In The Name of

God;

The Merciful, The

Compassionate

University of Isfahan

Faculty of Foreign Languages

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M.A. Thesis

The Impact of Explicitation of Stream of Consciousness Style on Persian Translations of James Joyce's *A Portrait of the Artist as A Young Man*

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To

My Beloved Mother,

My Patient Father

&

My Dear Nieces

Yas & Raha

Abstract

The present study was an attempt to investigate the way *optional explicitation* as described by Klaudy (2001), may affect those literary texts which are written in stream of consciousness style. For this, following research questions were formulated:

1. Has the application of explicitation led to narrative stylistic changes in the Persian translations of Joyce's *A Portrait of the Artist as a Young Man*?
2. Which Persian translator(s) of *A Portrait of the Artist as a Young Man* has (have) been more style-conscious regarding the use of stream of consciousness technique and its related facets?

In order to answer these questions, a tentative theoretical model comprising some of Vanderauwera's (2001) procedures of application of explicitation and Blum Kulka's (1986) account of explicitation of textual cohesion were used. Materials used for this study were James Joyce's *A Portrait of the Artist as a Young Man* with its respective 3 Persian translations done by Parwiz Dariush, Asghar Jouya and Manouchehr Badi'ei. After perusing the original text and the translations, 34 sentences were selected and analyzed. The results of data analysis revealed that all translators had applied optional explicitation with different degrees, of which Jouya's case showed the highest level of this phenomenon. The results revealed that application of optional explicitation brought about some shifts in translations which led to 1.Destruction of rhythm, fluidity, and breathing pattern of the original, 2. Loss of brevity, 3. Relative dissipation of fuzziness and repression of various interpretative options of the text, 4. Defragmentation, 5. Enhanced readability and

comprehensibility of the text, 6. Stifling the various voices in the text 7. Loss of images and innovative collocations, 8. Changes in focalization and mind - style of the original, 9. Greater cohesion, and 10. Loss of iconicity. A concomitant of these shifts was stylistic simplification. On the whole, 'enunciative heterogeneity' diminished in all translations, the most obvious was in the case of Jouya's and to a lesser degree in Badi'ei's translation. Further, 'enunciative homogeneity' was observed with varied degrees, the most obvious was again in the case of Jouya's translation. Also, it was observed that Dariush's translation was the most style-conscious of the translations analyzed. Badi'ei's translation comes second in this respect.

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List of Abbreviations

BNC: British National Corpus

SL: Source Language

ST: Source Text

TAPs: Think Aloud Protocols

TL: Target Language

TT: Target Text

UT: Universals of Translation

Chapter One

Introduction

1.1. Overview

In this chapter, first some matters regarding literary translation will be presented, then universals of translations, particularly explicitation phenomenon and Klaudy's respective categories will be presented followed by the explanation of the terms stream of consciousness, narrative stylistics and their respective representations in James Joyce's work *A Portrait of The Artist as a Young Man*. Further, significance of study will be discussed and research questions will be posed. Finally, key terms of the study will be defined.

1.2. Introduction

Literature is composed of those works which seek to attract, impress and influence readers. What makes literature have such qualities may be the language it uses; a kind of masterful use of language that most of the times draws on a different discourse from the ordinary language. As for a group of people, it is not possible to read some literary texts in their original language, some translators have focused on translating these texts for their audience, therefore, much can be learned from translation of literary works. One of the most difficult concepts about literary translation is that *how* one says something can be as important, sometimes more important, than *what* one says (Landers, 2001, p.7). As in literary texts form may be inseparable from meaning and sometimes this is the form that expresses meaning, form and content should not be treated separately. As Brooks (1988) maintains "in a successful literary work, form and content cannot be separated, form is meaning" (p. 45). Therefore, problems faced by literary translators are more visible.

One of the most outstanding features of every literary work is its style. As Abrams and Harpham (2005) put it "style has been defined as the manner of linguistic expression in prose or verse - as how speakers or writers say whatever it is that say" (p. 216). Cuddon (1999) suggests that "the analysis and assessment of style involves the examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be

loose or periodic), the shape of his paragraphs - indeed, of every conceivable aspect of his language and the way in which he uses it" (P. 872). Therefore, style is one of the defining features of every literary text and should be taken seriously. Unfortunately, it seems that for some translators, the content is more important than style and style has been treated as a secondary matter. For example, Nida and Taber (1969) define translation as an activity which "consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style" (p. 12). However, some scholars have underlined the importance of preserving the style as far as possible while translating. For example, Landers (2001) suggests that "the translator should adapt to the style of each author translated – now terse, now rumbling, sometimes abstruse, but always as faithful to the original as circumstances permit" (p. 90). Iser (As cited in Bassnett, 2002) believes that "sentences within a literary text 'are always an indication of something that is to come, the structure of which is foreshadowed by their specific content. If the translator, then, handles sentences for their specific content alone, the outcome will involve a loss of dimension" (p. 119).Therefore, preserving the style may be of paramount importance in literary translation as in literary texts, form is closely related to the meaning and sometimes the form itself expresses the meaning. Thus, it is the translator's responsibility to preserve the style as faithfully as possible.

Universals of translations (UT) have been defined as "specific characteristics that, it is hypothesized, are typical of translated language as distinct from non-translated language. This would be the same whatever the language pair involved and might include greater cohesion and explicitation (with reduced ambiguity) and the fact that a TT is normally longer than a ST" (Hatim, and Munday. 2004, p. 7). Vinay and Darbelnet (1958/1995) were the first scholars that defined the explicitation as "the process of introducing information to the target language which is present only implicitly in the source language but which can be derived from the context or the situation" (p. 8). The first systematic study of explicitation was done and formulated by Blum Kulka in 1986 in her *explicitation hypothesis* (Baker, 2001, p. 83). Explicitation hypothesis states that translations are always longer than the originals, regardless of the languages, genres and registers concerned (p. 84).

Kinga Klaudy (2001) itemizes four categories for explicitation including *obligatory*, *optional*, *pragmatic*, and *translation-inherent*. (pp. 82-3).

From style, 'stylistics' is derived as a branch of literary study. Some historians of criticism have called any approach to literature which pays close attention to aspects of language (imagery, sound- structure, syntax, etc) 'stylistics' (Fowler (ed.), 1973, p. 237). Simpson (2004) defines stylistics as "a method of textual interpretation in which primacy of place is assigned to language (p. 2). Narrative stylistics has been recognized as an established branch of stylistics and a defining feature of every

literary work. It has been defined by Simpson as "a way of recapitulating felt experience by matching up patterns of language to a connected series of events" (p. 18). He adds that narrative discourse encompasses the manner by which the plot is narrated and is often characterized by the use of stylistic devices such as flashback, prevision and repetition – all of which serve to the basic chronology of the narrative's plot (p. 20).

James Joyce is a famous Irish novelist of 20th century who wrote many great works during his lifetime. Joyce enjoyed an idiosyncratic style which had as its part some specific stylistic devices. One of the defining characteristics of his style is the technique of *stream of consciousness* which he employed in some of his novels, particularly in the novel *A Portrait of the Artist as a Young Man* (Cuddon, 1999, p. 867).

Stream of consciousness has been defined as "a technique used by novelist to represent a character's thoughts and sense impressions without syntax or logical sequence" (Ousby, 1996, p. 346). The term was first used by William James in his "*principles of psychology*" to describe the random flux of conscious and subconscious thoughts and impressions (p. 346). It refers to that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind (Cuddon, 1999, p. 866).