An Analysis of the Initial Norms in Literary Translations Published in Iran

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Abstract

Toury's descriptive translations studies approach was taken as the present study's theoretical framework to investigate initial norm of translation. This kind of norm, introduced by Toury (1995) is responsible for limiting translator's choice to produce either acceptable or adequate translations. To do this, translational shifts (non-obligatory shifts) were extracted, analyzed and commented on within the corpus of the study, which was parallel and comparable involving four English noble-winning novels along with their Persian translations produced in four different decades in Iran (1350s – 1390s). Finally, the frequency and percentage of the norms which were active in each book in the corpora as well as their frequency in the entire corpora were computed. Then translation works were judged as more acceptable to less acceptable ones. It seemed that translators were inclined to produce more acceptable translations rather than adequate ones in order to make their work readable and attractive for the target audience of Iran.

Keywords: Norm, Adequacy, Acceptability, Descriptive Translation Studies (DTS)

INTRODUCTION

The study of translation which has always played a key role in human interactions, might have dated back to the time language and language use had been increasingly figured out and studied. Speaking about the translation of a literary genre is not new, but the subject of translation's procedural practice has been controversial and much spotlighted subject in the following centuries and as a result has grown in importance and focus of many theories, models of translation, as well as other scientific discussions on translation and interpretation studies (Munday, 2012) .

"While the practice of translation is long established, the study of the filed developed into an academic discipline only in the latter part of the twentieth century" (Munday, 2012, p.13). Furthermore, increasingly in different areas translation has become the subject of matter of contrastive approach greatly affecting important linguistic research into translation, such as Vinay and Darbelnet (1995) and Catford (1965). All in all, translation

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studies have its own position and even is an interesting subject in modern world; however, in our country it has not received a proper attention and needless to say, there is a need for further research and investigation in this area. According to Even-Zohar (1970s) "literature is part of the social, cultural, literary and historical framework and the key concept is that of the system in which there is an ongoing dynamic of 'mutation' and struggle for the primary position in the literary canon" (Munday, 2012, p.108).

Toury (1995) believes translation is a norm governed activity and translators may lean towards the norms in the ST (adequate translation) or the norms of the target culture or language (acceptable). In other words, the goal of Toury's study was to analysis related segments of ST and TT to find out about the level of correspondence as well as difference between two texts. His aim was "to distinguish trends of translation behavior, to make generalizations regarding the decision-making processes of translator and the reconstruct the norms that have been in operation in translation" (Munday,2012, p.171).

Based on Toury, norms are "sociocultural constraints specific to a culture, society and time." (Munday,2012, p.172). Norms are "options that translators in a given social-historical context selected on a regular basis."(Baker, 1998, as cited in Munday, 2012, p. 172). "Toury sees different kinds of norms working at different stages of the translation process: initial norms, preliminary norms and operational norms (1995, as cited in Munday, 2012, p. 173). Initial norms are those "translator's general choice" in the process of translation (Munday,2012, p.173). These norms are not fixed to two poles with the adequacy on the one hand and acceptability on the other side, but they are on a continuum meaning that a translation can be more or less adequate or acceptable; therefore, if the target culture norms are dominant in the translation, then TT would be labeled as acceptable and if the translation is towards the source culture norms, then it would be regarded as an adequate translation (Munday, 2012).
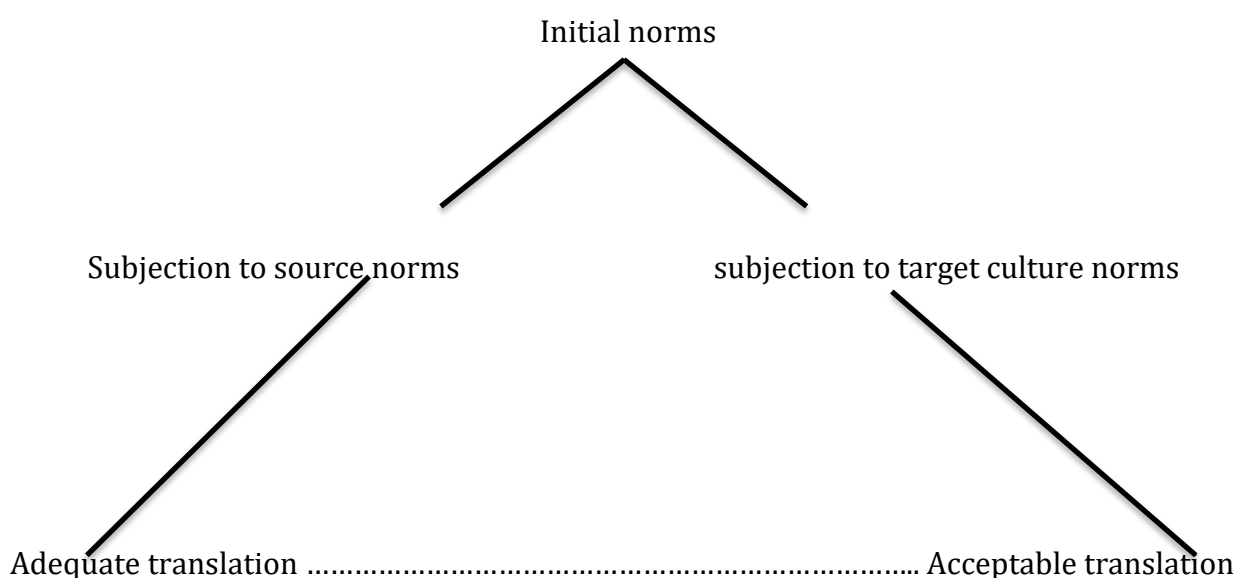
Initial norms

Subjection to source norms   subjection to target culture norms

Adequate translation .... Acceptable translation

Figure 1. "Toury's initial norm and the continuum of adequate and acceptable translation" (Munday, 2012, p. 173).

According to Toury, there are only two potentials, either the translator moves toward the norms of target culture or language that makes the translation product acceptable or he relays on the source text's culture or language norms which makes the TT adequate "even if no clear macro-level tendency can be shown, any micro-level decision can still be counted for in terms of adequacy vs. acceptability" (munday,2012).

Likewise, Venuti (2000) indicates that the act of translation within a culture includes special characteristics within the culture; a translator may either leans toward the original text and its norms, or the target culture's active norms. In the former case, the translator adapts to norms of the source language and culture, which illustrates translation adequacy. In the latter case, the translator has tendency to the target language and culture norms in which his attempt to produce acceptable translation is considered (Venuti, 2000).

All in all, the aim of the present study is to investigating the initial norms of translation products in order to study the adequacy and acceptability of each literary genre (translation) in the different decades. The final result of the study provides a better understanding of translational initial norm and can be used as pedagogical guideline for translation trainees as well as novice translators.

METHOD

Target oriented views to translation studies are assumed as theories of translations and one of the most famous theories among them is DTS introduced by Toury (1995). This theory gives a new dimension to translation studies and gives importance to descriptive studies (Toury, 1995). This study is a non-automated corpus-based descriptive-comparative research. The researchers made an attempt to give importance to the probable initial norm of literary translations published in Iran during a four-decade period (1350s – 1390s). These norms were extracted by textual analysis as well as comparative study of the Nobel-winning novels and their TTs in the form of a corpus.

As mentioned earlier, the present research got benefit of Toury's notion of translational norms (1995); it tried to find the initial norm of translation governing the translations of noble winning novels as a means of determining acceptability/adequacy of the translated texts.The researchers made a deep textual analysis and a comparative study on the corpus consisting of the TTs and their STs. During the study, different kinds of shifts used by different translators in translations pinpointed as a means of recognizing initial norm of translation, following that the researchers tried to identify the degree of adequacy and acceptability of the Noble-winning novel's translations (TTs). To meet this purpose first 20 pages of each book were selected manually. Note to mention, the chosen novels as the corpus of the present study were novels written for adults. Moreover, the corpus was chosen from the work of different and also prominent translators in order to have reliable results in recognizing the level of adequacy/acceptability in their work.

PROCEDURE

The material of the present study is a handmade one, not electronic. It consists of 20 first pages of 4 English language Noble-winning novels and their translations done by different famous translators during four past decades, (1350s – 1390s). Elements of the Corpus are as follow.

English corpora:

"The Sound and the Fury" (William Faulkner, 1929)

"As I Lay Dying" (William Faulkner, 1949)

"The Old Man and the Sea" (Ernest Hemingway, 1951)

"One Hundred Years of Solitude" (Gabriel Garcia Marques, 1967)

Persian corpora:

خشم و هیاهو ترجمه صالح حسینی (۱۳۸۸)

گور به گور ترجمه نجف دریا بندر(۱۳۷۱)

پیر مرد و دریا ترجمه نجف دریا بندری (۱۳۶۳)

صد سال تنهایی ترجمه بهمن فرزانه (۱۳۵۷)

The main procedure used in this research was according to the objective descriptive translation studies of Toury (1995). Firstly, the researcher found a list of English Noble winning novels, then four novels were selected which two of them were written by William Faulkner in 1929 and 1949 and one of them by Ernest Hemingway in 1951 and the last one written by Gabriel Garcia Marques in 1967 as the source texts of the corpora. Also the researchers made an attempt to find out their Persian translations done by prominent and professional translators .After that a line by line textual analysis, a comparative study, of the first 20 pages of each English novels and their Persian translations was carried out in order to pinpoint any used shifts to highlight initial norm of translation through the normative behavior of translators. Then they were inserted into the tables. Thereafter the researchers changed these outcomes to numerical values. The final step was dedicated to deciding on acceptability or adequacy of each translation in each decade to see how one can explain the choice between acceptability and adequacy in terms of the translation norms in Iran within the defined period.

DATA COLLECTION

In order to find numerical answer and appropriate frequencies and percentages of initial norms the researchers used simple mathematics questions, for instance, how many additions or omissions exist in the TT? And the result was fallen into a distribution to see the existing differences among the different STs with their TTs. By generalizing, this analysis gives strong importance to the initial norm of translation followed by a variety of decisions (toward ST norms to produce adequate translation or TT norms to produce acceptable translation) done by different translators in different decades. The data was analyzed manually under Toury's taxonomy of acceptability and adequacy

DATA TABULATION AND ANALYSIS

In order to make a systematic and direct comparison the researchers extracted a number of sentences from the source texts (the first 20 pages) of the English novels - and compared them with their Persian translation in order to produce numerical data. Then tables of frequency and percentage were prepared so as to have more clear results.

The numbers of categories were chosen based on which shifts were applied. After that the most frequent shifts were recorded to produce meaningful normative regularities of translation behavior which were used to discover the degree of adequacy and acceptability of the translated texts in terms of initial norms of translation.

In each case the frequency of each type along with some examples were extracted from the corpus (One Hundred Years of Solitude (T1), The Old Man and the Sea (T2), As I Lay Dying (T3) and The Sound and the Fury (T4)) and the outcomes were given in tables and where necessary, researchers' comments were added. These shifts or translation strategies are as follow:

1. Addition

Delisle (1993) defines addition as any "stylistic elements and information" that have been added to ST (Molina & Albir, 2002, p. 505).

Table 1. The number of additions in each translation

Source Texts	Target Texts	Decade	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s-60s	66
The Old Man and the Sea(T2)	پیر مرد و دریا	60s-70s	24
As I Lay Dying(T3)	گور به گور	70s-80s	67
The Sound and the Fury(T4)	خشم و هیاهو	80s-90s	21

As it is shown in the table, the number of additions inserted by different translators in different decades seems remarkable. According to the table, approximately the same amount of addition has been used for T1 and T3 (66 and 67). The numbers are clearly less in both T2 and T4 which show the same amount as well (24 and 22 respectively).

Some examples of this kind of shifts have been presented in table 2. Underlined items in each example demonstrate the kind of shift used.

Table 2. Examples of addition in translations of four different novels (T1, T2, T3 , T4)

ST no.	ST	TT
T1	Although unknown in Macondo until then. They found inside a classified skeleton with a copper locket containing a woman's hair around its neck. The gypsy seemed to have been worn dowse by some tenacious illness.	اگر چه آن نظریه تا آن زمان در دهکده ماکوندو ناشناخته مانده بود. درونش اسکلت گچ شده ای یافت که یک جعبه کوچک مسی به گردن داشت. درون جعبه مشتی موی زن یافتند. مرد کولی برعکس گویی با مرضی مهلک تحلیل می رفت.
T2	I will read the baseball. I will eat at home. I have no cramps and I feel strong. It must be very strange in an airplane.	خبر های بیس بال را می خوانم. میرم خونه شام می خورم. هیچ جایی از تنم خواب نرفته زورم سر جاست. توی هواپیما نشستن باید خیلی عجیب باشه.
T3	Jewel and I come up from the field. The cotton house is of rough logs, from between which the chinking has long fallen. If we were deaf we could almost watch her face and hear him.	من و جوئل داریم از سر زمین بر می گردیم. انبار پنبه رو از تنه های نتراشیده درخت ساخته اند ملاط لای تنه ها مدتها پیش ریخته. اگر از گوش کر هم بودیم باز هم انگار وقتی صورت ادی رو تماشا می کردیم صدای تیشه کش رو می شنیدیم.
T4	They were washing down at the branch. Mother came out, pulling her veil down. She had some flowers. "If it wasn't so cold, we'd ride Fancy." Caddy said. "but it is too cold to hold on today."	آنها سر نهر داشتند لباس می شستند. مادر آمد بیرون و تورش را پایین کشید. چند تا گل به دست داشت. کدی گفت "اگر اینقدر سرد نبود سوار فنسی می شدیم ولی امروز آنقدر سرد که نمی شه سوار اسب شد."

Reasons for adding items, not used in the STs, may vary across different samples. One reason can be translators' concern for cohesion of their work like the word "داریم" in a sentence extracted of the third novel indicated in the table 2 (T3), or for emphasis like the word "لباس" in T4 sample.

2. Omission

Omission is one of the most usual strategies translators of novels tend to use. It is defined as "the unjustifiable suppression of elements in the ST" (Molina & Albir, 2002, p. 505).

Table 3. The number of omissions in each translation

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s-60s	63
The Old Man and the Sea(T2)	پیر مرد و دریا	60s-70s	16
As I Lay Dying(T3)	گور به گور	70s-80s	38
The Sound and the Fury(T4)	خشم و هیاهو	80s-90s	24

The results presented in table 3 shows that T1's translator has applied the most omissions (63) in his work. As opposed to him, T2's translation contains the least number of omissions (16). Note to mention, there is a considerable difference in the number of omissions between T1 and T2 comparing T3 and T4's translations which are shown in the table. As for T3's translation the amount stood at 38 cases and also 24 cases for T4.

Table 4. Examples of omission in translations of four different novels

ST NO.	ST	TT
T1	<u>It</u> was an absurd journey. <u>She thought that his disproportionate size was something as unnatural as her cousin's tail of pig.</u> Went dragging along <u>in turbulent confusion</u> behind Melquiades magical iron.	سفر عجیبی بود. .... به دنبال شمش های طلای ملکیادس راه افتاد.
T2	<u>Beyond old people in the world.</u> The boy had brought them in a two-decker metal container.	.... پسر اینها را در یک قابلمه دو طبقه آورده بود.
T3	She ought to take <u>those cakes</u> when she same as gave you her word. Miss Lawington told me the lady had changed her mind and was not going to have the party <u>after all.</u>	وقتی قولش رو داده بود که می خره باید می خرید. میس لاوینگتن گفت خانم رایش برگشته مهمونیش رو بهم زده.
T4	I don't aim to stop you<u>, do I?</u> "You are not a poor baby. <u>Are you. Are you.</u> You've got you're Caddy. Haven't you got you're Caddy." "What he moaning about <u>now</u>."	من که جلوتان را نگرفته ام. کی گفته بچه بیچاره ای هستی. پس کدی چه کاره است. کدی که نمرده. "چرا ناله می کنه."

Omitting the pronoun "It" at the beginning of some of the English sentences made the Persian translations more readable and natural in a way, thus readers would face fewer problems in reading and comprehending the translated texts. An example can be the one observed in T1and has been shown in the table. In this regard Catford (1964, p.27) states, "the discovery of textual equivalents is based on the authority of a competent bilingual informant or translator." Also omitting tag questions like the example of T4 has eliminated the repetition in Persian translations.

3.Reinforcement

Reinforcement refers to cases when translators use more "signifiers" to deal with "syntactic or lexical gaps" (Molina & Albir, 2002, p. 500).

Table 5. The number of reinforcements in each translation

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	23
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	11
As I Lay Dying(T3)	گور به گور	70s – 80s	11
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	4

This strategy has been used more frequently in the T1's translation in comparison to others and about 23 cases. In T2 and T3 the numbers of reinforcement cases were almost the same (11 times), while for T4 translation it was just limited to 4 times.

The linguistic differences among languages could be the main reason behind translators' choices for reinforcement. In other words, each language has its own specific grammatical

and semantic structure which forces translators to put more signifiers in order to produce more comprehensible rendition for target audience. Some examples are given in table 6.

Table 6. Examples of reinforcements in translations of four different novels (T1, T2, T3 and T4)

ST NO.	ST	TT
	He was seduced by the simplicity of the formulas. They were startled at…..	او که <u>سخت</u> فریفته سادگی فرمولهای طلاسازی شده بود. آنها <u>سخت</u> حیرت کرده بودند.
T1	They transformed the village.	کولی ها وضع دهکده را <u>یک</u> دگرگون کردند.
	Inhabitants of Macondo found themselves lost in their own streets, confused by the crowded fair.	اهالی ماکوندو <u>ناگهان</u> در میان انبوه جمعیت خود را در خیابانها گم کردند.
	Thank you.	<u>خیلی</u> ممنون
T2	Fish I love you.	ماهی پیش من <u>خیلی</u> عزیزی.
	No one would steal from the old man.	کسی چیزی از <u>این</u> پیرمرد نمی دزدید.
	I can't get my mind on nothing.	<u>دست و دلم</u> به هیچ کار نمی ره.
T3	The process of coming a lone is terrible.	تنها شدن <u>چقدر</u> وحشتناک.
	We would be beholden to no man.	من و او زیر بار منت هیچ <u>بنی بشری</u> نیستیم.
T4	Cady whispered.	کدی <u>زیر لب</u> گفت.

Expanding English verbs in most translations is mostly due to their semantic structure and that's why the existence of this shift in Persian translations of the above-mentioned books is evident. Consider for example the T4 sample of "whispered" which was expanded as " زیر لب گفت" in Persian translation.

4. Economy

Economy is the opposite procedure of reinforcement. If fewer "signifiers" are used to translate a ST item, economy is said to have been adopted (Molina & Albir, 2002).

Table 7. The number of economies in each translation

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	21
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	13
As I Lay Dying(T3)	گوربه گور	70s – 80s	11
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	4

Based on the table, T1's translation includes 21 cases of economy. As for T2 and T3's translations they showed almost the same numbers, about 13 and 11 respectively. And for T4 translation 4 cases of economy were observed.

Table 8. Examples of economy in translations of four different novels (T1, T2, T3 and T4)

ST NO.	ST	TT
T1	<u>For several years</u>, he waited.	سالها منتظر ماند.
	Ursela's precious inheritance was <u>firmly stuck</u> to the bottom of the pot.	ارثیه گرانبهای اورسولا به ته دیگ چسبید.
	Did not let himself be frightened.	وحشتی نکرد.
	At no moment in her life.	هرگز.
T2	When I brought the fish in too green.	من جون دار بالا کشیدم.
	He was too simple.	مرد ساده ای بود.
	That were always flying and looking and <u>almost never finding</u>.	که مدام در جستجو و پرواز بودند و چیزی پیدا نمی کردند.
T3	"Maybe I can sell them." I say. "They turned out <u>really</u> well."	می گم "شاید تونستم آبشون کنم. چه کیک های خوبی هم از کار دراومدند."
	<u>Is she sleeping</u>?	خوابه؟
T4	What you got <u>against white folks</u>	چه بغضی با سفیدا داری
	They'll get back <u>in a plenty of time.</u>	زود بر می گردند.

The difference between languages sometimes makes translators to use less signifiers just like the cases they need to use more words to translate a word or a sentence in target language in order to make the translated texts more natural for the target readers. Take "خوابه" for instance, in T3 and also "زود بر می گردند" in T4 which is an appropriate and more natural Persian equivalent of the original text.

5. Modulation

Munday (2004) states that "modulation is a procedure that is justified, in the words of the English edition, 'when, although a literal, or even transposed, translation results in a grammatically correct utterance, it is considered unsuitable, unidiomatic or awkward in the TL' (p.133). Modulation is also referring to changes in "semantics and point of view of the SL" (Munday, 2012, p.88). Translators often skewed toward this procedure to render the SL sentences into the natural and idiomatic TL sentences.

Table 9. The number of modulations in translations of four different novels (T1, T2, T3 and T4)

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	68
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	25
As I Lay Dying(T3)	گور به گور	70s – 80s	33
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	21

As shown in the above table, T1 translator has resorted to modulation more than other three translators. It contains 68 cases of modulation and then there was T3 within which 33 cases of modulation were observed. As for T2 and T4 almost the same amount of modulation was recorded which were about 25 and 21 cases respectively.

Table 10. Examples of modulation in translations of four different novels (T1, T2, T3 and T4)

ST NO.	ST	TT
T1	They broke their backs.	پشتشان از خستگی راست نمی شد.
	Like a chain in his ankle.	مثل زنجیر به پایش
T2	He hits the longest ball I have ever seen.	من ندیدم کسی بلند تر از او شوت کنه.
	Each sardine was hooked through both eyes.	قلاب از دو چشم هر ساردین می گذشت.
	He had stayed.	فرار نکرد.
	They were in good condition still.	هنوز خراب نشده بودند.
T3	Water should never be drunk from metal.	آب رو هیچ وقت نباید تو کاسه فلزی خورد.
	He moves. Moving that quick his coat, bunching.	اسب راه می افته. همچین به سرعت می اد که پوستش جمع می شه.
	The horse arches his neck back.	اسب سرش رو عقب برمی گردونه.
T4	I can't make them come if they aint coming, can I?	
	Keep your hand in your pocket.	دستهات رو از جیبت در نیار.

All translators have changed an English passive into an active Persian sentence or even they did the opposite, they changed an active English sentence into a passive Persian sentence. The first sample of T2 at the table is an example of "reversal of term" which is a type of modulation and also the second example of T2 as well as the first and second examples of T4 all are cases of "negation of opposite". Furthermore, the second examples of T1 and T3 are cases of "particular/general" type of modulation.

6. Transposition

Transposition considered by Vinay and Darbelnet (1995, as cited in Munday, 2012, p.87) to be the "common structural change undertaken by translators". Transposition is defined as any Change happened in parts of speech, for instance translating an English verb into a Persian noun.

Table 11. The number of transpositions in translations of four different novels (T1, T2, T3 and T4)

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	24
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	6
As I Lay Dying(T3)	گور به گور	70s – 80s	6
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	4

According to the table 4.11, T1 translation contains 24 cases of transposition which prevails among the other three translations in terms of number of occurrence. T2 and T3 however, have the same cases of transposition as low as 6 and also in T4 only 4 cases were recorded.

Table 12. Examples of transposition in translations of four different novels

ST NO.	ST	TT
T1	He exposed himself to the concentration of sun's ray and suffered <u>burns.</u>	خود را هدف اشعه خورشید فرار داد و بنش چنان <u>سوخت.</u>
	He promised to undertake <u>it</u> as soon as the government <u>ordered</u>.	او تصمیم داشت به محض <u>احضار</u> از طرف مقامات دولتی <u>سفر</u> خود را آغاز کند.
T2	I know you didn't leave me because you <u>doubted.</u>	می دونم رفتنت از روی <u>بی اعتقادی</u> نیست.
	I keep them with <u>precision.</u>	من آنها را <u>میزان می کنم.</u>
T3	I think it's <u>a surprise</u> for mother and father.	به نظر من این هدیه هم مادر و هم پدر را <u>غافلگیر</u> می کند.
	So I baked yesterday, more <u>careful</u> than ever I baked in my life.	خلاصه دیروز کیکها رو پختم. همچنین هم <u>دقت کردم</u> که در عمرم نکرده بودم.
T4	They began <u>to threaten</u> me out of him.	این ها خواستند این را با <u>تهدید</u> از من در بیاورند.
	None of them could <u>understand.</u>	برای همه شان فهم ناپذیر بود.
	He is <u>long-armed</u>.	<u>دستهاش</u> درازه

The first example shows clearly how a verb is converted to a noun in target language. Therefore, "ordered" is translated to "احضار" which is a noun in Persian language. Likewise, the word "burns" is translated to "سوخت". In the second example of T1 the pronoun is replaced by a noun in target language. Also, in the third example of T4, an adjective is replaced by a noun in its translation. i.e. "long-armed" has changed to "دستهایش".

7. Adaptation

Adaptation is defined by Molina and Hurtado, Albir (2002) as a "shift in cultural environment" (p.500). When the target culture lacks an item mentioned in the ST or when it is less familiar to target readers this kind of shift occurs. Indeed, in such cases a more familiar item is replaced.

Table 13. the number of adaptations in translations of four different novels (T1, T2, T3 and T4)

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	6
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	19
As I Lay Dying(T3)	گور به گور	70s – 80s	5
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	3

In comparison to other kinds of shifts, T1 translator has applied the highest number of different shift cases, in terms of adaptation, T2 has the greatest number of cases about 19. T1 has 6 cases of adaptation and T3 and T4 have 5 and 3 cases respectively.

Table 14. Examples of adaptation in translations of four different novels (T1, T2, T3 and T4)

ST NO.	ST	TT
T1	That was more like <u>common caramel.</u>	بیشتر به <u>آب نبات سوخته</u> شباهت داشت.
	Everyone went to tent by paying one <u>cent</u> they saw a youthful Malquides, recovered.	اهالی به چادر کولی ها رفتند و با پرداخت <u>یک پول</u> ملیکادس را دیدند که جوان و شاداب شده بود.
	He explored every <u>inch</u> of the region.	تمام منطقه را <u>وجب</u> به وجب آزمود.
T2	How would you like to see me bring One in that dressed out over a <u>thousand pounds?</u>	دلت می خواد فردا یه ماهی با خودم بیارم که یه <u>خروار</u> وزنش باشه.
	<u>Christ</u> Knows he can't have gone.	<u>خدا</u> خودش می دونه که نرفته.
T3	He stopped and give her time to die what <u>Christian death</u> they would let her.	بعد می ذاشتنش زمین سر فرصت تمام کنه اونم خدا می دونه چه جور <u>مرگ خداپسندانه ای</u> نصیبش می شد.

| T4 | "Now" T.P. said "Beller your head off if you want to. You got the whole night and <u>twenty acre</u> pasture to baller in." | تی . پی گفت "حالا اگه می خواهی اونفد عر بزن تا مغزت بریره تو دهنت. تمام امشب <u>بیست جریب</u> مزرعه جلوت هست که توش عر بزنی." |

Most of the examples given in the table 14 refer to units of weight and length and also different religious words. All of them were replaced by vocabularies which are more common in the target culture. Take "twenty acre" which is translated to "بیست جریب".

8. Equivalence

Viney and Darbelnet (1995) use equivalence to cases where languages describe the similar situation by different means of style or structure. (As cited in Munday 2012) Molina and Hurtado Albir mention idioms and proverbs as two examples of equivalence. (Molina & Albir, 2002)

Table 15. the number of equivalences in translations of four different novels (T1, T2, T3 and T4)

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	7
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	6
As I Lay Dying(T3)	گور به گور	70s – 80s	33
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	11

T1's translator has used the lowest number of equivalences, 7 cases, as it is showed in the table 4.15. Likewise, T2 has nearly adopted the same number that is 6 cases of equivalence. The highest number has been observed in T3 translation (33) and after that it is T4 translator that has used 11 cases of equivalent shift.

Table 16. Examples of equivalence in translations of four different novels

ST NO.	ST	TT
T1	Death followed him everywhere, sniffing at the cuffs of his pants, but never deciding to give him the final cluch of its claws.	مرگ همه جا او را دنبال می کند. ولی عزمش را جزم نمی کند که ضربه آخر را به او بزند.
	Never a truer breath was ever breathed.	هیچ حرفی از این درست تر نمی شه.
T2	When she finds me watching her, her eyes go blank.	یولا که می بینه من مواظبش هستم هاج و واج می شه.
	Happily eating the Portuguese men-of-war with their eyes shut.	با خوشحالی چشمانشان را می بندند و عروس دریا را فرو می دهند
T3	You pussel-gutted bastardy.	تخم سگ صاحب مرده
	If every boy wasn't burning hell to get her there.	چراکک به تنبون همه افتاده که این رو وردارن ببرن اونجا
T4	They couldn't fool me.	من که خر نیستم.
	Great unknown	ملک الموت

Since idioms and proverbs have their roots in a special culture and language; therefore, cannot be reproduced in another culture or language by the same elements. Thus, translators need to find either some expressions with similar meaning or describe them using different elements. Consider the first example of T3 in which "pussel-gutted bastardy" is replaced by "تخم سگ صاحب مرده". Another case could be the second example of T1 which is replaced by different elements in Persian language and culture (هیچ حرفی از این درست تر نمی شه). Likewise, the first examples of T1, T2 and T4 have been described by different elements.

9. Euphemism

A euphemism is a "figurative expression which in some ways is like a metonymy. There is a substitution of one word or one expression for another." To be exact euphemism is used to avoid any offensive or unacceptable statement from the social point of view. (Beekman & Callow 1974, p.119 as cited in Mildred L. Larson, 2000, p. 126).

Euphemism is a substitution especially in the area of sex, death and supernatural. Also " it will often need to be translated by a comparable euphemism in the receptor language"

which is appropriate and acceptable expression for the target language (Larson, 2000, p. 127).

Table 17. the number of euphemisms in translations of four different novels (T1, T2, T3 and T4)

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	10
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	1
As I Lay Dying(T3)	گور به گور	70s – 80s	21
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	15

The highest number of euphemism has been used in T3 translation including 21 cases of euphemism. As it is shown there were about 15 cases of euphemism in T4 translation. As for T1 translation there were about 10 cases, while the lowest number of euphemism has been observed in T3 translation which contains only 1 case.

Table 18. Examples of euphemism in translations of four different novels (T1, T2, T3 and T4)

ST NO.	ST	TT
	<u>"God damn it".</u> He shouted. Macondo is surrounded by water on all sides.	او فریاد زد <u>چه بدبختی</u> ماکوندو را از هر طرف آب گرفته.
T1	Ursela's mother had not terrified her with all manner of sinister predictions about their offspring, even to the extreme of advising her <u>to refuse to consummate</u> the marriage.	اگر مادر اورسولا او را با انواع پیش بینی های وحشتناک درباره زاد و ولد نترسانده بود ولی مادر اورسولا حتی به او نصیحت کرده بود که بهتر است <u>اصلا بغل شوهرش نخوابد.</u>
T2	"Aguamala," the old man said. <u>"You whore".</u>	پیر مرد گفت آگوالا : <u>زنکه هرزه.</u>
	<u>Cursing</u> the horse with obscene ferocity.	و <u>فخش های بد بد</u> که همینجور نثار اسب می کنه.
T3	If there a God <u>what the hell is he</u> for?	اگر خدایی هم هست پس <u>به چه درد می خورد.</u>
	Walk up that <u>durn wall</u>?	

		از این دیوار <u>سگ مسب</u> پای پیاده بیام بالا؟
	"We are going to <u>the cemetery</u>" Mother said.	" می ریم <u>اهل قبور</u> " مادر گفت.
T4	Do you want to get that <u>damn Looney to bawling</u>?	<u>خیال داری آن خر خدا را وادار کئی وسط خیابان عر بزنه؟</u>
	"Now, just listen at you". Luster said <u>"Hush up"</u>.	لاستر گفت: "حضرت آقا" <u>"صدات بیر"</u>

It should be noted that the use of euphemistic language is directly related to the use of obscene or taboo terms in the original. Like the first example of T4 translation in which the word "cemetery" is translated to "اهل قبور" or the first example of T1 "God damn it" is translated to "چه بد بختی" and also in the case of sex the use of euphemism has been attenuated as it is shown in the second example of T1 translation in which the term "to refuse to consummate the marriage" is translated to "بهتر است که اصلا بغل شوهرش نخوابد."

10. Conjoint phrases

"Conjoint phrases or binomials are pairs of near synonyms that function together as a single unit". This strategy is used to make the translation sounds more natural to target readers. (Munday, 2001, p. 114).

Table 19. the number of conjoint phrases in translations of four different novels (T1, T2, T3 and T4)

Source Texts	Target Texts	Decades	The Number of Shifts
One Hundred Years of Solitude(T1)	صد سال تنهایی	50s – 60s	3
The Old Man and the Sea(T2)	پیر مرد و دریا	60s – 70s	1
As I Lay Dying(T3)	گور به گور	70s – 80s	15
The Sound and the Fury(T4)	خشم و هیاهو	80s – 90s	4

According to the table 19, T3 translation contains 15 cases of conjoint phrases, but T4 translator has applied the strategy to only 4 cases. Similarly, T1 translation has 3 cases and the lowest number of cases has been observed in T2 (1 case).

Table 20. Examples of conjoint phrases in translations of four different novels (T1, T2, T3 and T4)

ST NO.	ST	TT
	That <u>biting odor</u> would stay forever in her mind linked to the memory of Melquades.	آن بوی <u>تند و تیز</u> برای همیشه با یاد ملکیادوس در خاطراتش باقی ماند.
T1	Jose Arcadio himself considered that Meliquades <u>knowledge</u> had reached <u>Unbearable extremes</u>.	حتی خوزه آرکادیو نیز اذعان کرد که <u>علم و دانش</u> ملکیادوس از <u>حد و حصر</u> گذشته است.
	It was a <u>truly</u> happy village.	<u>درست و حسابی</u> می توانستی آنجا را یک دهکده خوشبخت بنامی.
T2	"I may not be as strong as I think," the old man said. "But I know <u>many tricks</u> and I have the resolution."	پیر مرد گفت : شاید اونقد که خودم خیال می کنم زور نداشته باشم ولی <u>فوت و فن</u> زیاد بلدم اراده اشم دارم.
T3	But those rich town ladies can change their minds <u>poor folks</u> can't.	ولی این خانمهای پول دار شهر می تونند رای شون رو عوض کنند <u>فقیر فقرا</u> نمی تونن.
	The Lord can see in to the heart. If it is his will that some folks have different ideas of <u>honesty </u>from other folks, it is not my place to <u>question</u> his decree.	خدا توی قلب آدمها رو می خونه اگر رای خودش قرار گرفته که بعضی مردم خیال کنند <u>راستی و درستی</u> یعنی این بعضی خیال منند یعنی یک چیز دیگه. من کی باشم که تو فرمون خدا <u>چون و چرا</u>کنم.
T4	"Don't talk to me about no <u>show.</u> Time I get done over this here tub I be too tired to lift my hand to do nothing.	از <u>نمایش نمایش</u> برام نگو. از سر این طشت که پاشم از زور خستگی دیگه دستمم نمی تونم تکون بدم.

At the present study it was observed that the use of conjoint phrases led to a longer text in comparison to the original one. For instance the translation of the word "show" in T4 to "نمایش نمایش" and also the word "honesty" in T3 which is translated to "راستی و درستی" , within those, one word is replaced by two words.

RESULT

This section indicates the total number of shifts in each translation. Numbers are presented in the form of tables. Then, they are shown in a single table all together to have an overview

as well as a thorough comparison across different translation products within a four-decade period.

Corpus 1: One Hundred years of Solitude (T1)

Table 21. The frequency and the percentage of shifts identified in the translation of T1

Type of shift	Frequency	percentage
Addition	66	22.6
Omission	63	21.6
Reinforcement	23	7.9
Economy	21	7.2
Modulation	68	23.3
Transposition	24	8.2
Adaptation	6	2.0
Equivalence	7	2.4
Euphemism	10	3.4
Conjoint phrases	3	1.0
Total	291	

Corpus 2: The old Man and the Sea (T2)

Table 22. the frequency and the percentage of shifts identified in the translation of T2

Type of shift	Frequency	Percentage
Addition	24	19.6
Omission	16	13.1
Reinforcement	11	9.0
Economy	13	10.6
Modulation	25	20.4
Transposition	6	4.9
Adaptation	19	15.5
Equivalence	6	4.9
Euphemism	1	0.8
Conjoint phrases	1	0.8
Total	122	

Corpus 3: As I lye Dying (T3)

Table 23. The frequency and the percentage of shifts identified in the translation of T3

Type of shift	Frequency	Percentage
Addition	67	28.6
Omission	38	16.2
Reinforcement	11	4.7
Economy	11	4.7
Modulation	33	14.1
Transposition	6	2.5
Adaptation	5	2.1
Equivalence	33	14.1
Euphemism	15	6.4
Conjoint phrases	15	6.4
Total	234	

Corpus 4: The Sound and the Fury (T4)

Table 24. The frequency and the percentage of shifts identified in the translation of T4

Type of shift	Frequency	Percentage
Addition	21	19.2
Omission	24	22.0
Reinforcement	4	3.6
Economy	4	3.6
Modulation	13	11.9
Transposition	4	3.6
Adaptation	3	2.7
Equivalence	11	10.0
Euphemism	21	19.2
Conjoint phrases	4	3.6
Total	109	

According to the tables 17, 18, 19 and 20 the total number of shifts used in different noble-winning novel's translations of different decades is considerable. In T1's translation (50s –
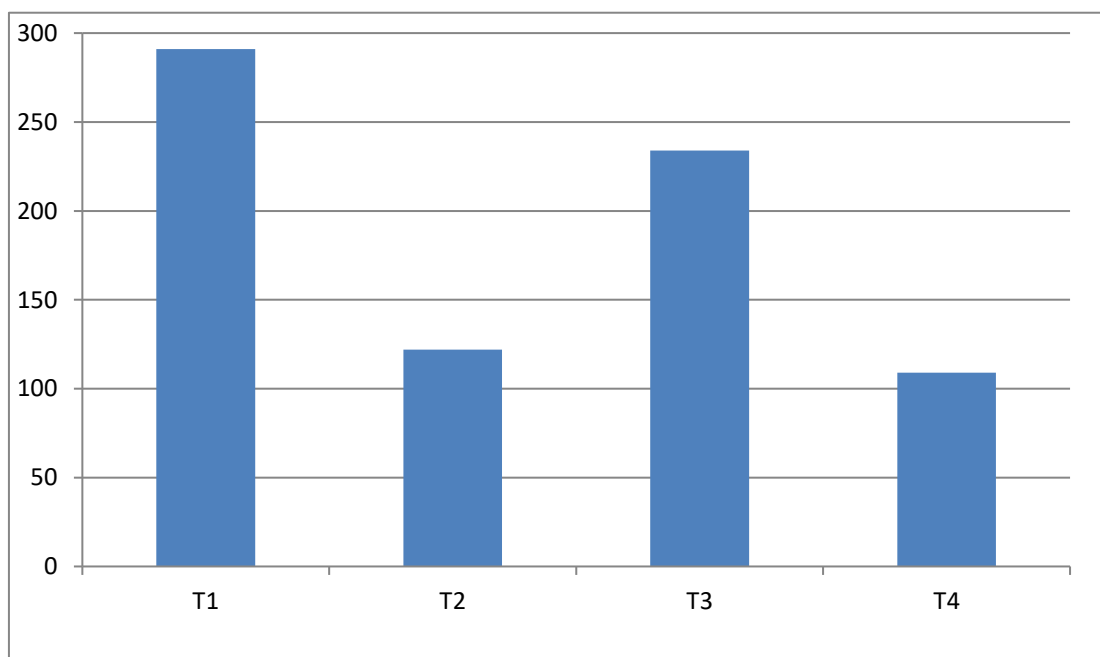
60s) the total number of shifts is 291, while in T2's translation (60s – 70s) about 122 cases were observed, and also in T3's translation (70s – 80s) there were about 234 cases. As for the T4 translation (80s – 90s) the numbers stood at about 109.

Table 25. The percentage (P) of used shifts the entire corpora (T1, T2, T3 and T4)

Shift types	T1.P	T2.P	T3.P	T4.P	Total. P
Addition	22.6	19.6	28.6	19.2	90
Omission	21.6	13.1	16.2	22.0	72.9
Reinforcement	7.9	9.0	4.7	3.6	25.2
Economy	7.2	10.6	4.7	3.6	26.1
Modulation	23.3	20.4	14.1	11.9	69.7
Transposition	8.2	4.9	2.5	3.6	19.2
Adaptation	2.0	15.5	2.1	2.7	22.3
Equivalence	2.4	4.9	14.1	10.0	31.4
Euphemism	3.4	0.8	6.4	19.2	37
Conjoint phrases	1.0	0.8	6.4	3.6	11.8

As it can be seen in the table 4.21 the frequency of addition, as the most frequent shift used in the corpora, in T3 was 67 accounting for the 28 percent of total. And the frequency in T1 was 66, which made 22 percent of all. Then it goes to T2 and T4 both with 19 percent of occurrence and the frequency of 24 and 22 respectively. On the whole, 90 percent of using addition and 72 percent of omission and 69 percent of modulation in the whole corpora were recorded. Apart from producing an acceptable or adequate translation in all the present corpora translators, through using addition, omission and modulation tried to follow a norm by having a high frequency rather than the other ones.

Figure 2. The frequency of employed shifts in translations of T1, T2, T3 and T4

CONCLUSION

It should be noted that considering the choice of the present study's corpus, first 20 pages of noble winning novels, and the choice of prominent translators it could be claimed that translators tended to produce acceptable translations rather than adequate ones in order to make their final product readable for target audience. In other words, translators might have preferred the target language norms (Persian), rather than sticking to the source language norms.

The results of counting shifts were inserted into tables to have better and easier understandings of the findings. Since the translation of One Hundred Solitude (T1) and As I lye Dying (T3) contained 291 and 234 cases of shifts respectively, they could be considered as acceptable translations comparing two other novels. The Old Man and the Sea (T2) with 122 cases and The Sound and the Fury (T4) with 109 cases seemed to skewed toward adequate translation. Furthermore, addition as a strategy has been used with the highest frequency in translating novels written for adults in Iran, and was mostly utilized by translators to explain any implicit concept of the ST for the TT receptors, thus that seemed to be a normative behavior for producing an acceptable translation. Moreover, the use of omission and euphemism in all translations can be indicative of the dominant value in Iran, therefore they were also claimed to be a normative behavior among all the translators involved in this study, too. Note to mention, another highly utilized shift by translators in all translations was modulation which semantically and syntactically helped to improve translation's cohesion and coherence.

Consequently, it was discovered in the study that norms were at work during the process of translation. Considering the 'initial norm', i.e. the translator's fundamental choice regarding the requirements of the ST or the TT language and culture, translators of novels were more willing to produce an 'acceptable' translation rather than an "adequate" one. Although as Toury (1995) points out, "when a general choice between acceptability and adequacy has been made, it is not necessary that every single lower level decision be made in full accord with it" (p.57). Thus, the fact that the translations of "The Old Man and the Sea" (T2) and "The Sound and the Fury" (T4) did not used high number of shifts, does not invalidate the norm in question.

Toury (1995) states that, "the poles of adequacy and acceptability are on a continuum, since no translation is ever totally adequate or totally acceptable". He further assets "shifts are inevitable, norm governed and a true universal of translation. In addition, "translators' behavior cannot be expected to be fully systematic but will vary for a host of different reasons" (P.57).

Four translations studied in this research were also more or less acceptable translations. Therefore, "One Hundred Years of Solitude" (T1) and "As I Lye Dying" (T3) can be considered as more acceptable translation and "The old Man and the Sea" (T2) and "The Sound and the Fury" (T4) can be regarded less acceptable. They were all considered acceptable due to the recipient's comfort to the target language and culture's norms. Also, it was argued that there were norms in translating novels in Iran which affected the possible options translators had dealing with their task. Thus, the existence of initial norm of

translation was clearly observed through this research and was directly related to above mentioned subjects. The researchers could obviously observe the existence and the effect of initial norm of translation in translator's decision-making process in order to produce either acceptable or adequate translations.

Pedagogical implications

An implication this study can have for translation trainees is that they will learn what strategy to use when translating specific ST items. Shift analysis has the advantage of introducing the most common and, usually the most suitable solution for a translation problem. Trainees would be more conscious of their task and pay more attention to the difficulties of the text they chose to translate.

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