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### ORIGINAL RESEARCH ARTICLE

# Translation Shifts of Emily Brontë's Wuthering Heights by Considering Gender Effect Based on Catford's Model

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### ABSTRACT

This study explored the possible influence of translator gender on translation strategies in two Persian translations of Emily Brontë's Wuthering Heights. Using a comparative qualitative case study supported by descriptive statistics, the research analyzed translation shifts based on Catford's model while interpreting the findings through Feminist Translation Theory. Sixty excerpts, chosen for gendered language, gender roles, or ideological differences, were analyzed in depth. Translation shifts were identified and categorized using Catford's model, and a qualitative thematic analysis was conducted to explore recurring gender-related themes. The analysis revealed potential cultural and ideological influences on translation choices, with the female translator potentially emphasizing emotional and relational aspects, and the male translator potentially emphasizing power dynamics and formality. A Chi-Square test was then used to identify statistically significant patterns in the distribution of shift types, lending support to the qualitative interpretations. While acknowledging limitations in generalizability due to the sample size and qualitative focus, the findings suggest that gender may influence translation choices, potentially reflecting differing cultural perspectives and stylistic preferences. Furthermore, this research contributes to a nuanced understanding of gender as a salient factor in translation studies.

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## 1. Introduction

Language serves as a cornerstone of human interaction, enabling communication across diverse contexts. As Yule (2006) notes, language is intentionally used for communicative purposes. However, linguistic diversity presents challenges to effective interpersonal communication, highlighting the importance of translation as a means of bridging linguistic divides. Translation, a cognitive process involving the conveyance of meaning from one language to another, is increasingly vital in today's globalized world. While the need for accurate and effective translations is widely recognized, debates persist regarding the criteria for evaluating translation quality. Various methodologies have been proposed to enhance translation processes. Duff (1989) emphasizes the importance of considering the target audience's comprehension level, asserting that translators should be mindful of readers' abilities. Despite these considerations, establishing universally accepted standards for achieving precise translations remains an ongoing challenge.

Since the 1980s, the cultural turn has significantly impacted translation studies, emphasizing the integration of cultural dimensions such as gender. Fairus and Fauzi (2017) posit gender as a crucial factor in translation, noting the existence of distinct male and female linguistic expressions that can influence the translation process. However, their study, while highlighting the potential for gender-based variations, does not delve into the specific mechanisms through which these variations manifest or their impact on overall translation quality. Further research is needed to identify and analyze these mechanisms in detail. Manafi Anari and Ghodrati (2009) contend that variations in translation can arise from factors such as the translator's background, including gender, which can affect meaning transfer. However, their research focuses primarily on translation accuracy, potentially overlooking other important aspects of translation quality, such as fluency, naturalness, and cultural appropriateness.

Catford (1965) identified several types of translation shifts, including category shifts, level shifts, structure shifts, class shifts, unit shifts, and intra-system shifts. While Catford's model provides a useful framework for analyzing linguistic changes in translation, it has been criticized for its limited attention to cultural and contextual factors, potentially leading to an incomplete understanding of the complexities involved in the translation process (as discussed in Munday, 2008). Therefore, in this study, Catford's shift model was utilized as a complementary tool to identify and categorize specific linguistic shifts in the translated texts. These shifts were then analyzed through the lens of Feminist Translation Theory to determine how they contribute to, or challenge, gendered meanings and representations. For instance, shifts in pronoun usage or vocabulary choices may reveal how a translator has either reinforced or subverted traditional gender roles.

The concept of gender encompasses diverse sexual orientations, cultural representations, and the socio-political effects of gender identities. Despite its significance, gender has not received sufficient attention within the field of translation studies. While numerous studies exist in the broader field of translation, research specifically addressing the influence of gender on translation practices remains limited. Gender can significantly influence the translation process, leading to varied analyses and potentially affecting translation quality, particularly at the linguistic level through translation shifts. Simon (1996) suggests that a translator's identity, including gender, plays a role in shaping the translation. However, Simon's work primarily focuses on the theoretical aspects of gender and translation, with less emphasis on empirical studies that examine the practical implications of gender on translation outcomes. Given the potential impact of gender on translation and acknowledging the limitations of existing research, this study aims to examine its effects through the application of Catford's shift model while also considering the broader cultural and contextual factors that may influence the translation process.

This paper analyzes the Persian translations of Emily Brontë's *Wuthering Heights* by Forouzandeh Dolatiari (2019) and Reza Rezaei (2020) to assess the impact of gender on translation, using Catford's (1965) model. The study addresses the following research questions:

RQ1. Are gender effects discernible in translations of Emily Brontë's *Wuthering Heights* when analyzed using Catford's model of translation shifts culturally and ideologically?

RQ2. Are there statistically significant differences between male and female translators in the translation of Emily Brontë's *Wuthering Heights*, as determined by an analysis of shifts based on Catford's model in translations of Forouzandeh Dolatiari (2019) and Reza Rezaei (2020)?

## 2. Literature review

Translation is defined as the expression of a source language (SL) text's meaning in an equivalent target language (TL) text (Bell, 1991). It serves as a crucial communication channel between nations, facilitating the exchange of ideas and knowledge (Fahim & Mazaheri, 2013). Robinson (1997) emphasizes its role in intercultural relations and the transmission of scientific and technological information. Studies have explored the role of translation in the rise of the historical novel (Gholam, 2001), the influence of French literature (Alavi, 2000), and the reformation of Persian literature (Fazelian, 2011). However, the role of the translator and his influences on the final product of the translation is also inevitable. A translator must possess linguistic competence and analytical skills to navigate complexities and produce adequate and satisfactory manuscripts for the target audience (Robinson, 1997; Venuti, 1995). Translation is not merely a linguistic substitution but a conduit for external influences that can challenge and destabilize the native language and culture (Lefevere, 2002). However, sociocultural restrictions, including prevalent norms and expectations, can limit a translator's choices (Alvarez & Vidal, 1996). Jakobson (1959/2000) categorizes translation into intralingual, interlingual, and intersemiotic forms.

Gender, a socio-cultural construct, also influences linguistic expression and can pose challenges in translation (Fairus & Fauzi, 2017; Butler & Trouble, 1990). While gender is increasingly associated with diverse sexual orientations and socio-political effects, it has received limited attention in translation studies (Butler & Trouble, 1990). It can impact the translation process, leading to diverse analyses and potentially affecting translation quality (Simon, 1996). One of the most important differences in males' and females' work is variations between male and female language use that can manifest as shifts in translation (Fairus & Fauzi, 2017). The translator's gender can influence their performance and meaning transfer and the changes they make in transferring messages (Manafi Anari & Ghodrati, 2009).

Feminist Translation Theory can be adopted as the primary theoretical lens. Key figures in this theory include Simon (1996), von Flotow (1997), and Godard (1989). Feminist Translation Theory argues that traditional translations often perpetuate patriarchal values by overlooking or misrepresenting women's voices and perspectives. This framework allows for a critical analysis of power dynamics and the translator's role in shaping gendered representations. It emphasizes that translation is not a neutral transfer of meaning but an act influenced by power dynamics, challenging conventional translations that favor male perspectives and overlook women's voices. Feminist translators may employ strategies such as supplementing, prefacing/footnoting, and "hijacking" to make their presence and perspective visible in the translated text. "Hijacking," for example, involves a translator's deliberate intervention in the text to correct perceived biases or to emphasize a feminist perspective. To provide a clearer conceptual foundation for analyzing gender in translation, this study combines Catford's linguistic model with Feminist Translation Theory. While Catford's model identifies structural and linguistic shifts, Feminist Translation Theory helps interpret how these shifts may reflect cultural assumptions, ideological positions, and gender-related perspectives in translation practices.

Catford (1965) views translation as a linguistic operation involving the substitution of a text in one language for another. His theory posits that translation is a branch of linguistics, focusing on how translation occurs between languages (Catford, 1965). He identifies three relevant fields: general linguistics, comparative linguistics, and applied linguistics. Catford's key contribution is the concept of "translation shifts," defined as departures from formal correspondence in the process of moving from the SL to the TL (Al-Hamed, 2016; Catford, 1965). These shifts are essential for establishing equivalence when languages differ (Djamila, 2010). Catford distinguishes between formal correspondence (word-for-word transfer) and textual equivalence (achieving functional equivalence) (Catford, 1965). Baker (1992) emphasizes the importance of equivalence in considering a target text

as a translation of the source text. Catford identifies two main types of shifts: level shifts (grammar to lexis or vice versa) and category shifts (Catford, 1965; Munday, 2008). The latter are further divided into structure shifts, class shifts, unit shifts, and intra-system shifts (Catford, 1965). Shifts can be seen in translations of different texts and are, in many instances, not merely optional but *inevitable*. This inevitability arises from the fundamental differences in the structure and systems of languages, encompassing variations in grammar, vocabulary, and cultural nuances. Translators often face situations where a direct, word-for-word rendering is impossible or would result in an unnatural or inaccurate representation of the source text in the target language (Nida & Taber, 2004). Furthermore, shifts may be necessary to ensure the translated text is culturally appropriate and resonates with the intended audience.

Recent studies have focused on gender in translation, examining the roles of female translators, gender representation in language, and feminist issues (Chamberlain, 1998; Simon, 1996; von Flotow, 2007). Ishikawa (2014) found gender differences in language use, with men favoring an informative style and women a psychological style. Other studies have explored gender-related linguistic variations in writing, including pronoun and noun usage (Argamon et al., 2003; Newman et al., 2008). These variations can influence translation strategies and outcomes (Chamberlain, 1998). Feminist translation theory challenges traditional views and advocates for equality in language (Chamberlain, 1998; Flotow, 1997; Simon, 1996).

Researchers have applied Catford's model to analyze translation shifts in various text types. Al-Majed (2017) found unit shifts to be the most frequent in Arabic translations of *Animal Farm*. Salemi and Lotfi (2017) identified structural shifts related to addition and omission as dominant in humor translation. Al-Dulaimi (2016) observed a high frequency of unit shifts and structure shifts in Arabic translations of *The Wonderful Wizard of Oz*. Al-Hamed (2016) found unit shifts to be the most common in the translation of Islamic philosophical texts. Herman (2014) also found unit shifts to be the most frequent in movie subtitles. However, Khanmohammad and Mousavi nasab (2015) found structural shifts to be the most prevalent in medical texts, while Rezvani and Nouraey (2014) identified unit shifts as dominant in Quran translations. Hosseini-Maasoum and Shahbaiki (2013) found unit shifts to be the most frequent in *A Tale of Two Cities*, and Kalantari and Karimnia (2011) observed structural shifts as the most common in a play translation.

Studies have begun to explore the intersection of gender effects and Catford's model. Luthvia, Nababan, and Kristina (2020) examined translator choices in shifting language style and illocutionary type based on pragmatic and sociolinguistic factors. The research explores how translators alter language style and illocutionary force when translating romantic speech, considering gendered utterances. Thawabteh (2017) investigated the handling of English grammatical gender shifts in Arabic translation. The study on translation of gender-neutral terms from English to Arabic showed that translation students often struggled with lexical and cultural incongruences between the two languages, which differently represent gender reality. Fadel (2015) studied gender shifts in literary translation from English into Arabic with a focus on Toni Morrison's *The Bluest Eye*, considering norm-governed, optional, and obligatory shifts. In essence, Fadel's research suggests that gender shifts in translation are not simply about linguistic transformations but are deeply intertwined with cultural norms, gender ideologies, and the translator's own agency. Leonardi (2007) investigated ideology-driven shifts in translation resulting from gender differences, focusing on translations of feminist texts from Italian into English. Her analysis, employing a contrastive text linguistic approach, revealed that male translators can be just as "ideologically slanted" as female translators. While meticulously exploring various levels of translation, Leonardi identified tendencies such as male translators using more questions and female translators choosing more specific color terms and being more explicit. Her work also suggests that a translator's identity, whether male or female, can influence the translation process, potentially leading to the omission of important details and a distorted version of the source text.

While studies have explored gender effects in translation and the application of Catford's model separately, research that combines these two areas, particularly in the context of Persian translations of *Wuthering Heights*, remains limited. This study aims to address this gap by comparatively analyzing shifts in translations of *Wuthering Heights*, considering gender effects based on Catford's model.

### 3. Methodology

#### 3.1. Design of the Study

This study employs a comparative qualitative case study design supplemented by descriptive statistical analysis, situated within an interpretivist paradigm, to investigate the influence of gender on translation strategies in Persian translations of Emily Brontë's *Wuthering Heights*. Two Persian translations, one by a male translator and one by a female translator, serve as the cases for comparison. Data is collected through document analysis, focusing on translation shifts in 60 purposefully selected sentences exhibiting gendered language or thematic content. Data analysis combines Catford's model for shift categorization, qualitative thematic analysis to identify recurring gender-related themes, and descriptive statistical testing to explore possible associations between translator gender and shift types. Because the sample size was limited and several categories contained low frequencies, the quantitative findings were interpreted cautiously and were used only as supplementary support for the qualitative analysis. Trustworthiness is addressed through systematic analysis, data-supported interpretations, and researcher reflexivity. This design allows for in-depth exploration of potential gender influences on translation choices, while acknowledging limitations in generalizability.

#### 3.2. Corpus of the study

##### 3.2.1. Emily Brontë's *Wuthering Heights*

The source text for this research was Emily Brontë's *Wuthering Heights*, first published in 1847. The Persian translations *Bolandi haye badger* by Forouzandeh Dolatiari (2019) and Reza Rezaei (2020) were selected as the corpus for this study.

#### 3.3. Materials and Instruments

##### 3.3.1. Catford's Model

Catford's shift model (1965) served as the primary framework for analyzing and comparing the data. Catford's model analyzes language as communication operating functionally in context, based on different levels and ranks.

*Level shifts*: occur when an item from the source language (SL) at one linguistic level (e.g., grammar) has a corresponding equivalent in the target language (TL) at a different level (e.g., lexis). Catford identified four linguistic levels: phonology, graphology, grammar, and lexis.

Catford categorizes shifts into four sub-types:

- *Structural shifts*: Grammatical alterations between the structure of the ST and TT. For example, the subject + verb + direct object structure in English is translated by an object + verb + subject structure in Persian.
- *Class shifts*: An SL item is translated into a TL item belonging to a different grammatical class. For instance, a verb being translated into a noun.
- *Unit shifts*: Changes in rank occur when the translation equivalent in the TL differs in rank compared to the SL.
- *Intra-system shifts*: The SL and TL possess approximately corresponding systems, yet the translation necessitates the choice of a non-corresponding term in the TL system.

### 3.4. Procedure for Data Collection

This research investigates the influence of gender on translation strategies in Persian translations of Emily Brontë's *Wuthering Heights*. Employing Catford's model of translation shifts as an analytical framework, the study identifies and categorizes various shift types present in the source text and its Persian renditions. Purposeful sampling with an in-depth, qualitative analysis of each sentence, rather than a broad, superficial overview, was used for selecting sentences. While a larger sample size would have been ideal, the decision to analyze 60 sentences allowed for a detailed, nuanced examination of each translation shift and its potential cultural and ideological implications. This in-depth approach was deemed more valuable than a less detailed analysis of a larger number of sentences. The analysis of 60 sentences revealed a consistent set of patterns and themes related to gender and translation. Further analysis of additional sentences was not expected to yield significantly new insights, suggesting that a point of saturation had been reached. Selected sentences and phrases, exhibiting notable translation shifts, were then analyzed for potential gender-related effects, considering the cultural and ideological contexts of both the source text and the translators. By examining the distribution and nature of these shifts in the work of both male and female translators, this study explores whether discernible patterns emerge that can be attributed to gendered perspectives. The resulting numerical data were then subjected to statistical evaluation to determine the significance of any observed associations.

## 4. Results

Chi-Square was used to evaluate which group's influence was more in translating the novel from English into Persian, given the "male or female".

**Table 1**

*Frequency of Catford's Shifts for Male and Female Translators in the Original and Translated Text*

| Model |                    | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------|-----------|---------|---------------|--------------------|
| Valid | Class Shift        | 4         | 1.6     | 1.6           | 1.6                |
|       | Intra System Shift | 23        | 9.3     | 9.3           | 10.9               |
|       | Level Shift        | 2         | .8      | .8            | 11.7               |
|       | None               | 43        | 17.3    | 17.3          | 29.0               |
|       | Structure Shift    | 111       | 44.8    | 44.8          | 73.8               |
|       | Unit Shift         | 65        | 26.2    | 26.2          | 100.0              |
|       | Total              | 248       | 100.0   | 100.0         |                    |

Table 1 indicates the frequency of Catford's shifts for male and female translators in the original and translated text. In sum, the shift which used more in this manuscript was structure shift which was 44.8% of all. About the unit shift that used in translating was 26.2%. It was 9.3% intra-system shift in this translation, and 1.6% for a class shift. There was a 0.8% level shift in the data analysis of this translation.

**Table 2**

*Frequency of Catford's Shifts for Male Translator in the Original and Translated Text*

| Male  |                    | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--------------------|-----------|---------|---------------|--------------------|
| Valid | Class Shift        | 3         | 2.4     | 2.4           | 2.4                |
|       | Intra System Shift | 11        | 8.9     | 8.9           | 11.3               |
|       | Level Shift        | 1         | .8      | .8            | 12.1               |
|       | None               | 6         | 4.8     | 4.8           | 16.9               |
|       | Structure Shift    | 54        | 43.5    | 43.5          | 60.5               |



|            |     |       |       |       |
|------------|-----|-------|-------|-------|
| Unit Shift | 49  | 39.5  | 39.5  | 100.0 |
| Total      | 124 | 100.0 | 100.0 |       |

Table 2 presents the distribution of Catford's translation shift types in the male translator's (Reza Rezaei) work. The table shows the frequency and percentage of each shift type observed in the analyzed data. Structure Shifts" are the most frequent, accounting for 43.5% of all shifts (54 out of 124). This indicates that the male translator also frequently alters the grammatical structure of sentences during translation. "Unit Shifts" are also highly prevalent, representing 39.5% of the shifts (49 out of 124). This suggests that the male translator frequently changes the size of the translation unit. Notably, Unit Shifts are more frequent for the male translator than for the female translator (39.5% vs 12.9%). "Intra-System Shifts" account for 8.9% of the shifts (11 instances), indicating changes within a linguistic system. "Class Shift" and "Level Shift" are relatively rare.

**Table 3**

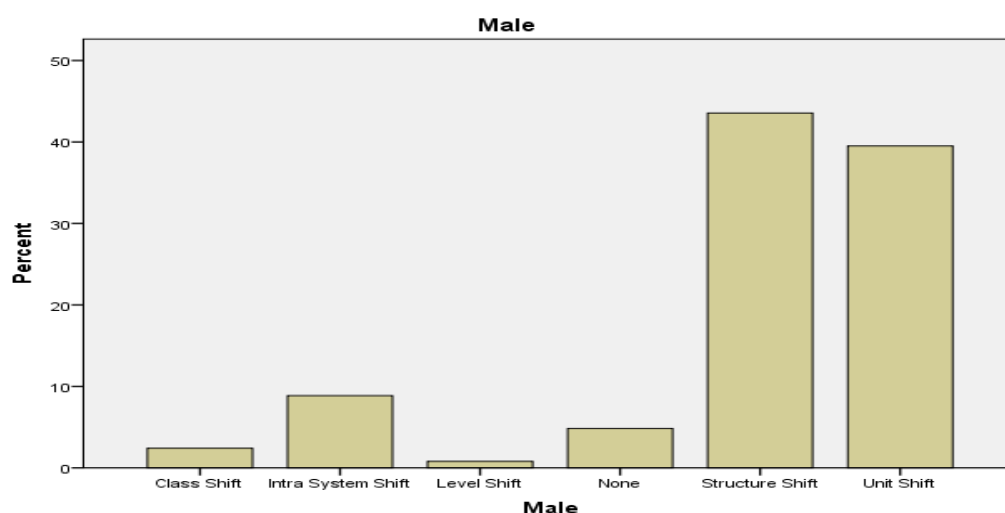
*Frequency of Catford's Shifts of Female Translator in the Original and Translated Text*

| Female |                    | Frequency | Percent | Valid Percent | Cumulative Percent |
|--------|--------------------|-----------|---------|---------------|--------------------|
| Valid  | Class Shift        | 1         | .8      | .8            | .8                 |
|        | Intra System Shift | 12        | 9.7     | 9.7           | 10.5               |
|        | Level Shift        | 1         | .8      | .8            | 11.3               |
|        | None               | 37        | 29.8    | 29.8          | 41.1               |
|        | Structure Shift    | 57        | 46.0    | 46.0          | 87.1               |
|        | Unit Shift         | 16        | 12.9    | 12.9          | 100.0              |
|        | Total              | 124       | 100.0   | 100.0         |                    |

Table 3 presents the distribution of Catford's translation shift types in the female translator's (Forouzandeh Dolatyari) work. The table shows the frequency and percentage of each shift type observed in the analyzed data, with the Structure Shifts Dominance accounting for 46.0% of all shifts (57 out of 124). This indicates that the female translator frequently alters the grammatical structure of sentences during translation. "Unit Shifts" are the second most frequent, representing 12.9% of the shifts (16 out of 124). This suggests that the translator often changes the size of the translation unit (e.g., word to phrase, phrase to clause). "Intra-System Shifts" account for 9.7% of the shifts (12 instances), indicating changes within a linguistic system, such as pronoun usage or verb tense. "Class Shift" and "Level Shift" are relatively rare, each accounting for less than 1% of the shifts.

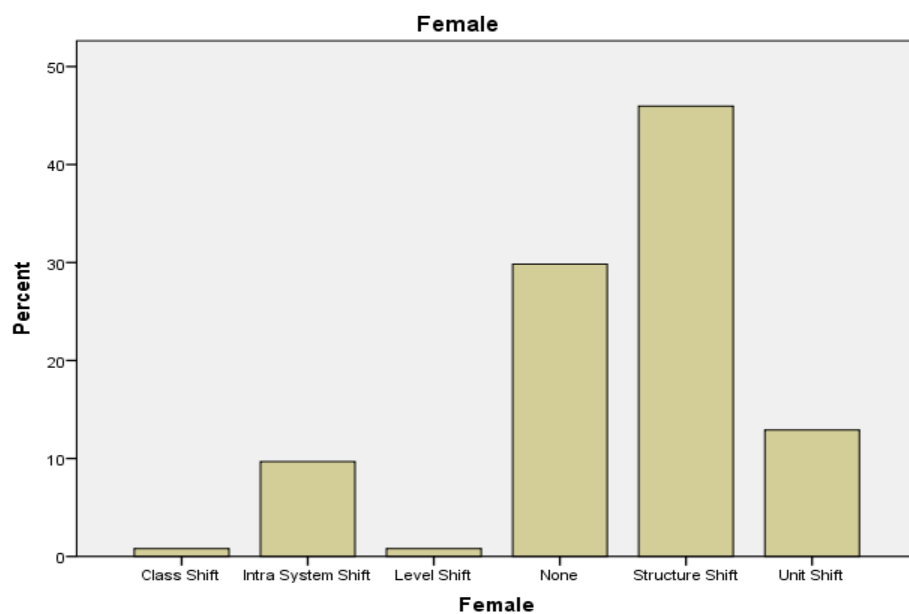
The following graph shows the percentage of various Catford's shifts of male translator in this manuscript.

*Figure 1. Bar Graph of Catford's Shifts of Male Translator in the Original and Translated Text*



Furthermore, the following graph shows the percentage of various Catford's shifts of female translator in this manuscript.

Figure 2. Bar Graph of Catford's Shifts of Female Translator in the Original and Translated Text



To see whether or not the difference between males and females in translating the novel was meaningful, Chi-square was applied.

**Table 4**

*Chi-Square Results For Shifts between Male and Female Translators Based On Catford's Model*

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#### Chi-Square Tests



|                    | Value               | df | Asymp. Sig. (2-sided) |
|--------------------|---------------------|----|-----------------------|
| Pearson Chi-Square | 40.227 <sup>a</sup> | 5  | .000                  |
| Likelihood Ratio   | 43.588              | 5  | .000                  |
| N of Valid Cases   | 248                 |    |                       |

a. 4 cells (33.3%) have expected count less than 5. The minimum expected count is 1.00.

The Chi-square test results (Table 5) indicate a statistically significant association between translator gender and the distribution of Catford's shift types (Pearson Chi-square = [insert value from table], df = [insert degrees of freedom],  $p < 0.001$ ; Likelihood Ratio = 43.588, df = 5,  $p < 0.001$ ).

## 5. Discussion

This study aimed to investigate the influence of gender on translation choices in Persian translations of Emily Brontë's *Wuthering Heights*, utilizing Catford's model of translation shifts as an analytical tool. The research was guided by two primary research questions:

- (1) Are gender effects discernible in translations of *Wuthering Heights* when analyzed using Catford's model of translation shifts culturally and ideologically?
- (2) Are there statistically significant differences between male and female translators in the translation of *Wuthering Heights*, as determined by an analysis of shifts based on Catford's model?

The analysis revealed some tentative patterns in the translation choices of the male and female translators despite the small sample size. It does provide valuable insights into the potential influence of gender and cultural perspectives on translation, thereby addressing research question 1. The analysis of selected sentences revealed that the female translator, Forouzandeh Dolatyari, may have tended towards more emotional, descriptive, and personalized translations, potentially reflecting a greater emphasis on relationships and emotional states. For example, in translating "A capital fellow," Dolatyari chose "آقای هیثکلیف برآستی یک نجیب زاده است" (Mr. Heathcliff is truly a nobleman), which elevates Heathcliff's social status and emphasizes formality. This choice could be interpreted as reflecting a cultural tendency to emphasize social hierarchy or a more traditional, possibly gendered, view of social status.

Conversely, the male translator, Reza Rezaei, may have leaned towards more direct, concise, and formal translations, potentially reflecting a greater emphasis on power dynamics and objective facts. In the same example, Rezaei translated "A capital fellow" as "لنگه خود من است" (He is just like me), which is more informal and self-referential. This *could* be seen as a more masculine, perhaps even slightly arrogant, interpretation, creating a sense of camaraderie or identification with the character.

Similarly, in translating "She was dumb," Dolatyari chose "کاترین همچون یک مجسمه گنگ همانجا نشست و پاسخ نداد" (Catherine sat there like a dumb statue and didn't answer), which objectifies Catherine and emphasizes her passivity. This *could* be interpreted as reflecting a patriarchal ideology that silences and marginalizes women. Rezaei's translation, "او هیچ نگفت" (She didn't say anything), is more neutral and less judgmental, *potentially* reflecting a more egalitarian perspective.

Furthermore, consider the translation of "Rough as a saw-edge, and hard as whinstone!" Dolatyari translates this as "به سختی و سردی سنگ است" (It is as hard and cold as stone), simplifying the imagery and focusing on the general sense of hardness and coldness. Rezaei, on the other hand, translates it as "به زمختی لیه اره است و به یغری سنگ" (As rough as a saw edge and as hard as flint!), maintaining the vivid imagery and using more specific and evocative language. This *could* suggest that Rezaei is more inclined to preserve the original text's stylistic features and sensory details, while Dolatyari prioritizes conveying the core meaning in a more accessible way.

Another telling example is the translation of "Then she began to bother me, and I said I'd had enough plague with the tire something." Dolatyari translates this as "بعد به سراغ من آمد و درخواست کمک کرد. به او گفتم که به اندازه کافی از" (Then she came to me and asked for help. I told her that I had suffered enough from that cursed boy), adding a personal element of suffering ("عذاب کشیده ام") and using a stronger term ("لعنتی" - cursed). Rezaei translates it as "بعد شروع کرد به سرو کله زدن با من، اما من گفتم خودم کلی کار و گرفتاری دارم" (Then she started pestering me, but I said I have a lot of work and problems), which is more neutral and focuses on the practical aspects of the situation. This *could* indicate that Dolatyari is more inclined to inject emotional intensity and personal experience into the translation, while Rezaei maintains a more detached and objective tone.

Looking at the sentence "Hindley was naught, and would never thrive as where he wandered," Dolatyari translates it as "هیندلی سرکش و ناآرام است و بی شک پیشرفت زیادی در زندگی نخواهد داشت" (Hindley is rebellious and restless and will certainly not have much progress in life). Rezaei translates it as "هیندلی کاره ای نمیشود، هر جا که برود به جایی" (Hindley will not become anything; he will not get anywhere wherever he goes). Dolatyari's version is more formal and descriptive, focusing on Hindley's character traits ("rebellious and restless") and his potential for future success. Rezaei's version is more colloquial and dismissive, emphasizing Hindley's lack of potential and his inability to achieve anything. This *could* reflect different attitudes towards ambition and social mobility, with Dolatyari perhaps placing more emphasis on the importance of striving for success, while Rezaei is more critical or cynical about Hindley's prospects.

Finally, consider the translation of "I have paid a visit to the Heights, but I have not seen her since she left." Dolatyari translates this as "پس از آنکه کاترین عمارت را ترک کرد، یکبار رای دیدن او به هایتس رفتم، اما موفق به ملاقات او نشدم" (After Catherine left the mansion, I went to the Heights once to see her, but I was not able to meet her). Rezaei translates it as "از وقتی که کاترین به هایتس رفته، من یکبار به آنجا سر زده ام اما کاترین را ندیده ام" (Since Catherine went to the Heights, I have visited there once but I have not seen Catherine). Dolatyari's version is more elaborate and descriptive, adding details such as "the mansion" and "to see her." Rezaei's version is more concise and direct, focusing on the key information. This *could* suggest that Dolatyari is more inclined to provide context and detail, while Rezaei prioritizes efficiency and clarity.

These additional examples further support the argument that gender effects are discernible in the translations. The translators' choices *appear* to be influenced by a complex interplay of gendered perspectives, cultural norms, and individual stylistic preferences.

To answer the second question that whether or not there are any statistically significant differences between male and female translators in the translation of Emily Brontë's *Wuthering Heights*, as determined by an analysis of shifts based on Catford's model in translations of Forouzandeh Dolatiari (2019) and Reza Rezaei (2020), the Chi-Square test results (Table 5) provide statistical evidence. The Pearson Chi-Square value is 40.227, with 5 degrees of freedom (df). The asymptotic significance (Asymp. Sig. 2-sided) is .000, which is less than the conventional alpha level of 0.05. This indicates that there is a statistically significant association between the translator's gender and the types of translation shifts observed in their work, as categorized by Catford's model. The Likelihood Ratio, another measure of association, yields a similar conclusion, with a value of 43.588, 5 degrees of freedom, and a significance level of .000. This further supports the finding that the distribution of shift types differs significantly between the male and female translators.

These findings align with Luthvia et al. (2020), who examined the translator's role in altering language style and illocutionary types across genders in romantic speech events. Their research highlighted the translator's use of shifts in pragmatic and sociolinguistic domains, influenced by specific translation techniques. Similarly, Thawabteh (2017) found that students translating English grammatical gender into Arabic encountered challenges due to linguistic distinctions between genders in both languages. Fadel's (2015) research, which explored gender shifts in literary translation from English to Arabic, also supports the present study's findings, emphasizing the translator's active role and the influence of gender-related choices. Leonardi's (2007) work further corroborates these results, suggesting that ideology-driven shifts in translation may arise from gender differences impacting communication styles.

However, the findings contrast with Manafi Anari and Ghodrati (2009), whose study found no significant difference in translation accuracy between male and female translators. This discrepancy suggests that while gender may influence the types of translation strategies employed, it does not necessarily impact overall translation accuracy. It's important to note that the interaction between gender and translation is complex, and findings can vary across studies.

## 6. Conclusion

This study set out to explore the possible influence of gender on translation strategies in Persian translations of Emily Brontë's *Wuthering Heights*, utilizing Catford's model of translation shifts as an analytical tool and drawing upon the theoretical framework of Feminist Translation Theory. While the analysis revealed discernible patterns in the translation choices of the male and female translators, it is crucial to acknowledge that the limited sample size and the qualitative nature of the study preclude definitive conclusions regarding statistically significant differences or causal relationships.

The Chi-Square test suggested a possible association between the translator's gender and the types of translation shifts employed. However, the primary focus of this research was on exploring the potential influence of gender and cultural perspectives on translation, rather than establishing generalizable laws. The qualitative analysis of selected sentences suggested that the female translator, Forouzandeh Dolatyari, may have tended towards more emotional, descriptive, and personalized translations, while the male translator, Reza Rezaei, may have leaned towards more direct, concise, and formal translations. These observed differences could be linked to broader cultural understandings of masculinity and femininity, as well as to the translators' individual ideologies and experiences.

These findings can be partially interpreted through Feminist Translation Theory, which suggests that translation is not always a neutral or objective process but is shaped by the translator's subjectivity and cultural context. The translators' choices, as revealed through the analysis of translation shifts, potentially reinforce or challenge existing power structures and gender stereotypes.

This study contributes to the field of translation studies by providing a detailed analysis of translation shifts in Persian translations of *Wuthering Heights*, using Catford's model as a descriptive framework and exploring the *potential* influence of gender on translation choices, highlighting the importance of considering cultural and ideological factors. It demonstrates the value of integrating both quantitative and qualitative methods in translation research and offers a nuanced interpretation of translation shifts through the lens of Feminist Translation Theory.

While the limitations of this study prevent broad generalizations, the findings presented here provide a valuable starting point for future research. Future studies could explore these potential gender effects in more detail, using larger sample sizes, different methodologies (e.g., translator interviews, eye-tracking studies), and a wider range of texts and languages. Furthermore, research could investigate the impact of other translator characteristics (e.g., age, education, cultural background) on translation choices.

In conclusion, this research underscores the complex interplay of language, culture, and ideology in the translation process and highlights the importance of considering gender as a potentially influential factor. By combining a systematic analysis of translation shifts with a qualitative, interpretive approach, this study offers a nuanced perspective on the art and craft of translation and its potential to both reflect and shape our understanding of the world.

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