

Bridging Cultures through Verse: Shakespearean Sonnets' Persian Translations Through the Lens of Vinay-Darbelnet's Model

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ABSTRACT

Vinay and Darbelnet proposed a model comprising seven distinct procedures for evaluating translations, categorized into two general strategies: direct and oblique. This study analyzes different versions of the Persian translations of Shakespearean sonnets by Omid Tabibzadeh and Behnam Moghaddam to determine whether the translated sonnets align with direct or oblique strategies. To achieve this, the authors randomly selected seven Shakespearean sonnets translated into Persian by Omid Tabibzadeh and Behnam Moghaddam. These translations were assessed on the basis of Vinay and Darbelnet's theoretical model. The findings indicated a higher utilization of oblique strategies compared with direct strategies in both translations. In this paper, the micro-level outcomes of Vinay and Darbelnet's model are integrated with the macro-level perspective of Descriptive Translation Studies (DTS) to examine the systematic forces influencing translators' decision-making processes. The authors initially analyzed the selected sonnets using Evan Zohar's polysystem theory to determine the position of the translations within the polysystem, identifying them as either primary or secondary. The analysis revealed that the translated sonnets occupy a secondary position in the polysystem, which is attributed to the predominance of domestication strategies. Subsequently, the collected data were examined through Toury's law of growing standardization and law of interference, revealing a disruption of the source language (SL) pattern to accommodate the target language (TL). This highlighted the influence of the law of growing standardization in the translation process of the seven Shakespearean sonnets. Finally, a concise cultural shift analysis was conducted with the assistance of Iran's translation history, which provided an explanation for both translators' target text (TT)-oriented translations.

Keywords: Oblique translation, Polysystem, Shakespearean sonnets, Toury's laws, Vinay-Darbelnet's Model

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Introduction

Translating literary texts is assumed to be a kind of recreation in which a translator involves his/her creativity to transform the literary text into its second form, but with the same value as the original version (Bezerra, 2012). Among all the difficulties a translator faces while translating literary texts, Grossman (2010) believes that the hardships of translating poetry—such as structural rhythm, complexities in meaning and phrasing, subtle implications, and the discovery of linguistic charge—might be the basis for the idea that poetry is highly resistant to translation or even untranslatable. However, this resistance does not prevent translators from translating poetry into their native languages. Shakespeare's status in the realm of English poetry is unprecedented; therefore, translating his poems seems to be a task full of unpredictable and troublesome moments in which the translator might bear considerable pressure. Shakespeare published a total of 154 sonnets in 1609, known as Shakespearean sonnets, which included various themes such as love, immortality, beauty, power, and the passage of time, although the sonnets' authorized publication as Quarto or as a single collection is still questionable (Schiffer, 1999). One of the key characteristics of Shakespeare's works, according to Furnivall and Munro (1908), is the integrality of his compositions, like a living tree whose parts all relate to each other and the whole. The glory, greenness, and fruitfulness of a tree can never be seen if we regard each part of it as separable from another. On the basis of this observation, achieving an integral image of Shakespeare might not be possible without considering all his works together. Therefore, conveying the essence of his sonnets during the translation process appears to be troublesome because of the relevance of different parts.

However, as Hoenselaars (2004) states, studying translated Shakespeare is another way to comprehend him. To assess a translated text, theorists have developed many different strategies and procedures however, in this study, Vinay and Darbelnet's (1995) model will be applied to assess Persian translations of Shakespearean sonnets. Due to various limitations, notably lack of time, applying this model to all Shakespearean sonnets is not possible. Thus, in the process of this assessment, the translations of sonnets 18, 19, 29, 63, 70, 79, and 138 by Omid Tabibzadeh and Behnam Moghaddam are randomly selected to be assessed based on Vinay and Darbelnet's direct and oblique translation categories. This random selection helps to avoid biased results caused by the overrepresentation or underrepresentation of special sonnets in our experimental group and also establishes a causal relationship (not an artificial one) between the examined sonnets and the outcome of this examination. It is worth mentioning that these translators were chosen because they were the only ones who translated more than one hundred Shakespearean sonnets, while other translators did not reach that number. In the discussion section, the translations are examined on the basis of Even-Zohar's polysystem theory to determine the position the translated sonnets occupy as primary or secondary in the polysystem. Subsequently, the revealed outcomes of Vinay-Darbelnet's model alongside polysystem theory are juxtaposed through Gideon Toury's distinctive law of growing Standardization and law of interference to examine how the outcomes align with the laws. The rationale for adopting these theoretical frameworks together is that, since Even-Zohar's polysystem theory and Toury's Descriptive Translation Studies (DTS) offer a macro-level perspective and Vinay-Darbelnet's model proposes a micro-level view, Vinay-Darbelnet's seven strategies can be seen as the practical tools the translators used, but these tools are formed by the macro-level systemic forces that Even-Zohar and Toury describe. Discussing polysystem theory cannot be accomplished without examining cultural shifts, because of Even-Zohar's emphasis on cultural forces that affect translators' decision-making. Following the discussion, a section focuses on the cultural shifts addressed by Tabibzadeh and Moghaddam throughout the translation process. This study employs a mixed-method approach and comparative design combined with numerical data, charts, and graphs. It is worth mentioning that the units of translation used in this study are words and phrases.

Review of the related literature

Regarding Vinay and Darbelnet's model, several studies have used it as their theoretical framework to assess English-to-Persian or Persian-to-English literary translations. Behtash and Moghadam (2017), adopting a qualitative method, used the Vinay-Darbelnet model to analyze an oblique translation of a text from English to Persian to find the most frequent translation strategy used by the translators. Their findings indicated that Persian translators mostly used the equivalence procedure approximately, 45% of the time.

Sharei (2017), employing a comparative design, examined the use of Vinay and Darbelnet's translation strategies in translations of the novel "The Old Man and the Sea" from English to Persian by Najaf Daryabandari and Mohammad Taghi Faramarzi. The study also attempted to investigate which of the two main categories of translation strategies (direct and oblique translation) was the predominant tendency in the translations of this novel by the two translators. The findings showed that oblique translation strategies had the highest frequency in Daryabandari's translation, whereas Faramarzi's translation mostly applied direct translation procedures.

In another study, Shabani et al. (2019) used, a comparative design to investigate, two English translations of selected poems by Forough Farrokhzad. One translation was performed by a Persian native speaker, Sholeh Wolpé, an Iranian poet and translator, and the other was accomplished by a non-native Persian speaker, Jascha Kessler, an American poet, writer, and translator. The study concluded that both translators mainly used oblique strategies, though Kessler used oblique strategies considerably more than Wolpé. Among the procedures of the oblique strategies, modulation was the most frequently applied by both translators. Regarding direct strategies, both translators widely employed the literal procedure. Concerning the supplementary procedures, Kessler and Wolpé often used explicitation and amplification respectively.

Emadi et al. (2019) focused on the following question: what strategies and procedures are frequently utilized by Pazargadi in the translations of the selected poems of Parvin Etesami based on the Vinay-Darbelnet model? To answer this question, the authors analyzed the translations line by line, situating them under the relevant categories. According to Emadi et al., the most frequently used strategy was the literal procedure. Additionally, the collected data illustrated that the translator seldom used the equivalence procedure and literally translated proverbs and idioms. The authors concluded that the translator preferred word-for-word rendering over free translation.

In a descriptive study, Rezvantalab and Kordeyazdi (2023) analyzed Elham Darchinian's Persian translation of Anna Gavalda's novel "Someone I Loved" based on the Vinay-Darbelnet model to investigate "How the translator made the current version of the translation accessible to the audience and what is the reason for the intellectual tendencies of the translator?" The findings of this study indicated that Elham Darchinian mostly referred to oblique strategies, with modulation being the most frequently used procedure.

Throughout this exploration of the available articles that utilized the Vinay-Darbelnet model, it can be concluded that although this model was introduced in 1995 and is one of the latest models in translation studies, the number of articles written by Persian-speaking scholars using this model as the theoretical framework for assessing translated English literary texts—especially poetry—into Persian is relatively low. Therefore, this article aims to apply this model in analyzing translated Shakespearean sonnets into Persian to increase the number of papers using this valuable model. Considering Shakespeare's status as a giant figure in English literature, none of the reviewed studies have scrutinized Shakespearean sonnets' translations based on the Vinay-Darbelnet model. In addition to the novelty of Shakespearean sonnet analysis, this study enters the realm of Descriptive Translation Studies by combining the Vinay-Darbelnet model with Even-Zohar's polysystem theory and Toury's laws, which accordingly increases the scholarly contribution of this paper.

Theoretical framework

According to Gil-Bardaji (2009), in the field of translation studies, differently labeled strategies—referred to as methods, procedures, strategies, and techniques—exist and may be applied either during the process of translation or while assessing a translated text. However, these strategies can generally be categorized under the terms "literal" and "free," based on the translator's faithfulness to the original text. Providing a background of translation theories introduced by different scholars is necessary to elaborate on the terms "literal" and "free." Nida (1964), an American linguist, shifted translation theory from philosophy to linguistics by introducing "Formal" and "Dynamic" equivalences. Formal equivalence is traditionally known as literal translation, in which translators are loyal to the form and content of the source language (SL) while transforming it into the target language (TL). In contrast, dynamic equivalence is less faithful to SL and focuses more on conveying meaning (Safi, 2022). The model developed by Newmark (1981), known as "semantic" and "communicative" translation, also falls within the domain of literal and free translation. Communicative translation conveys the meaning accurately, while semantic translation is more faithful to the source text, preserving the elements of the source language. Vinay and Darbelnet transformed the terms literal and free into "direct" and "oblique," which encompass more complex procedures.

Summary of Vinay-Darbelnet's model

Vinay-Darbelnet's model consists of two different categories of translation strategies, namely direct and oblique translation. Direct translation involves rendering the source text into the target language without the use of an intermediary language. On the other hand, oblique translation employs an intermediary language to facilitate the translation process. Choosing each of these strategies depends on linguistic considerations, context, and the specific requirements of the translation task. Three main procedures—borrowing, calque, and literal translation—constitute the direct method, whereas oblique translation encompasses four main procedures: transposition, modulation, equivalence, and adaptation. In the following sections, each of the mentioned strategies and procedures is elaborated in detail to present a general idea of Vinay-Darbelnet's model as the theoretical framework of this study.

Table 1. Categories of Vinay-Darbelnet's model

| Direct translation subcategories | Oblique translation subcategories |
|----------------------------------|-----------------------------------|
| Borrowing | Transposition |
| Calque | Modulation |
| Literal | Equivalence |
| | Adaptation |

1. Direct translation

This method involves translating a text from the source language directly into the target language without using an intermediary language because of the closeness of the SL to the TL or the contiguity of the undertaken concepts.

1.1. Borrowing

Borrowing occurs because of socio-cultural differences between two languages and incorporates specific terms or expressions directly from the source language into the target language. This is done when the translator believes that these terms carry a significance or cultural nuance that should be retained in the translation. More accurately, when there is a lack of equivalence in the target language, borrowing can be applied.

Table 2. Examples of borrowing

| SL | TL |
|----------|----------|
| Computer | کامپیوتر |
| Internet | اینترنت |
| Meeting | میتینگ |

1.2. Calque

Calque is a specific type of borrowing method that involves borrowing elements from the source language and replicating them in the target language without modification. It is employed when the source language has a unique expression or concept for which there is no direct equivalence in the target language.

Table 3. Examples of the calque

| SL | TL |
|-----------------|---------------|
| Software | نرم افزار |
| Skyscraper | آسمان خراش |
| Electronic mail | پست الکترونیک |

1.3. Literal

Direct word-for-word translation is mostly applied in translating languages within the same family. This procedure does not consider idiomatic and cultural differences between SL and TL.

Table 4. Examples of literal

| SL | TL |
|------------|------------|
| He went. | او رفت. |
| Come here. | بیا اینجا. |
| Faster! | سریع تر! |

2. Oblique translation

As an alternative to direct translation, oblique translation involves using an intermediary language to facilitate the translation process. This method may be employed when direct translation is challenging due to linguistic or cultural differences.

2.1. Transposition

This procedure involves changing the word class without substituting the meaning. Transposition might occur at different linguistic levels and can be divided into “Obligatory” and “optional”. In Obligatory transposition, the translator is forced to change the grammatical structure or word class. Although in optional transposition, the translator is free to alternate the word class or not, based on the appropriateness in speech.

Table 5. Examples of the transposition

| SL | TL | type |
|----------------|----------------|------------|
| It seems good. | ظاهرا خوب است. | optional |
| A young girl | دخترکی | obligatory |
| Little boy | پسرک | obligatory |

2.2. Modulation

Modulation entails changing the view point in order to make the translation more natural and reduce its awkwardness in the TL. However, modulation is not just limited to syntactic changes (point of view) because, it also affects the meaning. Vinay and Darbelnet introduced ten subcategories for modulation at the level of the message: abstract for concrete (and counter), explicative modulation, part for the whole, one part for another part, reversal of terms, negation of opposite, active to passive (and counter), space for time, exchanging intervals for limits, and change of symbol.

Table 6. Modulation subcategories with examples

| Modulation subcategories | SL | TL |
|---------------------------------|-----------------------------------|--|
| Abstract for concrete | His love is immeasurable. | عشق او بی حد و مرز بود. |
| Explicative modulation | She looked upset. | صورتش نشان می داد که او ناراحت است. |
| The part for the whole | Flowers of the earth of kindness. | گلهای خاک مهربانی. |
| One part for another | I've lived you second by second. | من دقیقه به دقیقه تو را زندگی کرده ام. |
| Reversal of terms | Giving an exam. | امتحان گرفتن. |
| Negation of opposite | It's not fair. | ناعادلانه است. |
| Active to passive | The bag was lost at the station. | کیف را توی ایستگاه گم کردم. |
| Space for time | We stop here. | اکنون می ایستیم. |
| Exchanging intervals for limits | Wait a minute. | چند دقیقه صبر کن. |
| Change of symbol | She was the queen of the party. | او گل سر سبد مجلس بود. |

2.3. Equivalence

Striving for equivalence involves ensuring that the translation accurately conveys the meaning, style, and tone of the source text in a manner appropriate to the target language and culture. As Vinay and Darbelnet's English to French examples in *Comparative Stylistics of French and English* demonstrate, the equivalence procedure mostly deals with proverbs, idioms, and clichés (p. 38). Translating onomatopoeia can be a prime example of equivalence.

Table 7. Examples of equivalence

| SL | TL |
|----------------------------------|---------------------------------------|
| cock-a-doodle-do | قوقولی قوقو |
| Woof Woof | هاپ هاپ، واق واق |
| He is walking on thin ice. | او روی لبه تیغ راه می رود. |
| Never judge a book by its cover. | هرگز چیزی را از روی ظاهر قضاوت نکنید. |
| He's burning the midnight oil. | او دود چراغ می خورد. |

2.4. Adaptation

Adaptation involves modifying elements of the source text to suit the linguistic and cultural conventions of the target language. When certain cultural references or linguistic structures are unfamiliar or inappropriate in the target culture, adaptation allows the translator to modify these elements for better reception.

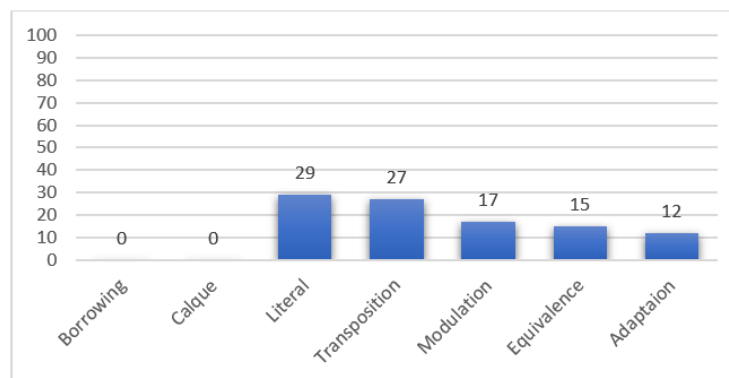
Table 8. Examples of adaptation

| SL | TL |
|--|--|
| We played cricket with our friends. | با دوستانمان فوتبال بازی کردیم. |
| Nothing is better than a long sleep in Sunday morning. | هیچ چیز بهتر از یک خواب طولانی در صبح جمعه نیست. |
| He wakes up late on Saturday mornings. | او صبح جمعه تا دیر وقت می خوابد. |

Method

To pursue the primary purpose of this paper, which is to analyze the translated Shakespearean sonnets into Persian, the translations of sonnets 18, 19, 29, 63, 70, 79, and 138 by Omid Tabibzadeh and Behnam Moghaddam are dissected line by line based on Vinay-Darbanelnet's direct and oblique strategies. Subsequently, the rate of application of the procedures and the frequency of the strategies are calculated. The findings presented here indicate the precise number of procedures utilized by each of the translators, allowing for a comparison between their sonnet translations. It is worth mentioning that some lines of the translations may not necessarily fit into the seven procedures introduced by Vinay and Darbanelnet and may be evaluated on the basis of supplementary procedures like explicitation, amplification, economy, or omission, which are cited in Vinay and Darbanelnet's book, *Comparative Stylistics of French and English: A Methodology for Translation*. Therefore, the charts and graphs presented below only indicate the percentage of the main procedures of the direct and oblique categories utilized by both translators.

Results of the analysis of Tabibzadeh's translations

**Figure 1.** Percentage of procedures applied by Tabibzadeh

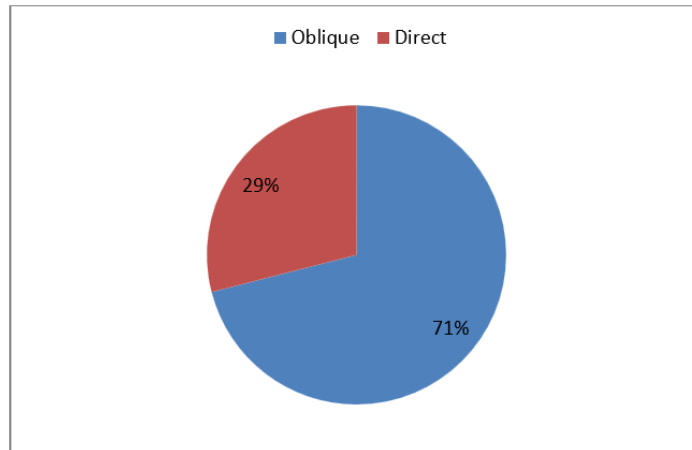


Figure 2. Percentage of direct and oblique translation applied by Tabibzadeh

As Frost (1996) asserts, the distinctive characteristic of poetry from other literary genres is the very fact that in poetry, form and content are inseparable, making translating poetry akin to killing a singing bird in order to eat its flesh. By utilizing oblique strategies, Tabibzadeh’s translation is close to the content of the poem; nonetheless, he fails to preserve the form of Shakespearean sonnets. In addition, despite the significant frequency of transposition and modulation, which mostly covers the considerable grammatical gap between Persian and English, it falls short in providing rhythm (form).

Results of the analysis of Moghaddam’s translations

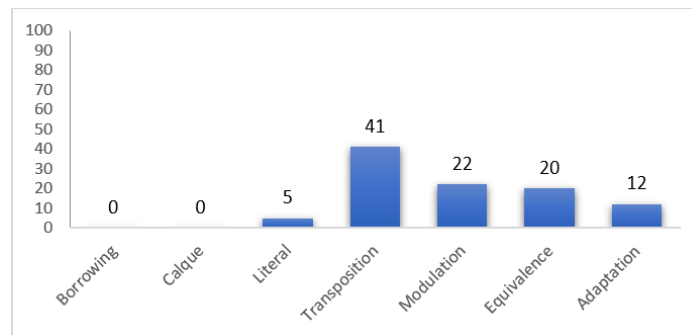


Figure 3. Percentage of procedures applied by Moghaddam

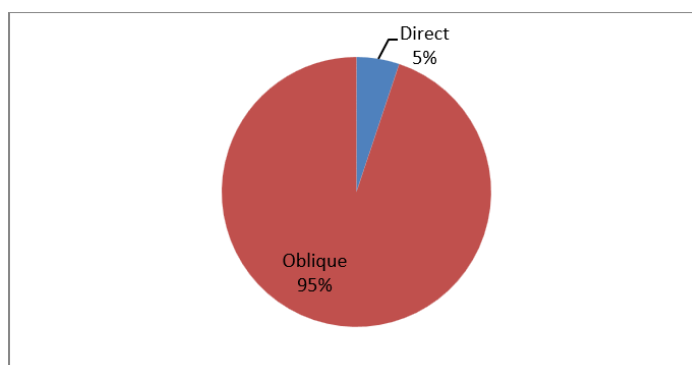


Figure 4. Percentage of direct and oblique translation applied by Moghaddam

Considering the application of 95% oblique strategies in Moghaddam's translations, stating Holmes' (1970) descriptive point of view towards translating poetry can be advantageous. Holmes believes that a translation cannot be totally identical to the original poetry because various interpretations are achievable by reciting a poem. Therefore, poetry undergoes the process of recreation whenever a translator translates it, and the translator's personal interpretation is combined with the original essence of the poetry as reflected in the translated version. One notable reason for Moghaddam's free translation may be the cultural differences between English and Persian speakers, which obligated the translator to substitute lexical and syntactical items.

Comparison

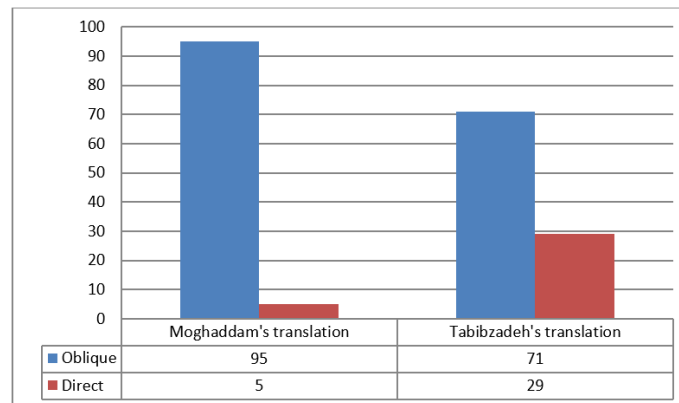


Figure 5. Distribution of direct and oblique strategies in Moghaddam's translation VS. Tabibzadeh's translation

According to Figure 5, the tendency of both translators towards oblique strategies may have many reasons, and one of the most plausible motives might be the essence of poetry, which demands creativity rather than simple replacement of words. Therefore, literary translation becomes a creative process in which meaningful experiences are transferred from one language to another (Arulchelvam, 2009).

Discussion

According to the data collected in the preceding section, both Tabibzadeh and Moghaddam favored oblique strategies in their translations of selected Shakespearean sonnets. This section is dedicated to scrutinizing the collected data through two distinctive theoretical frameworks—Even-Zohar's (1978) polysystem and Gideon Toury's (1995) theory for laws in translation. First, the collected data will be incorporated into the polysystem theory to determine the precise position of the translated sonnets within this system as primary or secondary. Second, the outcomes derived from Vinay-Darbelnet's model and polysystem theory will be examined based on Toury's law of growing standardization and law of interference to identify which of the laws was more dominant in the process of Persian translations of Shakespearean sonnets. These theories fit into the field of Descriptive Translation Studies (DTS) pioneered by a group of scholars including Theo Hermans, José Lambert, and more importantly Gideon Toury in the late 1970s under the influence of Even Zohar's polysystem theory (Alexandra Assis, 2016). According to these scholars, source-oriented evaluation elements in translation studies are disrupted by rejecting the supremacy of original literary texts over translated literary texts. Accordingly, in the late 1970s and early 1980s, Descriptive Translation Studies (DTS) disrupted the long-accepted features of Prescriptive translation studies, where some rules were prescribed about how a translation should be done. Descriptive Translation Studies considers a translated text as a product of various factors, including social, cultural, and colonial influences. Therefore, rather than prescribing how a translation should be performed, a translated literary text is analyzed based on the effective factors that influenced the process. As Hermans (1983) correctly remarks, "DTS is about taking the translated text as it is and considering the features underlying its nature" (p. 12-13). In DTS, many scholars consider "descriptive" and "systematic" synonyms or at least as two words that overlap to a great extent, with the latter being borrowed from Even-Zohar's polysystem theory (Vandaele, 2021).

Polysystem Theory

As a researcher and professor, Itamar Even-Zohar developed polysystem theory in the 1970s, inspired by the ideas of Russian formalists and Czech structuralists who focused on historiography and linguistics (Abdi, 2021). Even-Zohar

considers literature not as an isolated form but as a dynamic product belonging to a system of history, society, and culture. This notion was the trigger for pioneering Descriptive Translation Studies (DTS) by scholars such as Gideon Toury. The polysystem provides a framework for DTS by highlighting translation as a process within a historical and social context, encouraging DTS scholars to scrutinize systematic associations between a translated text and religious or political backgrounds. Before the emergence of the polysystem as a hypothesis and then as a theory, Even-Zohar asserted that there was no coherent system to consider translated literary texts based on historical accounts (Venuti, 2021). According to his theory, he asserts that a literary translated text can be primary/central or secondary/peripheral, which is related to Conservative/innovative literature. According to Even-Zohar, if a translated literary work belongs to the primary position, it has a central role in the polysystem and plays an innovative role in the social, cultural, and historical system. There is no clear-cut distinction between an “original” text or a “translated” one in the center, because both are mostly related to significant historical literary events led by prominent leaders or avant-garde members (Venuti, 2021). New literary types may emerge in the center of the system, and translation can enlarge the bulk of the new repertoire by offering new models to the system. Thus, new foreign literature can bring new features to home literature that did not exist before by replacing innovative elements with old ones. In such cases, Even-Zohar offers three main reasons for such replacement: a) when a system is young and newly established, b) when there is a vacuum in the literature, and c) when the literature is either weak or peripheral. In contrast to the primary position, a secondary translated text is considered to be in a peripheral position and plays the role of conservative literature in the polysystem (Zhang, 2018). In such a situation, the secondary translated text has no influence on the innovative process occurring within the polysystem and adheres to the already established types of the target language. It is worth mentioning that translated literary works mostly occupy a secondary position in the polysystem, but different translated texts also differ from each other (Munday, 2001). One of the egregious characteristics of the polysystem is its dynamic and heterogeneous nature, which causes the status of any literature to be floating. If a translated literary work stands at the center or primary position, the translator feels free to pursue the source language model, break conventions of the target language, and follow foreignization strategies (source text-oriented). On the other hand, if the translated literary work is assumed to be secondary, the translator mostly utilizes domestication strategies and follows the model of the target language (target text-oriented). In other words, as Even-Zohar (1995) mentions, a translator mostly seeks ready-made secondary models for his/her translation, and the results are non-adequate. It is necessary to mention that the purpose of this study is to ascertain the position of the selected translated Shakespearean sonnets within the polysystem and not to investigate the deep cultural reasons for such a position and operation within the polysystem. Momentarily, to gain a clearer insight into Even-Zohar’s polysystem theory, some lines of the selected translated Shakespearean sonnets are analyzed based on Vinay-Darbelnet’s model and Even-Zohar’s polysystem theory to investigate the position of the resulting translated text within the polysystem.

Sonnet 18

| Shakespeare | Tabibzadeh | Moghaddam |
|---|---|--------------------------------|
| “Shall I compare thee to a summer’s day?” | مگر می توانم تو را به روزی بهاری تشبیه کنم؟ | با روشنی گرم وجودت به چه مانی؟ |

Moghaddam eliminated the word “summer” in his translation, and Tabibzadeh applied the adaptation strategy by converting “summer” to “بهار” (spring). In this line, the speaker asserts that the lover is more permanent and more temperate in compared with the fleeting hot days of summer in England. The scarcity of warmth and sunshine in England makes summer days valuable in that context, but such scarcity does not apply to Persian culture because of geographical differences. Therefore, Tabibzadeh substituted summer for spring, although spring may have a more positive connotation in Persian because of the New Year and moderate weather in Iran. Thus, the translations of this line are TT-oriented and occupy a secondary position in the polysystem.

Sonnet 29

| Shakespeare | Tabibzadeh | Moghaddam |
|--|--|--|
| “And trouble deaf heaven with my bootless cries” | و گوش کر آسمان را از فریاد های بیپوده ام پر می کنم | وز ناله و فریادم، زحمت دهم و ماتم، گوش کر این عالم |

In Tabibzadeh's translation "heaven" is converted to "آسمان" (sky) and in Moghaddam's to "عالم" (universe). The application of the equivalence procedure by both translators is vivid because they used two different equivalences rather than simply translating "heaven" to "بیشتر". Considering the polysystem theory, both translations of this line are TT-oriented due to the use of equivalence procedure, which appears in the subcategories of oblique translation.

Sonnet 63

| Shakespeare | Tabibzadeh | Moghaddam |
|--|--------------------------------------|--|
| "Then thank him not for that which he doth say" | پس برای آنچه می گوید از او شاکر نباش | پس جای پاسی نبود از آنچه گوید ز تو با شعر |

Tabibzadeh translated "thank him not" into "شاکر نباش" and Moghaddam translated it into "پس جای پاسی نبود" thus, the application of the transposition strategy, which is one of the subcategories of oblique translation, is obvious in both translations due to the change in word class. Therefore, it can be asserted that both translations of this line are TT-oriented and hold a secondary or peripheral position in the polysystem.

Sonnet 79

| Shakespeare | Tabibzadeh | Moghaddam |
|---|--|--|
| "And found it in thy cheek; he can afford No praise to thee" | در وجنات خود باز یافته است و با تمجیدش | آن گونه زیبایی تو ببیند به فشنگی کند اقرار |

Tabibzadeh's translation of "cheek" to "وجنات" (appearance) used modulation procedure (a part for the whole); therefore, the resulting translation is TT-oriented. Moghaddam's translation of this line cannot be inserted into any of the seven procedures proposed by Vinay and Darbelnet, but it should be recognized that he also rendered a free translation, which is TT-oriented and occupies a secondary position in Even-Zohar's polysystem.

Considering the above examples from selected Persian translations of Shakespearean sonnets, specific points need to be mentioned within the framework of the polysystem. On the basis of the polysystem theory, both translators favored target text-oriented (TT-oriented) translation over source text-oriented (ST-oriented). The evidence suggests a degree of truth in the statement that the translations produced by both translators occupy a peripheral position, adhere to the roles of the target text, apply a conservative style, and utilize domestication strategies. Although both translations of the Shakespearean sonnets are considered to be target text-oriented, it may be posited that no translated literature is devoted solely to the source or target text. Rather, it is more like a conventional line graph, which is graded from 0 to 100; stretched from source text-oriented translation to target text-oriented (Figure 6). The collected data from previous parts based on Vinay-Darbelnet's model are suited in this line graph, which is adjusted based on polysystem theory. According to the figure below, there is potential validity in the notion that target text-oriented translations mostly apply oblique strategies and source text-oriented translations mostly apply direct translation strategies.



Figure 6.

The revealed data from the analyzed lines can be suited to this spectrum based on the use of oblique translation subcategories. The greater the extent to which a translator applies the adaptation strategy, the more TT-oriented the resulting translation would be. On the other hand, if the translator's dominant strategy is transposition, the resulting translation would be positioned closer to the midpoint of the line graph rather than its end. It is appropriate to depict that each subcategory of oblique translation could be ranked and scored in a chart similar to the one below. (Numbers are conventional for illustrative purposes only)

| | | | | |
|----------|---------------|------------|-------------|------------|
| Strategy | Transposition | Modulation | Equivalence | Adaptation |
| Score | 1 | 2 | 3 | 4 |

As mentioned above, translations of selected Shakespearean sonnets occupy a secondary or peripheral position in the polysystem. Some scholars, such as Mona Baker, House, and Gideon Toury, suggest that the rise of target text-oriented (TT-oriented) or source text-oriented (ST-oriented) translations is due to certain laws, norms, or strategies that influence the process of literary translation. Therefore, having a glance at Gideon Toury's suggested norms and laws as the main theorist of DTS and contemporary of Even-Zohar, who collaborated with him in the field of translation studies, would be beneficial. In the forthcoming part, Toury's theory will be elaborated to demonstrate his notion and to analyze the previously achieved data based on this theory.

Gidon Toury's theory

Gideon Toury (1942-2016), a scholar in translation studies and comparative literature, is famous for his influential book *Descriptive Translation Studies – and Beyond* (1995), in which he analyzes the decision-making of translators in the process of translation and reconstructs the norms and laws that influence the operation of translation (Munday, 2001). Like Even-Zohar, Toury argues for the role of each translated literary work in the social and literary system. In his book, Toury advocates the promotion of descriptive studies in the field of empirical sciences by suggesting that DTS should focus on what a translation is and does, plus what circumstances are involved in its creation. Consequently, Toury posits that the target language context usually frames the process of translations, and this notion ultimately leads to a paradigm shift from prescriptive studies to descriptive studies. He emphasizes the relationship between DTS and Theoretical Translation Studies in a way that the outcomes of DTS will be beneficial in understanding translation. To put it clearly, the findings of a descriptive study assist in developing coherent laws related to the relevant translated text and the variables that influenced the process of its translation (Alexandra Assis, 2016). The formulation of these coherent laws provides discipline in theoretical studies, as Toury's law of growing standardization and law of interference are prime examples of such a notion.

1. Law of Growing Standardization

The first law outlined by Toury is the law of growing standardization, in which ST patterns are often modified or even ignored for the sake of more common linguistic patterns in the TT. Considering the aforementioned information, it signifies that the pattern of ST is disrupted to achieve an accommodation to the TT model. The application of this law in poetic translation involves changing the image presented in the ST to align with the TT, as exemplified by Fitzgerald in his translation to German, French, and Hebrew (El-Zawawy, 2022).

2. Law of Interference

The law of interference involves, the replication of linguistic elements of the ST (primarily lexical and syntactic) in the TT without any changes, and this interference can have both positive and negative impacts on the TT. The negative aspect arises when the TT sounds non-normal because of the SL-injected patterns. Conversely, it may have a positive effect when these ST features do not sound abnormal in the TT and do not disrupt the natural patterns in the TT (Munday, 2001). The law of interference is particularly relevant when a prestigious language is translated into a minor language.

Based on the aforementioned evidence, it elucidates that the law of growing standardization mostly depicts TT-oriented; and the law of interference mostly demonstrates ST-oriented norms. For a deeper exploration of Toury's laws, a detailed analysis of some lines from selected Shakespearean sonnets is presented below. Each line will undergo an analysis using Vinay and Darbelnet's model and Toury's laws to gain a better understanding of Toury's laws in the translations of Shakespearean sonnets into Persian.

Sonnet 19

| Shakespeare | Tabibzadeh | Moghaddam |
|---|--|--------------------------------|
| "Pluck the keen teeth from the fierce tiger's jaws" | و دندان های ببر درنده را از دهانش به در می کنی | وز ببر درنده بکن آن نیزه ی تیز |

The application of modulation is observable in Tabibzadeh's translation because he translated "jaw" to "دهان" (mouth), which depicts a larger image. Moghaddam also used "نیزه تیز" (keen spear) as a substitution for "Keen teeth" showing an oblique translation of this line rather than a direct one. However, Moghaddam's translation of this line cannot be suited to any of Vinay-Darbelnet's relevant categories. There is potential validity in the statement that both translators offered a TT-oriented translation in which the domination of the law of growing standardization is obvious.

Sonnet 70

| Shakespeare | Tabibzadeh | Moghaddam |
|---|---|--|
| "Thy worth the greater, bring wooed of time;" | تو منظور زمانه ای و قدرت بسی بیشتر از آن است که به تصور در آید؛ | This line has been omitted in Moghaddam's translation. |

Moghaddam has eliminated this line in the translation of this sonnet and his translation is not very faithful to the SL. Elimination is a strategy used for unnecessary elements in the source text; therefore, it cannot be put into any of the categories provided by Vinay and Darbelnet. Although Tabibzadeh's translation reflects the concept of this line rather properly in Persian, it appears incapable of entering any of the seven procedures. Therefore, based on the provided information, it can be inferred that Tabibzadeh's translation is rather TT-oriented and under the influence of Toury's law of growing standardization.

Sonnet 138

| Shakespeare | Tabibzadeh | Moghaddam |
|---|---|---|
| "I do believe her, though I know she lies," | گرچه می دانم دروغ می گوید، سخنش را می پذیرم | باور کنمش گرچه بدانم که دروغ است و خطاکار |

The application of modulation is observable in Tabibzadeh's translation when he converted "I do believe her" to "سخنش را می پذیرم" and the utilization of transposition is evident in Moghaddam's translation when he converted "though I know she lies" to "گرچه بدانم که دروغ است و خطاکار". Moghaddam changed the word class of "she lies" while Tabibzadeh used "I do believe her speeches" instead of "I do believe her" thus, the latter utilized abstract to concrete modulation. Both translations of this line are under the influenced of the law of growing standardization causing them to be TT-oriented and to occupy a peripheral position in the polysystem.

Cultural shift analysis

Although linguistic shifts (including semantic and syntactic shifts) are primarily covered in Vinay and Darbelnet's model, translation is not solely influenced by linguistic factors (Snell-Hornby, 1998). Other influential factors, including the cultural context of the target text (TT), ideological shifts, and power dynamics, cannot be neglected. A brief overview of the contemporary history of literary translation in Iran provides a useful context for discussing the cultural shifts in Iran's translation atmosphere, which caused the translations of the selected sonnets to be mostly TT-oriented. As interactions between Iran and other European countries increased in the 19th century, the progressive self-awareness of Iran's culture mingled with a passion for progress, initiating "translation" in Iran's literary atmosphere. Iran's defeat against the colonial power, Russia, and its encounters with other colonial pressures, including Britain and France, led to an awareness of its socio-political weaknesses and eventually to the translation of some Western political books in the 19th century as a consequence of seeking political models (Balay, 2008). This literary transformation introduced innovative literary styles such as prose and plays, as poetry had been the dominant literary genre in Iran before this period (Mirabedini, 2007). However, translation had a narrow readership and an insignificant influence among Iran's

population, as the literacy rate in the 1950s was under 5% (Ahmadzadeh, 2003). When the scope of a translated literary work is too narrow, the authenticity of such translations is questioned. Consequently, the literary atmosphere in Iran remained self-reflective and domestic. The language of translated literary texts remained new but simultaneously self-estranged and far from everyday language. The negative perception of translated literary texts and their distracting essence for common people in everyday communication later caused a longing for traditional literary norms or a language that aligned with Persian cultural and linguistic norms. This historical background of translation in Iran highlights two significant points. First, it elucidates the reason behind translators' choices in applying source-oriented strategies in their translation processes. Second, it demonstrates that a literary system is not stable but possesses a dynamic state in which the positions of translated literary texts can change over time. This concept is also explained in Even-Zohar's polysystem theory. According to polysystem theory, the impact of socio-cultural elements on translators' decision-making cannot be denied because translation is not only the product of linguistic shifts but also the result of cultural shifts. Below are some illustrative examples of such shifts applied by Tabibzadeh and Moghaddam in the process of translating the seven selected sonnets.

Sonnet 18

| | |
|---|--|
| Shakespeare | Tabibzadeh |
| "Rough winds do shake the darling buds of May," | باد های تند، شکوفه های زیبای اردیبهشت را پریشان می کنند. |

One of the most common cultural shifts in translation involves changes in calendar dates and the names of different months in various countries or cultures. For example, the month of "May," which is a spring month in countries like the United Kingdom, is translated by Tabibzadeh to "اردیبهشت" or "Ordibehesht." "اردیبهشت" is also one of the spring months in the Persian calendar, which mostly overlaps with May in other countries.

Sonnet 19

| | |
|--|-------------------------------------|
| Shakespeare | Moghaddam |
| "To the wide world and all her fading sweets;" | هر چه خواهی به سر گنبد گیتی تو بیار |

In the translation of this line, Moghaddam translated "wide world" to "گنبد گیتی," which literally means "world's dome" in English. For Persian speakers "World's dome" refers to the vast sky that roofs the entire earth with its expanse. While "world's dome" may not have the same meaning as "wide world" in the original poetry, it conveys a sense of grandness in Persian culture.

Sonnet 29

| | |
|--|-----------------------------------|
| Shakespeare | Moghaddam |
| "Like to the lark at break of day arising from sullen earth" | چون مرغ سحر خیزی از خاک سیاه خیزم |

Rather than using "چکاوک," which is the literal translation of "lark," Moghaddam translated it to "مرغ سحر خیز." In the context of Persian literature, "مرغ سحر خیز" conveys the same meaning as "lark" for English readers of Shakespearean sonnets. Thus, through a cultural shift, "lark" is translated to "early bird" in Persian, which fits better within the context of Iran's culture.

Sonnet 63

| | |
|---|---|
| Shakespeare | Tabibzadeh |
| "His beauty shall in these black lines be seen" | باشد که زیبایی او در این سیاه مشق ها دیده شود |

The literal translation of "سیاه مشق" in English is "black writing," but this term holds a special connotation for Persian readers. This is the name of a unique Iranian calligraphy style. Thus, rather than simply translating "black lines" into

“خطهای سیاه,” Tabibzadeh applied a cultural shift by using “سیاه مشق,” which has a deep historical background in both the poetry and calligraphy of Iran.

Sonnet 63

| Shakespeare | Moghaddam |
|---|--------------------------------------|
| “When hours have drained his blood and filled his brow” | به هنگامی که اوقاتش چنین خونش کشد سر |

Another significant cultural shift by Moghaddam is clear in the translation of this line. He used the Persian idiom “بسر کشیدن خون کسی,” which literally means “to gulp somebody’s blood down.” However, both “draining somebody’s blood” and “خون کسی را سر کشیدن” convey the same meaning: “to greatly annoy someone.” The cultural shift that Moghaddam used in his translation makes the meaning more explicit for Persian readers of the sonnets.

Sonnet 79

| Shakespeare | Tabibzadeh |
|---|---|
| “Whilst I alone did call upon thy aid,” | آن زمان که فقط من دست یاری به سویت دراز می کردم |

One example of a cultural shift is observable in the translation of this line by Omid Tabibzadeh, who used a famous Persian expression. “To call upon someone’s aid” is translated to “دست یاری به سوی کسی دراز کردن” which has a similar meaning but different wording in Persian. The literal translation of “دست یاری به سوی کسی دراز کردن” is “to stretch a helping hand to someone.”

Conclusion

The Shakespearean sonnets were analyzed based on Vinay and Darbelnet’s direct and oblique categories to estimate the translators’ propensity towards oblique and direct translation regarding the seven selected sonnets by calculating the exact percentage of the applied procedures. The findings indicated that both translators tended towards oblique translation due to the application of a 71% oblique strategy in Tabibzadeh’s and 95% in Moghaddam’s translation. Oblique translation strategies are mostly used when direct translation strategies cannot convey structural and conceptual elements in the SL. The micro-level outcomes of this part were not sufficient to provide a profound analysis of the seven sonnets; therefore, it was necessary to provide a macro-level perspective by elucidating Descriptive Translation Studies. Accordingly, the collected data were analyzed through Even-Zohar’s polysystem theory and Gideon Toury’s laws because of the significant role of these scholars in DTS. Regarding the position of the translated sonnets within the polysystem, Tabibzadeh’s and Moghaddam’s translations occupy a secondary or peripheral position within the polysystem, which shows both translators’ gravitation towards TT-oriented translation. Consequently, analyzing the translated sonnets based on Toury’s law of growing standardization and law of interference indicated the domination and influence of the law of Growing Standardization in both translations of the Shakespearean sonnets due to the translators’ excessive usage of oblique strategies, causing the translations to be TT-oriented and accommodate the TL features. Eventually, a cultural shift analysis was provided with the help of the historical background of Iran’s translation history. It was discussed that the early formation of translation in Iran was self-estranged from the common population due to the low literacy rate in the 19th century, but recent translators mostly favored Persian structural and conceptual norms, as Tabibzadeh and Moghaddam’s tendency towards TT-oriented translation supports this notion. As a suggestion for further studies, scholars might investigate more translations of Shakespearean sonnets by different translators to determine if the tendency towards oblique strategies and TT-oriented translations is consistent among other translators. A comparative study of translations of Shakespearean sonnets across different languages and cultures can also be conducted to determine whether the tendency towards oblique translation is a global phenomenon or specific to the Iranian context. In addition, further studies can focus on other unexplored reasons behind Tabibzadeh’s and Moghaddam’s gravitation for TT-oriented translations based on socio-cultural aspects.

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