Shifts in Coordinate and Correlative Conjunctions in Translation from English to Persian Language

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ABSTRACT

Translation is a way of communicating meaning from one language into another. In this bidirectional communicating tool, the translators should be aware of the two languages and also should have good command of them so as to be able to covey accurate meaning as natural as possible. For this to occur the translators should take different issues into considerations such as linguistic and cultural ones especially when the two languages are not close to each other. Thus, the purpose of the present article was to identify the most frequent shifts of coordinate and correlative conjunctions in translations from English to Persian. To reach this aim, four original English texts and their Persian translations were selected and all cases of English coordinate and correlative conjunctions identified and then compared with their Persian equivalents. The findings indicated that the most frequent strategy applied in the translation of coordinate conjunctions was equivalent substitution, and for correlative conjunctions, unit shifts and equivalents substitution were the most frequent used strategies.

1. Introduction

Translation has different meanings. According to Munday (2001) it can refer to the general subject field, the act of producing a translation, or the text that has been translated. Translating from one language into another isn't an easy task and translators should have good command of both source and target languages. English and Persian languages are syntactically different from one another. Therefore, when translators aim to translate a text from English to Persian, they should take the differences into account so that the translated text is understandable and meaningful to the Target Language (TL) readership. Coordinate and correlative conjunctions are among devices which connect sentences, and clauses to each other and make the text cohesive and comprehensible. The purpose of the present research was to consider shifts that occur in coordinate and correlative conjunctions in

the process of translating an English text into Persian. Catford (1965/2000) identified formal correspondence and textual equivalence and argued that a formal correspondent is "any Target Language (TL) category (class, unit, element of structure, etc.) which can be said to occupy, as nearly as possible, the same place in the economy of the TL as the given Source Language (SL) category occupies in the SL." (p.27) In connection with a textually equivalent text, he argued that it is any TL text which can be said to be the equivalent of a given SL text.

In Catford's (1965/2000) estimation any type of departure from formal correspondence in the process of translation from SL to TL creates translational shifts. He identified two kinds of shifts: (a) level shift, (b) category shift. Level shifts occur when something is expressed by grammar in one language can be produced by lexis in another language. Catford (1965/2000)

further divided category shifts into the following four subdivisions: (a) structural shifts, which are the most frequent shifts and include any changes in the grammatical structure of SL when translated into TL; (b) class shifts which occur when in the process of translation one part of speech changes into another one; (c) unit or rank shifts which occur when during translation from SL to TL, one unit is turned into another one; and finally (d) intra-system shifts which are related to cases where SL and TL have the same system but in the act of translation translators utilize non-corresponding elements. This study has adopted Catford's classification of shifts aiming to investigate the shifts in coordinate and correlative conjunctions in translations from English to Persian.

1.1 Statement of the problem

When translating from one language into another, translators should have enough knowledge of the two involved languages so as to produce a natural and coherent translation which would be acceptable to the target readership. Therefore, during the translation process between two different languages translators should change the original text into the target text based on grammatical, lexical, and cultural aspects of the TL. Additionally, finding suitable strategies to adequately translate from SL to TL is predominantly important for translators and language learners. The present research focused on identifying how Persian translators practically translate English conjunctions into Persian. In other words, what practical strategies they apply when translating English conjunctions. Since English and Persian are grammatically different from each other, many problems may arise in the process of translating from English into Persian. One of these problems is the translation of coordinate and correlative conjunctions. Since they don't have one-to-one correspondence in Persian and in some cases they have no equivalent at all, finding strategies to solve such issues are significantly important for translators and English students. Accordingly, this research sought an answer to the following question:

What are the most frequent strategies used by translators when translating English coordinate and correlative conjunctions into Persian?

As mentioned above, shifts are departures from formal correspondence occurred in the process of translation from one language into another. Therefore,

having what was stated before, this study is based on Catford (1965/2000)'s theoretical framework of shifts.

2. Review of the Related Literature

Shifts are changes which occur during the process of translation from SL into TL. Conjunctions are words which connect senteces to each other and create coherent and natural texts. So, here, in this section shifts in conjunctions are considered from both theoretical and practical aspects.

2.1 Translation Quality Assessment

Different translation scholars studied the field of translation quality assessment and defined it differently. One of these outstanding figures is House. She (2001b) who studied translation quality assessment and identified three categories for it: (a) pre-linguistic studies which had subjective views about the quality of translations, (b) psycholinguistic studies which considered the quality of translation based on its effect on the TL receptors, and (c) source-text oriented studies which mentioned linguistic features for describing translation quality. Her model has taken the function of the text into account. House (2001a) mentioned that for a translation to be adequate in the TL the function of the SL text should be equivalent to that of the TL text. She further argued that two aspects of meaning including semantic and pragmatic ones should be preserved in the translation to have an adequate translation. In this regard, she identified two types of translations: (a) overt translation, and (b) covert translation. In the first one, the TT is overtly translated and it is visible that TT is a translated text, but in the latter, the translated text sounds natural as if it is an original text. House (2015) also argued that "in order to make qualitative assessment about a translation text (TT), TT must be compared with the source text's (ST) textual profile which determines the norm against which the appropriateness of TT is judged" (p. 31).

2.2   Coordinate   and   correlative Conjunctions

Conjunctions are elements that are used to create a natural and comprehensible text. "Coordinating conjunctions are used to build coordinate structures, both phrases and clauses." (Biber, Johansson, Leech, Conrad, Finegan, 1999, p.79). They also mentioned main coordinators as "and", "but", and "or", with the meaning of addition, contrast and alternative respectively. From Biber et al., (1999)'s perspective "but" does not have a wide

distribution like "and", and "or", and mainly connect clauses. "or" is used with its negative counterpart, "nor" and is applied after negative clauses. The more complex conjunctions are correlative conjunctions: *both….and, neither….nor, not only…but also, and either…. or*. These correlative conjunctions also express the meaning of addition, alternative, or contrast (Biber, etal., 1999). They also mentioned some other terms which sometimes behave like coordinators. "so", "yet" and "neither" function like coordinators since they are fixed at the clause level and they also function like linking adverbial since they can easily combine with coordinators. In the case of *but*, *it* has other functions and can be used as a preposition, an adverb, and part of a complex subordinators:

As they put it there are significant differences in the use of coordinators in different registers. They conducted a corpus-based study and concluded that: *And* is used with the highest frequency in all registers; *And* is significantly used with more frequency in fiction and academic prose than in other registers such as news or conversation; *But* is another coordinate conjunction which is used most frequently in conversation and fiction, and has less frequency in academic register; *Or* is employed with more frequently in academic prose; *And* has a very different grammatical function, in conversation, for example, it has the role of clause-level connector, but in academic register it functions as a phrase-level connector. They also assert that the high frequency of *but* should be seen in conjunction with the high frequency of negatives in conversation. Since negation and contrast are closely related concepts, so the speaker can use *But* to modify a statement and addressee can use it to express a contrary opinion, refute a statement by the interlocutor, reject a suggestion, etc.(p. 82). According to the findings of Biber et al., (1999) all coordinators have low frequency in conversation except *But*. In connection with correlative conjunctions they argue that these coordinators are more common in written genre especially in academic register. Swan (2005) mentions that conjunctions connect sentences to each other and also show how meaning of clauses are connected to each other. Badalamenti and standchina (2000) also simply put that And, But, So, and Or connect complete sentences and are used to show addition, contrast, result and choice respectively. Coordinate and correlative conjunctions show different relationships between sentences such as negative, alternative, and additive; but correlative conjunction express emphasis. (Eyring and Frodesen, 2000). In Persian language also conjunctions are used to connect words or sentences to each other. Based on Roberts et al. (2009) the associative conjunctions in Persian are as follows: /væ, o/ 'and', /ja/ 'or', /ja … ja/ 'either… or', /næ…næ/ 'neither… nor'. Here, these conjunctions are the same as English ones in their functions and show connectivity between sentences.

2.3 Shifts in Translation

Catford (1965/2000) introduced the concept of shifts in translation studies and defined them as any changes which occur during the process of translation from SL into TL. After that other scholars develop this notion especially Van Leuven-Zwart (1989/1990). She introduced a model of shift analysis in translation. This model consisted of two parts: (a) a comparative model, and (b) a descriptive one. The first one considered microstructural shifts, i.e. sematic, syntactic, pragmatic, etc. shifts between ST and TT; the latter considered the effects of microstructural shifts on the macro structural ones. In Van Leuven-Zwart (1990)'s model, word order change and cohesion are two cases where microstructural shifts are visible. So, Munday (1998) highlighted that "shift analysis is not directed at exposing translation errors or flaws, but is a means of getting at the norms which govern the translation process" (p.3).

This article aimed at considering shifts in conjunctions about which some researches have been conducted. Pesaran Sharif (1993) studied the application of shifts from English into Persian and vice versa during the translation process. He selected two English novels and their Persian translations. To identify the role of shifts he chose 30 students in TEFL at M.A. level to translate some parts of these two novels. Then, he compared their translations and concluded that the application of shifts was mostly based on their intuition and most yranslators made shifts intuitively. Another study was done by Karimpour Natanzi (2011). She considered explicitation devices employed by Persian translators in the translation of conjunctions in the *Kite Runner* novel. She studied one-third of this novel and compared it with its Persian equivalent to identify shifts in conjunctions. In the end, she concluded that the Persian translator

had explicitated conjunctive relations in his translation and adopted two devices: (a) the addition of conjunctions, and (b) the replacing punctuation marks with conjunctions. Moradan (1995) also considered the role of conjunctions in student's writing. He selected 60 students to identify whether students' knowledge of conjunctions helps them to produce more coherent writing or not. To reach the goal of the study, he divided the students into two groups: experimental and control group. He provided formal instruction on conjunctions to the experimental group and at the end administered posttests to both groups. The results of his study indicated that student's awareness of the form of conjunctions helped them to produce more coherent writing texts. Soltani Bajestani (2016) studied conjunctions in Khayyam's Quatrains and their English translation. He found conjunctions in Persian text and compared them with their English translations and concluded that additive conjunctions were used with most frequency in English translation of Quatrains. Moini and Kheirkhah (2016) also considered conjunctions in children and regular literature. For this aim they studied children and regular literature and compared the use of conjunctions in these works. Finally, their study indicated that there is a significant difference between children and regular literature in the use of conjunctions.

3. Methodology

Regarding the method of the study, this research is a descriptive one in nature and uses quantitative analyses to calculate frequencies and percentage. As mentioned before, the purpose of the study was to identify the most frequent shifts in the translation of coordinating and correlative conjunctions from English to Persian. These conjunctions are classified based on Biber et al. (1999)'s categorization. To achieve this goal, the following books were chosen as the corpus of the study:

1. *Animal Farm* by George Orwell, translated by Saleh Hosseini & Massumeh Nabizadeh
2. *The Little Prince* by Antoine de Saint-Exupery, translated by Abolhasan Najafi
3. *Everlasting Reflections* by Gibran Khalil Gibran, translated by Massiha Barzegar
4. *Gnostic Reflections* by Gibran Khalil Gibran, translated by Massiha Barzegar

These books were studied chapter by chapter and all instances of coordinate and correlative conjunctions in both English and Persian texts were identified and then individually compared with their direct translations.

The objective of the study was to identify the most frequent shifts in coordinate and correlative conjunctions when translating from English to Persian. To reach this goal, the above-mentioned materials were studied and all cases of coordinate and correlative conjunctions were identified. Then, they were compared with their Persian versions to find the most frequent translational strategies which were applied in their translation from English to Persian language and they were categorized based on Catford's shifts. In the end, the frequency and percentage of the translation strategies which were utilized by the translator were calculated.

4. Analysis and Discussion

To fulfill the aim of the study and provide an answer to its research question, in this section the results of the study are presented in the form of descriptive statistics displayed in tables and figures.

After analyzing the English texts chosen for the purpose of this study, the researcher found ' one hundred' coordinate conjunctions and 'twenty-five' correlative conjunctions. The details are displayed in table 1.

Table 1: Frequency of Coordinating and Correlative Conjunctions in the Original Corpus

Coordinate conjunctions	Frequencies	Correlative conjunctions	Frequencies
And	25	Not only…but also	6
But	25	Neither……..nor	10
Or	7	Either …….or	4
Yet	15	Both……..and	5
So	8		
For	20		

Based on the table 1, regarding coordinate conjunctions, "and" and "but" had the highest frequencies in the original corpus, and "or" and "so" had the lowest. As for correlative ones, "neither….nor" had the highest frequency and "either… or" had the lowest.

In the next stage, the frequencies of translation strategies for conjunctions have been presented to identify shifts in their translations.

Table 2: Frequency of Translation Strategies for Coordinate Conjunctions

Strategies	Frequencies
Equivalent	78
Omission	14
Class shift	8

Based on table2, equivalent strategy had the highest frequency in the translated corpus. So, Persian translators used this

strategy in most cases to convey meaning and may be the original style in the target language. Thus, the percentages are presented as follows:

Figure 1: Percentage of translation strategies for coordinate conjunction
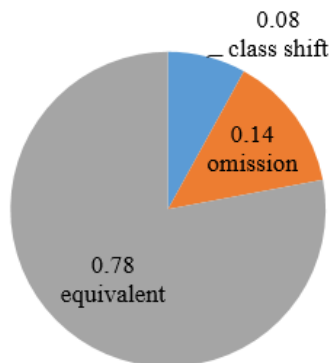
As figure2 shows 78% of coordinate conjunctions were translated without any shift (equivalent strategy), 14% were omitted, and 8% were translated using class shift.

Table 3 shows the frequencies of translation strategy for correlative conjunctions in the translated corpus.

Table 3: Frequencies of Translation Strategies for Correlatives

Strategies	Frequencies
Unit shift	9
Class shift	6
Equivalent	9
Omission	1

Based on this figure, unit and class shifts have the highest frequencies. Figure below represent their percentage

Figure 2: Percentage of translation strategies for correlative conjunction.
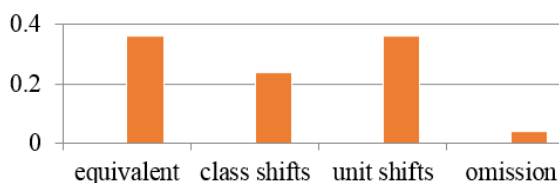
According to figure 2, as for correlative conjunctions, 36% were translated *without any shift*, 36% were translated using *unit shift*, 24% were translated using *class shift*, and 4% were omitted. So, based on these figures most coordinate conjunctions were translated into their Persian versions, and in the case of correlative conjunction unit shift and equivalent translation showed the highest percentage (36%); this may be because of the following reasons: (a) Persian translators wanted to present natural and communicative translation for their readership, or (b) they might have wanted to preserve English style in their translations, (c) Persian language had the equivalents of these English conjunctions so the translators tried to convey them into their direct equivalent in Persian. So, it can be stated that the equivalents of English conjunctions exist in Persian, and these two languages have similarity in this case. However, using the equivalents of the conjunctions during the translation process is one of the many choices which translators can apply, other options may also be used by different translators depending on the text types, purpose of the translation and the readerships. The results of this study is in agreement with that of other studying considering shifts in conjunctions, especially the one conducted by Karimpour (2011). Based on what was stated earlier regarding shifts, translation strategies which were employed by the Persian translators were as follows:

(1) Equivalent (literal translation): any element in the SL has the formal equivalent element in the TL. So, there is not any shifts in the translation of such elements.

(2) Omission: the SL element is omitted in the TL.

(3) Unit shifts: Catford (1965/2000) mentioned that when the equivalent of one unit (a phrase, or clause, a word, etc.) in the TL is at the different rank to the SL.

(4) Class shift: this kind of shift occurs when linguistic category of a word changes in the process of translation from SL into TL. These are based on Catford's shifts and Baker's strategies for sorting out problems of translations at the word and above word level.

5. Conclusion

As was stated earlier, the purpose of the study was to find the most frequent strategy in the shift of coordinate and correlative conjunction from English to Persian. After data collection and data analysis, it was identified that the most frequent strategies which were applied by the Persian translators in the translation of English coordinate and correlative conjunction were equivalent or literal translation and unit shift respectively. So, based on the findings of the study when dealing with coordinate and correlative conjunction, it is estimated that in most cases there is correspondence between these two languages and hence, for the most part equivalent as a translation strategy is used in translating conjunctions from English into Persian. This research covered conjunctions both coordinate and correlative ones, and their Persian translations. It is hoped that this study

practically be helpful for the translators, especially those who deal with conjunctions, for English teachers, and for students of English. It also provides useful strategies for translations of conjunctions from English into Persian.

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Appendix 1: Some data concerning the original corpus and the translated corpus

AND

	Sentence	Translation	Kind of Shift
1.	Grown-ups never understand anything by themselves **and** it is tiresome for children to always explain things to them.	آدم بزرگها هیچ وقت خودشان تنهایی چیز نمی فهمند و کوچکترها هم خسته می شوند که هی برای آنها توضیح بدهند.	No Shift
2	So Then I chose another profession, **and** I learned to pilot aero planes.	پس ناچار شدم که دنبال یک شغل دیگر بروم و هواپیما رانی یاد گرفتم.	No Shift
3	I looked carefully around me **and** I saw an extraordinary small boy who stood there watching me very seriously.	خوب نگاه کردم و یک آدم کوچولوی عجیب و غریب دیدم که باوقار تماشایم می کرد.	No Shift
4	I had been discouraged by grown-ups in my painter's career **and** I never learned to draw anything.	آدم بزرگها ذوق نقاشی مرا کور کرده بودند و من چیز دیگری یاد نگرفته بودم که بکشم.	No Shift
5	In one place he is too tall and in another he is too short, **and** I feel some doubts about the colour of his costume.	یک جا زیادی بلند است، یک جا زیادی کوتاه، در رنگ لباسش هم تردید دارم.	Zero
6	The danger of baobabs is so little understood **and** the risks are so considerable to anyone who might get lost on an asteroid.	خطر درختهای بائوباب به قدری ناشناخته است و کسی که در خرده سیاره ای گم شود چنان در معرض خطر است.	No Shift
7	The breakdown of my plane was extremely serious, **and** I had so little drinking water left.	کم کم دریافتم که خرابی هواپیما بسیار جدی است و آب آشامیدنی رو به پایان بود.	No Shift
8	The high tide will erase my footprints, **and** the wind blow away the foam.	مد بلند دریا ردپای مرا خواهد زدود و باد کف را خواهد سترد.	No Shift
9	I shall come back to you, **and** my longing shall gather dust and foam for another body.	من به سوی شما باز می گردم، با اشتیاق من غباری و کفی دیگر برایم گرد می آورد برای ساختن بدنی دیگر.	Zero
10	We shall speak again together **and** you shall sing to me a deeper song.	باز با یکدیگر سخن می گوییم و شما برای من آوازی ژرف تر می خوانید.	No Shift
11	The walls have fallen, **and** the chains have broken.	دیوارها فروریخته اند و زنجیرها گسسته اند.	No Shift
12	All this have I heard and seen, **and** I am yet a child.	من همۀ اینها را دیده و شنیده ام، اما هنوز کودکی بیش نیستم.	Zero
13	The nights pass, **and** we live in unawareness.	شبها می گذرند، و ما در بی خبری به سر می بریم.	No Shift
14	We live in unawareness, **and** the days greet us.	ما در بی خبری به سر میبریم، روزها به ما خوش آمد می گویند.	Zero
15	That's what my God said to me, **and** I know his words are true.	این همان بود که خدا به من گفت، و می دانم که سخنانش حقیقت دارند.	No Shift
16	The present passes swiftly, **and** the future seems to him an approach to the oblivion of the grave.	حال به سرعت در گذر است و آینده نیز در نظرش راهی به سوی فراموش شدگی در گور است.	No Shift
17	He looked about him, **and** he saw the pilot of his ship.	به اطراف خود نگاه کرد، ناخدای کشتی خود را دید.	Zero
18	I yearn toward my land for its beauty; **and** I love those that dwell thereon for their weariness.	در حسرت دیدار سرزمین زیبایم هستم و ساکنان جان به لبش را دوست دارم.	No Shift
19	Duty destroys peace among nations, **and** patriotism disturbs the tranquility of man's life.	وظیفه، صلح و دوستی میان ملتها را از بین می برد و مهین پرستی، آرامش زندگی انسان را بر می آشوبد.	No Shift
20	All the earth is my homeland **and** the human family is my tribe.	سرتاسر زمین، سرزمین مادری من است و خانوادۀ بشری قبیلۀ من.	No Shift
21	You are my brother **and** we are the children of one universal Holy Spirit.	تو برادر منی و ما همه فرزندان یک روح کل قدسی هستیم.	No Shift
22	I am the womb and the sepulture; **and** I shall remain a womb and a sepulture.	من زهدانم، من گورازه، من برای همیشه زهدان و گوراز خواهم ماند.	Zero
23	My roots are in the deep red earth, **and** I shall give you of my fruit.	ریشه های من در اعماق خاک سرخ خند، و من به تو میوه می دهم.	No Shift
24	The red earth gives you power to bestow upon me of your fruit, **and** the red earth teaches me to receive from you with thanksgiving.	خاک سرخ به تو قدرت می دهد تا به من میوه عطا کنی، و به من می آموزد تا با سپاس و امتنان عطایت را بپذیرم.	No Shift
25	Some other is who have beheld the face of beauty, **and** they know her not with standing her garment.	هنوز افراد زیادی هستند که سیمای زیبایی را دیده اند و او را صرف نظر از جامه اش نمی شناسند.	No Shift

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FOR

	Sentence	Translation	Kind of Shift
1	I was very much worried, **for** it was becoming clear to me that the break down of my plane was extremely serious.	سخت نگران بودم، **زیرا** کم کم در می یافتم که خرابی هواپیما بسیار جدی است.	No Shift
2	So shall I be to the end of time, **for** I am without end.	تا آخر زمان خواهم بود، **زیرا** وجود مرا پایانی نیست.	No Shift
3	Let the earth take, that which is hers, **for** I, man, have no ending.	بگذار زمین هر آنچه که داده است باز پس بگیرد **زیرا** من، انسان، پایانی ندارم.	No Shift
4	Give to me the reed and sing thou, **for** the song is immorality.	نی را بیاور و نغمه ساز کن، **زیرا** نغمه، راز جاودانگی است.	No Shift
5	Come nigh, **for** I am become weary of their dragging.	نزدیکتر بیا، **زیرا** دیگر تاب فشار کشان را ندارم.	No Shift
6	I shall die now, **for** my soul has attained its goal.	اکنون می خواهم بمیرم، **زیرا** به مقصد خویش رسیده ام.	No Shift
7	If you long for death, **for** it is but another mystery of life.	اگر مشتاق مرگ می شوی، **زیرا** مرگ تنها رازی دیگر از رازهای زندگی است.	No Shift
8	You shall not prison my thought, **for** it is free as the breeze.	نمیتوانی افکارم را زندانی کنی، **زیرا** افکار من همچون نسیم آزاد است.	No Shift
9	Neither did I see a priest, **for** conscience was become the high priest.	کشیشی هم ندیدم، **زیرا** هر وجدانی منتری بزرگ بود.	No Shift
10	No lawyer did I behold, **for** nature was raised among them as a tribunal recording covenants of amity fellowship.	وکیلی هم ندیدم، **زیرا** طبیعت در میانشان محکمة ثبت میثاقهای مودت و دوستی را برپا داشته بود.	No Shift
11	The human family is my tribe, **for** I have seen that man is weak and divided upon himself.	خانوادة بشری قبیلة من است؛ **زیرا** دیده ام که انسان تا چه اندازه ضعیف است و چگونه از هم گسیخته است.	No Shift
12	I love the world with my all, **for** it is the pastureland of man	من دنیا را با همة وجودم دوست دارم، **زیرا** دنیا مرتعی است برای انسان.	No Shift
13	Forgive me, my beloved, for speaking to you in the second person. **For** you are my other, beautiful, half, which I have lacked ever since we emerged from the sacred hand of God.	محبوبم مرا ببخش از آینکه تو را با لفظ دوم شخص خطاب می کنم. **زیرا** تو نیمة زیبای ملی که از لحظة طلوعمان در دستان مقدس خداوند همواره کم داشته ام.	No Shift
14	Take these jewels from me, **for** they have made my soul sick.	این جواهرات را از من بگیرید، **زیرا** آنها روح مرا بیمار کرده اند.	No Shift
15	I have found both freedom and safety in my madness; **for** those who understand **us**, enslave sth in us.	من آزادی و امنیت، هر دو را تنهایی خویش یافته ام؛ **زیرا** کسانی که ما را می شناسند، چیزی را در ما به بردگی می کشند.	No Shift
16	Make good use of her utterance, and you shall be as one armed, **for** the Lord has given you no better guide than reason.	از گفته های او بیشترین بهره را برگیر، تا به فرزانگی مسلح شوی، **زیرا** خداوند، راهنمایی بهتر از خرد به تو نداده است.	No Shift
17	Wisdom did not hearken to his cries, **for** he had condemned her.	فرزانگی به عجز و لابه های او گوش نمی داد، **زیرا** او فرزانگی را تحقیر کرده بود.	No Shift
18	I don't grumble, **for** I am one of the lucky ones.	من که شکایتی ندارم، **چون** از جمله حیوانات خوشبخت بوده ام.	No Shift
19	He is not so absurd, **for** his work at least has some meaning.	نامعقول تر از رفتار شاه نیست، کار رفتار او دست کم معنایی دارد.	Zero
20	I always want to rest, **for** it is possible for a man to be faithful and lazy at the same time.	من همیشه دلم می خواهد، **زیرا** در کس ممکن است که در عین حال هم وفادار باشد و هم تنبل.	No Shift

YET

	Sentence	Translation	Kind of Shift
1	I had crashed in the desert a thousand miles from any inhabited region, **yet** my little man did not look like a child lost in the midst of the desert.	من هزاران میل از هر اب و ابادی به دور بودم، **ولی** ان ادم کوچولو گم گشته نبود.	No Shift
2	I hearkened to the music of people from the west, **yet** I am blind and see not.	به موسیقی مثل غرب گوش سپرده ام، **با این وجود**، هنوز کورم و نمی بینم.	No Shift
3	I have felt the oppression of tyrants, **yet** I am strong to do battle with the days.	من طعم ستم مستبدان را احساس کرده ام، اما **هنوز** آنقدر توان دارم که با سرنوشت ناسازگار بستیزم.	Class Shift
4	How good is life to man; **yet** how far removed is man from life.	زندگی چقدر با انسان مهربان است و انسان چقدر از زندگی دور افتاده است.	Zero
5	Even the rudder begs direction; **yet** quietly my captain awaits my silence.	حتی سکان نیز خواهان فرمان من است؛ **با وجود این**، ناخدای من آرام است و در انتظار سکوت من.	No Shift
6	Bind my hands and feet; **yet** you shall not prison my thought.	دستها و پاهایم را ببند؛ **با وجود این**، نمیتوانی افکارم را زندانی کنی.	No Shift
7	I see myself a stranger in one land; **yet** all the earth is my homeland.	خود را در یک سرزمین غریبه می یابم، سرتاسر زمین، سرزمین مادری من است.	Zero
8	And to this very day men and women mistake the one for the other; **yet** some other are who have beheld the face of beauty.	و تا همین امروز، مردان و زنان یکی از ان دو را جای دیگر میگیرند، اما **هنوز** افرادی هستند که سیمای زیبایی را دیده اند.	Class Shift
9	Your clothes conceal much of your beauty, **yet** they hide not the unbeautiful.	جامه هاتان بیشتر زیبایی شما را می پوشاند، **با وجود این**، نازیبا را پنهان نمی دارند.	No Shift
10	When these things girdle your life and **yet** you rise above the naked and unbound.	اینها همه باشد و زندگیتان را در بر بگیرد و **با وجود این**، برهنه و وارسته، برفراز انها رویند.	No Shift
11	Love is forever shy of beauty, **yet** beauty shall forever be pursed by love.	عشق برای همیشه از زیبایی می هراسد، **با این وجود**، زیبایی برای همیشه توسط عشق دنبال خواهد شد.	No Shift
12	Love is forever shy of beauty, **yet** beauty shall forever be pursed by love.	عشق برای همیشه از زیبایی می هراسد، **با این وجود**، زیبایی برای همیشه توسط عاشق دنبال خواهد شد.	No Shift
13	He can not run fast to catch rabbits, **yet** he is Lord of all the animals.	سرعتش در دویدن به پای خرگوش هم نمیرسد، **با این حال**، اقا بالاسر همة حیوانات است.	No Shift
14	Our labor tills the soil, and **yet** there is not one of us that owns more than his bare skin.	با کار و زحمت ماست که زمین کاشته میشود، **منتها** هیچکدام از ما جز پاد بدست نداریم.	Class Shift
15	Liberal old-age pensions had been agreed upon, **yet** no animal had actually retired on pension.	در مورد جیرة کریمانة دوران تقاعد هم اتفاق نظر شده بود، **البته هنوز** حیوانی بازنشسته نشده بود.	Class Shift

CORRELATIVE CONJUNCTIONS

	Sentence	Translation	Kind of Shift
1	There is **neither** religion **nor** science beyond beauty.	ورای زیبایی علم و دینی وجود ندارد.	Unit Shift
2	Beauty is **neither** the image you would see **nor** the song you would hear.	زیبایی نگاره ای نیست که بیبینش یا نوایی که بشنوش.	Unit Shift
3	It is **neither** the sap within the furrowed bark, **nor** a wing attached to a claw.	زیبایی شیرة تنة پرتیار درخت نیست، و نه بالی که به چنگالی بسته باشد.	Unit Shift
4	When **either** your joy or your sorrow becomes great the world becomes small.	هنگامی که شادمانی یا اندوهان بزرگتر میشود، دنیا کوچکتر میشود.	No Shift
5	**Neither** persecution **nor** exile has dimmed the vision within me.	نه شکنجه و نه تبعید، هیچکدام بصیرتم را تیره و تار نکرده است.	Class Shift
6	My soul preached to me and showed me that I am **neither** more than pygmy, **nor** less than the giant.	روحم مرا موعظه کرد و نشانم داد که نه از کوتاهترین ادمها بلندترم و نه از غول تریتشان کوچکتر.	Class Shift
7	He would **neither** know its value, **nor** would its aroma reach his nostrils.	اسلف قدر ان را نمی داند، و عطر ان به مشامش نمی خورد.	Unit Shift
8	You shall **neither** be trapped **nor** tamed.	نه به دام بیفتید و نه رام شوید.	Class Shift
9	Your house shall **neither** hold your secret **nor** shelter your longing.	خانه تان، راز تان را نه نگاه نمیدارد و اشتیاق تان را پناه نمیدهد.	Unit Shift
10	I am an honest man who profits **both** himself **and** others.	من انسانی شریف هستم که هم خود سود میبرد و هم به دیگران سود میرساند.	No Shift
11	I have found **both** freedom **and** safety in my madness.	من آزادی و امنیت، هر دو را در شیدایی خویش یافته ام.	Unit Shift
12	When your days are **neither** without a care nor your nights without a want and a grief.	زمانیکه نه روزهاتان فارغ از فکر و خیال باشد و نه شبهاتان عاری از خواهش و رنج.	Class Shift
13	We are **neither** able **nor** willing to touch the sides of the atter.	ما نه میتوانیم و نه میخواهیم دیوارهای محراب را لمس کنیم.	Class Shift
14	He did not **either** utterly condemn the liar **or** the thief.	مسح اشکار دروغگو را ملامت نکرد یا سارق را.	No Shift
15	The Lord has given you **neither** better guide than reason, **nor** stronger arm than reason.	خداوند، نه راهنمایی بهتر از خرد به تو داده است، و نه سلاحی کاری تر از ان.	Class Shift
16	If **either** your sails or your rudder be broken, you can but toss and drift.	اگر بادبانهایتان اسیب ببیند، یا سکان شما بشکند، اسیر تکاپوی شدید و امواج دریا خواهید شد.	No Shift
17	I am well and whole **both** within and without.	در درون و بیرون حالم خوب است و سالمتم.	Zero
18	He said to the one who was well and whole **both** within **and** without.	به صدفی که هم در درون و هم در بیرون خوب و سالمت بود گفت.	No Shift
19	Crime is **either** another name of need **or** an aspect of a disease.	جنایت، نام دیگر نیاز، یا چهرة دیگر بیماری است.	Unit Shift
20	Kiss my lips, the lips which tasted **neither** a mother's kiss, **nor** touched a sister's cheek.	لبانم را ببوس، لبانی که از بوسة مادری محروم بوده و گونه های خواهری را لمس نکرده.	Unit Shift
21	If you would understand him, listen **not only** to what he says **but also** to what he does not say.	اگر می خواهید انها را بشناسد، تنها به انچه می گوید گوش ندهید، بلکه به انچه ناگفته می گذارند هم گوش بسپارید.	Unit Shift
22	It is derived from **both** the one who observes **and** the one who is looked upon.	از هر دو سوی کسی که می نگرد، و چیزی که نگریسته میشود، سرچشمه می گیرد.	Unit Shift
23	His rule was **not only** absolute, **but also** it was universal.	او نه تنها سلطانی خودکامه بود، که سلطان مطلق جهان هم بود.	No Shift
24	**Not only** the most up-to-date methods, **but also** a discipline and orderliness which should be an example to all farmers everywhere.	نه تنها تمام دم و دستگاهها امروزی بود، نظم و انضباطی در مزرعه حاکم بود که کشاورزان سراسر دنیا باید بیبنند و یاد بگیرند.	No Shift
25	All orders were now **either** issued through Squealer **or** one of the other pigs.	حالا دیگر تمام دستورات را اسکوییلر یا یکی از خوکهای دیگر ابلاغ می کرد.	No Shift