or literary study by reading and collecting data, classifying, analyzing the data, and finally drawing a conclusion. The object of the study is noun phrases found in the movie entitled *Ice Age* 4 and 5 and its subtitling. The data are all linguistic units, and their translation consists of noun phrases taken from subtitles of *Ice Age* 4and5 Movie.

The data sources are *Ice Age* 4 and 5, directed by Steve Martino and Mike Thurmeier, and the manuscript was made by Michael Berg. The subtitle was translated by Sagaz Net. In collecting data, the writer uses the documentation technique by using the following steps: reading the subtitles of *Ice Age* 4 and 5 movies, bolding the English words containing a noun phrase from *Ice Age* 4 and 5 movies, writing them down on paper, and coding the data, such as 0001/IA4/SL1/TL1. The writer analyses the data by using the comparison technique.

3.1. Data analyses

The steps are: a. comparing the data of SL and TL in the *Ice Age* 4 and 5 movie, b. Classifying and identifying the translation analysis of the Noun phrase of the English word in the *Ice Age* 4 and 5 movie, c. Describing the equivalence of the Persian translation in variation of the noun phrase in the *Ice Age* 4and 5 movies, and d. Drawing conclusions.

4. Results and Discussion

4.1. Persian and English subtitles of Ice Age animation 4

In the first twenty minutes of the *Ice Age* animation, version 4, only the phrases that were based on the Catford model in terms of translation have been separated, which include Persian and English subtitles and minutes and seconds of dialogue.
Subtitles:

00:02:12,007 --> 00:02:13,497
<i>Goal!</i>
گُل

Structure shift- Intersystem shift
(The structure of both languages is formally similar to each other, but in translation, not every unknown English sentence can be translated into an unknown sentence.)

00:03:24,204 --> 00:03:26,320
What was that? Ellie, did you hear that?
"چي بود؟ الي" , این صدا رو شنيدي؟
In this part of the subtitle, none of the shifts of the Catford model have been used, and like the Vinay and Darbelnet model, the sub-verbal method has been used, and the structure has not changed, and the meaning has been completely translated at the same time.

00:03:26,540 --> 00:03:28,872
I heard it, Manny.Whatever it is, it's miles away.
شنيدم "مني"
هر چي که بود مايلها از اينجا دورتر بود
Intersystem shift

00:03:29,042 --> 00:03:30,373
Peaches, are you all right?
"پيچز" حالت خوبه؟
Intersystem shift
The translation has been done verbally. And the same can be said of the Intersystem shift, which has been used to understand the translation better.

00:03:32,170 --> 00:03:34,161
No teenager is ever up early.
يه نوجوون هيچوقت صبح زود از خواب بيدار نميشه
Intersystem shift

00:03:35,257 --> 00:03:37,464
Easy warden, she's not on Lockdown.
سخت نگير رئيس اون که توي زندون نيست
In this part of the subtitle, level Shift and Intersystem shift are used. The reason for using Level Shift is that the grammatical level of the word has changed.
The reason for using Intersystem shift is that the direction used to specify the translation can also be mentioned.

00:03:42,139 --> 00:03:44,506
You two were supposed to be responsible uncles!

ناسلامتي قرار بود شما دو تا
عموهاي مسئوليت پذيري باشين

In this subtitle, a level shift is used because a change of grammar level is seen.

00:03:50,147 --> 00:03:52,309
The falls? Where the delinquents go?
آبشار؟همونجا كه خلافكارا ميرن؟
Unit shift
In this part, the unit shift is used. Has turned a word into a group. This is seen in the word delinquents and enumerates the total number of offenders.

00:03:52,399 --> 00:03:54,481
Relax, it's just where the kids hang out.
آروم باش
اونجا فقط بچه ها واسه بازي ميرن
Unit shift -class shift

00:03:54,568 --> 00:03:57,276
No, no, it's a gateway hangout.
نه نه , اونجا پر از آدمهاي خلافكاره
Unit shift

00:03:57,362 --> 00:04:00,070
First it's the falls, then she's piercing her trunk...
اولش فقط آبشاره
بعد خرطومشو تو هر چيزي فرو ميكنه
class shift -intersystem shift

00:04:00,157 --> 00:04:02,319
and the next thing you know, she's addicted to berries.
و بعد از اون معتاد به تمشک ميشه
structure shift

00:04:02,617 --> 00:04:05,860
Manny! You are overreacting.
"مني
ديگه داري خيلي بزرگش ميكني
structure shift-intersystem shift

00:04:06,037 --> 00:04:08,324

She's not going to be your little girl forever.

تا ابد که قرار نیست دختر کوچولوي تو باقي بمونه

Intersystem shift

00:04:28,101 --> 00:04:32,311
And my idea of fun isn't risking death so that you can meet some cute mammoth.

و تعریف من از خوش گذروندن این نیست که خودتو به کشتن بدي تا بتوني یه ماموت خوشتیپ رو ببیني

Intersystem shift

00:04:43,617 --> 00:04:46,325
You know how I feel about you going to the falls.

میدوني که اصلاً خوشم نمیاد سمت آبشار بري

structure shift
intersystem shift-----Feel
class shift-------Feel

00:04:49,539 --> 00:04:50,700
You don't count, Weiner.

تو حساب نمیشي "وینر"

Structure shift
Class shift

00:04:50,874 --> 00:04:53,286
Yes, there's my place, and you just put me in it, thank you.

بله , جایگاه من همینه و شما بهم یادآوري کردید . ممنونم

Structure shift -class shift -level shift – "put me in it"

00:04:54,586 --> 00:04:56,793
We're going home where I can keep an eye on you.

میریم خونه تا بتونم چهار چشمي مراقبت باشم

Intersystem shift –"keep an eye on you"

00:05:21,196 --> 00:05:23,608
Yeah, you don't scare me, Mother Nature!

آره . من از تو نمیترسم مادر طبیعت

structure shift – level shift

00:05:32,415 --> 00:05:34,952
We had better be! I just lost the steering.

بهتره که رسیده باشیم

چون فرمون همین الان از دستم در رفت
structure shift-class shift use on translation of lost

00:05:45,178 --> 00:05:47,169
Hey, paws up, everybody!
بروبچ , همه دستا بالا
Structure shift -level shift

00:05:47,764 --> 00:05:51,007
Paws down, Uncle, please! That is nasty.
خواهش میکنم دستتو بیار پایین عمو
زیربغلات بوي گه میده
Structure shift -level shift -Intersystem shift

00:07:10,847 --> 00:07:12,838
See? He still hugs his parents.
نگفتم؟هنوزم پدر مادرشو بغل میکنه
Structure shift-Class shift—"See"

00:07:19,189 --> 00:07:22,398
I knew it, I knew it! Deep down, I knew I wasn't abandoned!
میدونستم میدونستم
از ته قلبم میدونستم که منو رها نکردید
Structure shift-Class shift

00:07:25,528 --> 00:07:30,238
But we always missed you. Right?
ولي همیشه نبودت رو حس میکردیم
Structure shift-Class shift

00:07:32,202 --> 00:07:35,820
And we just knew Sid would want to see his poor, dear Granny...
و همین تازگیا فهمیدیم که
سید" میخواد مادربزرگ عزیز و بیچاره اش رو
Intersystem shift

00:07:35,997 --> 00:07:38,705
before her time is up.
قبل از مرگش ببینه ...
Structure shift-intersystem shift

00:07:38,875 --> 00:07:42,038
I'll bury you all and dance on your graves.

من تا واسه تک تک شماها روضه نخونم بمیر نیستم
Structure shift-Class shift

00:08:10,573 --> 00:08:12,735
It didn't make sense, but it sure was exciting.
اصلاً جور در نمیومد , ولي خفن چيزي بود
Structure shift- intersystem shift

00:08:13,243 --> 00:08:15,735
We got rid of the crazy bat! Let's go!
از شر این پیر دیوانه راحت شدیم
بزنین بریم
Structure shift-Class shift

00:08:21,626 --> 00:08:23,583
Sorry, cookie,
things are breaking apart back home.
شرمنده جیگر
ولي اوضاع خونمون عجیب قاراش میش شده
Structure shift-Class shift

00:08:23,753 --> 00:08:27,087
So, we're headed inland. And Granny is just dead weight.
پس ما میریم سمت خونمون
و مامان بزرگ هم فقط یه بار اضافه است.
Structure shift-Class shift

00:08:34,973 --> 00:08:37,214
Well, that explains a lot about Sid.
اوه , فکر کنم کار "سید" در اومد
Structure shift-Class shift

00:09:08,631 --> 00:09:13,250
Come on, what kind of sick family would ditch their Granny on someone?
بي خيال , کدوم خانواده ي مریضي مامان بزرگشون رو
میندازن گردن یکي دیگه و فلنگو میبندن؟
Structure shift-Class shift

00:10:46,896 --> 00:10:51,060
You did not just do that! That was crazy!
این فقط یه پرش معمولي نبود
اون دیوانه وار

Structure shift-Class shift

00:10:57,323 --> 00:11:00,861
"Perfect." It's such a strong word. Maybe "adequate."
تمام عيار؟خيلي كلمه گنده ايه
ولي شايد مناسبش باشه
Intersystem shift
Okay, I'm going for it. Do I look okay?
خيلي خب . من ميرم سمتش
قيافم خوبه؟
Intersystem shift
This hurts so much!
خيلي درد داره
Structure shift -class shift

00:12:00,553 --> 00:12:04,717
Gross. It's that weirdo who chills with possums!
بچه ها اين همون عجيب غريبست كه با
اون موش كوره ميگرده
Structure shift -class shift

00:12:10,063 --> 00:12:12,304
Wow, you're even better-looking up close.
از جلو خيلي خوش تيپ تر ديده ميشي
Structure shift -class shift

00:12:17,111 --> 00:12:18,818
Am I interrupting something?
خلووتتون رو بهم زدم؟
Structure shift -class shift

00:12:31,542 --> 00:12:33,249
Ouch, that's her dad.
خيلي بد ضايع شد
Structure shift -class shift

00:16:11,888 --> 00:16:15,722
Everyone, please, settle down. Don't panic!
با همه ام . خواهش ميكنم.يه جا بمونيد . نترسيد
Structure shift -level shift

00:16:35,620 --> 00:16:39,830

You know, my mother once told me that bad news was just good news in disguise.

میدونید , مادرم یه زمانی بهم میگفت که

خبرهای بد همون خبرهای خوبن که تغییر قیافه دادن

Structure shift -intersystem shift

00:16:42,877 --> 00:16:45,995
But the point being that, even though things look bad...

ولی نکته اینه که هر چقدر هم

اوضاع بد به نظر بیاد

در ناامیدی بسی امید است

Structure shift -class shift

00:16:46,088 --> 00:16:48,625
there's a rainbow around every corner...

... یه رنگین کمون از هر گوشه در میاد

Intersystem shift

00:16:49,091 --> 00:16:53,085
and nothing but smooth sailing ahead!

و چیزی جز یه دریانوردی آروم پشت سرمون نیست

Structure shift -level shift

00:17:40,810 --> 00:17:43,177
This is why I travel underground.

به همین خاطره که من از زیر زمین حرکت میکنم

Intersystem shift

00:17:52,321 --> 00:17:55,234
What do you mean? You don't leave a friend behind.

منظورت چیه؟

کسی دوستشو رها نمیکنه

Structure shift -class shift

00:17:58,160 --> 00:18:00,572
That wall is going to keep moving and crush us.

این دیوار همینجور حرکت میکنه و ما رو له میکنه

Structure shift – Intersystem shift

00:18:41,287 --> 00:18:42,698
Holy crab!

یا خرچنگ مقدس

Structure shift -Class shift

00:18:59,722 --> 00:19:01,053
If I don't make it...
اگه زنده نموندم
Structure shift -Class shift

00:20:10,000 --> 00:20:11,661
At this pace, we'll stay ahead of the wall...
الان خودمونو از دیوار دور میکنیم
Structure shift -Class shift

00:20:11,836 --> 00:20:13,998
and we'll make it to the land bridge before you know it.
... و بعد تا سه نشمرده خودمونو به تنگه میرسونیم
Structure shift -class shift

4.3 Persian and English subtitles of Ice Age animation 5

In the first twenty minutes of the *Ice Age* animation, version 5, only the phrases that were based on the Catford model in terms of translation have been separated, which include Persian and English subtitles and minutes and seconds of dialogue.
00:05:51,280 --> 00:05:53,191
He fakes knowing how to play.
فکر میکنه که هیچکس بلد نیست بازی کنه
Intersystem shift

00:06:03,960 --> 00:06:06,599
Okay, Fuzzball. Let's see what you got.
خیلی خوب پشمالو
بزار ببینم چی تو چنته داری؟
Structure shift

00:06:06,800 --> 00:06:08,279
You asked for it.
خودت خواستی
Structure shift

00:06:15,800 --> 00:06:18,872
Yes! She dominates! Again.
فرمانروایی میکنه
منظورش اینه که همش اون میبره

Structure shift
Class shift

00:06:19,040 --> 00:06:21,031
Oh, please. I went easy on you.
اوه لطفا بهت سخت نگرفتم
structure shift
Class shift

00:06:21,200 --> 00:06:22,553
It's called good parenting.
به این میگن والدین خوب بودن
Intersystem shift
00:06:22,720 --> 00:06:25,029
Yeah, right. Face it.
باشه تو راست ميگي
Class shift

00:06:25,200 --> 00:06:26,553
I rule the ice now.
من الان روي يخ حكمراني ميكنم
Class shift

00:06:26,720 --> 00:06:28,870
Oh, you talk a big game, hotshot.
حالا يه بار بردی ؟چطوره يک سه گله بزنيم؟
Class shift-Structure shift

00:06:40,920 --> 00:06:42,638
Honey, I scored! Did you see me?
عزیزم گل زدم منو ديدي؟
Class shift

00:07:13,040 --> 00:07:15,076
sharing some strategy with his only daughter.
در حال ياد دادن یک مقدار
استراتژي به تنها دخترشه
Intersystem shift

00:07:15,240 --> 00:07:17,708
Didn't know sucking was a strategy.
نميدونستيم كه باختن هم استراتژيه

Intersystem shift

00:07:46,960 --> 00:07:48,757
You don't have to keep bringing us presents.
لازم نیست که همش این کادوها رو بیاري
Intersystem shift

00:08:11,560 --> 00:08:13,039
You better get used to it.
بهتر بهش عادت كني
Class shift

00:14:53,720 --> 00:14:56,280
Because the world is mourning my loss.
چون دنیا هم داره براي
فقدان من عزاداري میکنه
Intersystem shift

00:16:21,080 --> 00:16:23,389
But you lit up the sky for me?
اما تو واسه من آسمون رو چراغوني كردي
Intersystem shift

00:16:40,680 --> 00:16:42,796
(SIGHS) I keep picturing our own kid in there.
همش بچه های خودمن اون تو تصور می کنم
Structure shift-level shift

00:17:15,800 --> 00:17:19,270
You, sir, are an education in marital excellence.
تو یه مرد تحصیل کرده با شخصیتی
Structure shift-intersystem shift

00:17:33,680 --> 00:17:34,720
the first couple of years. live us
فکر کردم شماها سالهاي اولیه رو با ما زندگی میکنین
Structure shift-Class shift

00:17:42,840 --> 00:17:45,798
No plan is the best plan. That's my philosophy.
بی نقشه بودن بهترین نقشه اس این فلسفه منه
Structure shift-level shift

00:19:15,480 --> 00:19:17,198
(CHUCKLES NERVOUSLY)
Abracadabra?
اجي مجي لاترجي
Structure shift

00:19:18,960 --> 00:19:20,598
Come on. We need to take cover.
زود بیا باید پناه بگیریم
Structure shift-Class shift

00:19:24,680 --> 00:19:26,955
Whoo- hoo! I'm on fire!
من رو دورم
Structure shift-Class shift

00:20:27,240 --> 00:19:30,789
Whoo-hoo-hoo! Me too! We're smoking hot, baby!
ما داغیم
Structure shift-Class shift

5. Conclusion

According to the methodology, at first, version 4 of the *Ice Age* animation was analyzed. In this analysis, the researcher has separated 20 minutes of this animation and examined the Persian and English subtitles. In this study, each of the translations that are based on the Catford structural model is distinguished and placed in a selected list of analyses.

This study just talks about the structural shift of the Catford Model. This study conducted in version 4 of the *Ice Age* animation, 65% of the Persian translations of the subtitles were of the intersystem shift, which indicates that it is important that the translators of the *Ice Age* 4 animation try to do more coordination and delivery and Understanding the main concept of the animation's narrator to the audience has been culturally different, so he has used this type of structural shift, which is a shift of Catford translation model, as can be seen in last chapter's results. Phrases that are slang in Persian can be seen in the subtitles, and the translator of the *Ice Age* animation has tried to facilitate the understanding of the Persian-speaking audience.

In this study, 25% of the structural shifts of the Catford model were of the category of category change (class shift) because, according to the

observation and review of the subtitles, the researcher has totally realized that the translator has completely changed the content of the phrase and sentence. However, it should be noted that this change did not hurt the rest of the translations.

In this study, 8% of the structural shifts are related to level shifts, in which the translator had to change the grammatical level of the word, and by changing the grammatical principles, he was able to provide a clearer translation. 2% of the structural changes used in the Catford translation model are specific to the shift unit, which is rarely seen during this time period of the film. It should be noted that the rest of the existing subtitle translations in these 20 minutes have been selected verbally or by mentioning the names of the animated actors, the sound of laughter, the lyrics, and so on.

In the subtitle analysis of version 5 of the *Ice Age* animation, according to the Catford model, the following results have been obtained. In version 5, as in version 4, the first 20 minutes are separated from the animation, and Persian and English subtitles are provided. Catford has been analyzed in them. It should be noted that both versions are completely different in terms of content, and the amount of translations done in version 4 is significantly higher than in version 5. 75% of the structural shifts used in the subtitle of version 5 are related to changing the category, which the main animation translator has tried to change the content and the main category to increase the audience's comprehension.

18% of the structural changes used by the Catford model in this version of the *Ice Age* animation are for the intersystem shift, where the translator has tried to show linguistic clarity well and bring the cultures closer to each other, and make the translation more eloquent. Use slang abundantly. The remaining 7% is related to the level shift and the shift unit. It should be noted that most of the translations made in version 5 have been done verbally, and the use of the Catford model is rarely seen in the translation of this version.

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