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Faculty of Literature and Foreign Languages

Translation Evaluation in the light of Narratology:

Free Indirect Discourse in Persian Translations of Virginia Woolf's Mrs. Dalloway

A Thesis Submitted to the English Department in the partial fulfillment of the requirements

for the degree of Master of Arts (M.A) in Translation Studies

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Tehran, Iran

February 2013

In memory of the poet and translatorAbdolrahmanSharafkandi

(Hazhar)

Acknowledgement

First and foremost, I would like to thank Dr. EsmatBabaii, my supervisor, for all her patience, not to mention the invaluable support and feedback. I am also grateful to Dr. MahvashGholami for her encouraging remarks on the thesis. Dr. Monika Fludernik and her books in the field of narratology were a great help, especially in the early stages, by assisting in the setup and guiding in the use of the concepts in a new frame. A big thanks to my family, who have supported and encouraged me throughout this sometimes slightly overwhelming process.

چکیده:

روایت شناسی تئوری روایت ها، متون روایی، تصاویر، مناظر، و رخدادها؛ یا همان سازه های فرهنگی ای است که "داستانی را بازگو می کنند". چنین نظریه ای ما را در فهم، تجزیه و تحلیل، و ارزشیابی روایت ها یاری می کند. یکی از مهمترین مفاهیمی که در این حوزه مطرح شده است گفتار/ذهنیت غیر مستقیم آزاد(Free Indirect Discourse) است. گفتار/ذهنیت غیرمستقیم آزاد (FID)شکلی از روایت است که در آن پرسپکتیو (دیدگاه) عینی و دانای کلی راوی جای خود را به لحن و نواخت زبانی یکی از شخصیت داستان می دهد. به عبارتی دیگر، گفتار غیر مستقیم آزاد به تکنیکی اطلاق می شود که راوی برای ارائه نقطه نظر(point of view) شخصیت های داستان از آن بهره می گیرد. از آنجایی که این تکنیک روایت شناختی یکی از عناصر کلیدی در سبک نوشتاری شماری از نویسنده های ادبی (بالاخص نویسنده های مدرن) به شمار می رود، می توان از آن به عنوان ابزار مفیدی در ارزیابی ترجمه های ادبی موجود بهره برد. به همین دلیل،در این تحقیق تعدادی از شاخص های متنی این تکنیک روایت شناختی در قالب مدلی برای ارزیابی کیفی ترجمه(Translation Quality Assessment) استفاده شده تا بدینوسیله سه تا از ترجمه های فارسی (پرویز داریوش، خجسته کیهان، فرزانه ظاهری) از رمان *خانم دالووی* اثر *ویرجینیا وولف* مورد ارزیابی قرار بگیرند. در نهایت، نتایج به دست آمده از تحقیق حاضر نشان می دهد که برای برگردان هر یک از شاخص های متنی این تکنیک در متن مبدأ هر یک از مترجم ها از طیف متنوعی از معادلهایفارسی در متن مقصد استفاده کرده اند. اغلب روایت شناسان بر این باورند که برای بازتولید کارکردهای این تکنیک نوشتاری و همچنین برای تضمین انسجام واژگانی در متن مقصد می بایست از معادل های مشخص (و البته محدودی) استفاده کرد. از آنجایی که در زبان فارسی مدل مشخصی برای این تکنیک روایت شناختی وجود ندارد و همین امر سبب سردرگمی مترجم ها در برگردان رمان هایی با چنین ویژگی های سبکی ای می شود، محقق تلاش کرده است تا طیفی از معادل های فارسی را برای برگردان هر کدام از این شاخص ها پیشنهاد کند به این امید که منجر به شکل گیری مدلی در زبان فارسی برای این مفهوم روایت شناختی شود.

کلیدواژه ها: روایت شناسی، گفتار/ذهنیت غیرمستقیم آزاد، ارزیابی کیفی ترجمه

Abstract

Narratology is the theory of narratives, narrative texts, images, spectacles, events; cultural artifacts that ‘tell[s] a story.’ Such a theory helps to understand, analyze, and evaluate narratives. One of the key concepts that have been discussed in the field of narratology is Free Indirect Discourse. Free indirect discourse (FID) is a form of narration in which the tone and inflection of an individual character replace the narrator's objective, omniscient perspective. To put it in a nutshell, it is a literary technique that narrators use to convey the point of view of a character in a story. Since this device is considered as the main component of the writing style of some literary (especially modernist) writers, it may be of great help if it is to be used as a model for the evaluation of the Translated Texts. For the same reason, in this study, the indices of this narrative concept have been used in the form of a Translation Quality Assessment model in order to evaluate three Persian translations of Virginia Woolf’s *Mrs Dalloway* which is abounds with FID structures. In conclusion, the study shows that each one of these translators has rendered each of the FID indices in the Source Text by a range of different Persian equivalents in the Target Text. To have a reproduction of the functions of the FID structures in the target text, Fludernikbelieves, the translator is supposed to ensure a degree of consistency in the translation of such structures. For maintaining this consistency the researcher has tried to propose the nearest equivalent(s) for each of the FID indices in the hope of establishing a model of FID in Persian language.

Key words: Free Indirect Discourse, Free Indirect Speech, Free Indirect Thought

List of Abbreviation:

DD	Direct Discourse
DS	Direct Speech
DTS	Descriptive Translation Studies
FID	Free Indirect Discourse
FIS	Free Indirect Speech
FIST	Free Indirect Style
FIT	Free Indirect Thought
ID	Indirect Discourse
IS	Indirect Speech
SL	Source Language
ST	Source Text
TL	Target Language
TQA	Translation Quality Assessment
TT	Target Text
TTS	Theoretical Translation Studies
MD	Mrs. Dalloway

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Chapter I:

Introduction

1.1. Introduction

Evaluation criteria are among the main preoccupations of the researchers who are working on the quality of the translated texts. Establishing objective criteria is not an easy job. Martinez & Hurtado (2001, p.3) hold that, “Evaluation criteria may change, depending on the period, aesthetic taste, literary conventions, the prevailing translation method (literal or free), and others.” Besides, the interdisciplinary nature of translation paves the road for bringing new ideas from other fields into the field. Borrowing terms from other fields has almost always been a preoccupation for all of those who are working in the area of Theoretical Translation Studies (TTS). The attitude was also adapted by another group who are working in the other branch of Holmes’s pure translation research, namely, Descriptive Translation Studies (DTS). One of the branches of this category is Product-oriented DTS that is shown in the following chart that has been cited in Munday (2001):

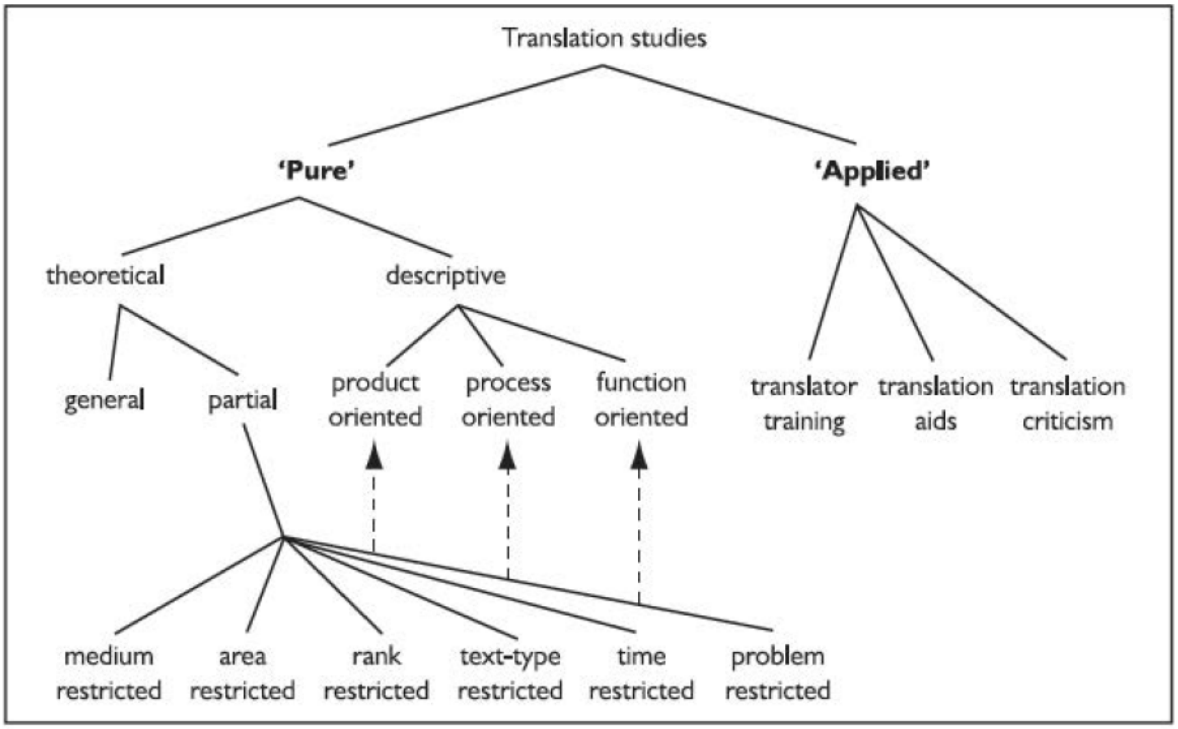
Translation studies
'Pure'
'Applied'
theoretical
descriptive
general
partial
product oriented
process oriented
function oriented
translator training
translation aids
translation criticism
medium restricted
area restricted
rank restricted
text-type restricted
time restricted
problem restricted

Figure 1.1 Holmes's 'map' of translation studies (from Toury 1995: 10).

This is the field that most of the research, evaluations, and assessments of the translated text (TT) were done. Though there have been a numerous works in the area that have been devoted to the evaluation of TTs and a range of different criteria have been used for the very purpose, it is quite obvious that these criterion were not sufficient in certain cases and the need to bring new criterion for the job has taken over one of the priorities in nearly any recipient language. As far as the translation of novel is concerned, one cannot use a fixed set of criteria or a certain translation evaluation model for the assessment of different novels by different writers, and obviously of different writing techniques.

The early twentieth century marks a great movement in the history of novel in general and in the history of English novel in particular. With the advent of modernism both writers and reviewers questioned how the form and subject-matter of modern fiction should respond to the shape and experience of modern life (Parsons, 2007). In her book Parsons argues that in the early 1900s it seemed to many writers_ James Joyce, Virginia Woolf and Dorothy Richardson among them_ that the best-selling novels of the day had become stuck within fixed and limiting rules for the representation of character and reality (Parsons, 2007). Of these three writers, the first two were among the pioneers who managed to achieve new techniques in their novels. These two writers concentrate on the mental experience of their protagonists and other characters in their novels and bring some new techniques in the area that among them interior monolog and Free Indirect Speech are of the greatest importance.

When assessing the literary value of the works of these two masters of modernist novel one simply cannot ignore these techniques. The same story happens when a researcher tries to evaluate different rendering of these works in other languages. It goes without saying that to breathe fresh air into DTS area those are working on the evaluation of TTs should use new criteria in order to shed light on the dark sides of their evaluations. And in evaluating such novels with such techniques, these researchers have no other choices but to get familiar with these writing techniques and find a way to evaluate their renderings in the TTs.

For the very reason, the study presented here tries to pick up some characteristics of one of these techniques, namely, Free Indirect Discourse (that is referring to both speech and thought) and use them in the evaluation of Persian translations of the novel '*Mrs Dalloway*' by Virginia Woolf. There is no perfect consensus on the precise features that signal instances of free-indirect discourse (Bortolussi & Dixon, 2003, p. 205). And different theoreticians in the field of Narratology have presented different classifications for this technique in both written and oral discourse. So the problem here is to find a model or a theory that first has a sufficient set of characteristics for FID, secondly those characteristics be the ones that are used in written discourse.

It is clear that much additional work is required before a complete understanding of this technique and its usage in Translation Quality Assessment (TQA) occurs. But here we try to mention a range of different characteristics of FID and then identify these characteristics in the Source Text (ST) and find their renderings in Persian Target Texts (TT). These characteristics are mainly chosen from a work by Monika Fludernik called 'The Fictions of Language and Languages of Fiction'. All the FID indices that have been used in this thesis are among the main characteristics of this technique but the reason for choosing them, and not other features of FID, is first the higher frequency of these features in the novel and secondly the lesser attention that has been paid to most of these features in TQA in Persian language.

1.2. Statement of the problem

One of the preoccupations of every translator in the realm of literary translation should be getting much more familiar with different styles of writing and finding a new strategy for rendering different techniques that have been used by literary writers. Free Indirect Discourse is one of those techniques that have no exact counterpart in the Persian language. This study tries to evaluate three translations of one of the novels that is abound with FID structures, namely *Mrs Dalloway*, and tries to shows different strategies and equivalences that have been used by these three translators in the hope of finding a better way of rendering different indices of this technique in Persian language. These Persian translations have been done by: Parviz Daryush (1984), Khojasten Keyhan (2008), Farzane Taheri (2009). The reason for this is that FID has functions like *problematizing the text, providing an echoic element, lending a close and sympathetic feel to a narration, providing a fruitful source of heteroglossia,an increase in the sense of immediacy or closeness to the character, ambiguity, irony, and empathy* and a mistranslation will results in the effacement of these functions.

1.3. Significance of the study

Most of the features that are among the indices of FID have been neglected in most of the works that have been done in TQA area. Some of these features are: question /exclamation marks, parentheticals (parenthesis, slash), for, the generic pronouns (one, you and their variations), to name but a few. There is still another reason that highlights the significance of this study. One of the characteristics of the FID structures is the duality of the voice that exists in such structures. All the FID structures exhibit characteristics of both indirect and direct discourse. Free indirect discourse is a ‘literary device’, whose purposes prominently include automatic gear shifting between narration and characters’ minds, usually in the interests of empathy and narratorial inconspicuousness (Fludernik, 1993, P.70). The translator’s main responsibility in rendering those novels or short stories that are abound with FID structures is to keep the combination of these two discourses and the duality of the voice in such structures and to sustain the balance between the character and the narrator.

It is necessary to point out that in rendering the style of novels like *Mrs Dalloway*, which is heavily relies on FID structures, one need to acquire narratological knowledge of the two languages and have a contrastive analysis of the two languages in mind. As the results of this study shows there is hardly any feature of FID in the novel that has been rendered by one and the same Persian equivalence in the TT. For each one of the FID features in the novel, there are several Persian equivalences in the TTs. For example, there are more than 10 Persian equivalences in each one of the TTs for the generic pronoun *one*. Regarding this FID feature, these two researchers claim that ‘one can infer that Farsi does not induce any problem, as far as this lexical item is concerned and both translators of the novel have rendered the word as "Adam," though the consistency in using the term is more evident in Taheri's translation.’ As far as the rendering of this feature is concerned, Farsi does induce a problem for rendering this feature because there are several equivalences in Persian language for this English generic word. Therefore it is very difficult to ensure a consistency in translating this feature in Persian language. Regarding the second point that has been mentioned by these two researchers (both translators of the novel have rendered the word as "Adam,") I will show that at least 10 different equivalences have been used by each translator for rendering this feature.

1.4. Research Questions

This study is motivated by the following questions:

1- To what degree translators show consistency in their translations of these indices?

2- Which one of these three translations gives the nearest equivalences to the FID indices in Target Text?

3- Can we use one and the same equivalence in the TT for rendering each one of the FID indices that have been used in the ST?

1.5. Definition of key terms

Free indirect Discourse (FID):

This is a narrative technique that is, in Rimmon-Kenan’s words, grammatically and mimetically intermediate between indirect and direct discourse (Rimmon-Kenan, 2002). Traditional grammars distinguish three types of represented/reported discourse: direct discourse (DD), simple indirect discourse (ID), and free indirect discourse (FID). FID has been used by many literary writers and in its heyday, modernist novels, it was considered as the main component of the style of famous writers like Virginia Woolf. As Philip Tew puts it:

> “This narrative technique predates modernism, although it was popularized and used extensively by writers of that period, free indirect discourse, otherwise referred to as *erlebte rede* or *style indirect* is neither direct nor indirect speech, but where the qualities of a third person narration is combined with the kind of close perspective usually associated with a first person account, creating a less conflicted intersection of interior and exterior reflections. The words of a character are enunciated indirectly by a third party in the past tense.” (Tew, 2002, p.204)

In some ways, the technique exhibits characteristics always implicit in the intimacy between authors and the characters they create, a dual voice, or double and split intonation. This characteristic of FID often contributes to an ironic perspective. Synthesizing and/or evoking both speech and thought, free indirect discourse allows rapid transformations, especially from the intimate to the more distant. Typically the narrator will continue using vocabulary and style that indicated the character’s consciousness although apparent within an objective account. This technique is characteristic of the writing of Jane Austen, as well as James Joyce and Virginia Woolf.

FID is a technique for representing characters' speech and thought. If we consider Direct Discourse and Indirect Discourse as the two poles of a cline, Free Indirect Discourse will be in the middle of the cline. In other words, if we consider one of the poles of the cline as character's voice and the other pole as the narrator's, then the middle of the cline will be the scope of Free Indirect Discourse. David Herman says that: "couched as a report given by a narrator, FID also contains expressivity markers (for example, dialect representations) that point to the speech patterns of a particular character." (Herman, 2009 p.186)

Wolf Schmid defines the device in the following way: "FID is a segment of the narrator's discourse that reproduces the words, thoughts, feelings, perceptions or the evaluative position of a character, whereby the reproduction of the CT is not marked, neither graphically nor by any kind of explicit indicator. (Schmid, 2010, p.157)" Schmid quite rightly claims that FID is in no way limited to highbrow or fictional literature, as some of its theoreticians postulate (esp. Banfield 1973), but rather appears outside fiction and, of all places, in colloquial communication. (Schmid, 2010, P.156)

As have been mentioned earlier, FID is one of the distinctive characteristics of modernist novels and a crucial component of Virginia Woolf's style of writing especially in *Mrs Dalloway*. Mey Jacob says "in fiction, FID is a characteristic of modernist stream-of-consciousness writing and, and borrowing Toolan's terms, he believes that this writing technique serves as a ''strategy of . . . alignment, in words, values and perspective, of the narrator with a character'' (Toolan, 2001), which may convey the speaker's irony or empathy. (Mey, 2009. p.863)

Free Indirect Speech (FIS): (or the non-reportive style in the third-person)

FIS is the narratorially most fascinating of styles of discourse reporting (Mey, 1998. P.1034). This style of discourse carries some of the formal features of both character-expressive DS and narratorexpressive IS. FIS is a blending of the IS or narratorial options for tense, pronouns, and graphological nonremovedness, but the DS or characterological options in syntax (especially noticeable in interrogatives and imperatives and exclamations), in its dispensing with complementizers, and its adoption of the character's space/time deixis, expressive lexis, and subjective modality.

According to Fairclough (1988) in free indirect speech the voices of the original speaker and the reporter are not as clearly demarcated as in direct speech: the two levels of discourse are merged (Mey, 2009, p. 863). The following examples will show the difference between three kinds of speech:

Direct speech: He asked her, "Can you leave tomorrow?"

Indirect speech: He asked her whether she could leave the next day.

Free indirect speech: Could she leave tomorrow?

As it is clear in the above example, Free indirect speech drops the introductory main clause ("He asked her whether") so that the reported sentence becomes the main clause. It also holds on to the word order of the quotation (in this case the inversion in the original question), and it does not adapt indications of place and time ("tomorrow" is not replaced by "the next day"). Exclamations and interjections which disappear in normal indirect speech are kept.

Free Indirect Thought (FIT):