

*In the Name of God*



**SHEIKHBAHAE UNIVERSITY**

**SCHOOL OF FOREIGN LANGUAGES**

**THE REALIZATION OF LINGUISTIC FEATURES  
OF STREAM OF CONSCIOUSNESS IN THREE  
PERSIAN TRANSLATIONS OF THE NOVEL *TO THE  
LIGHTHOUSE***

**A THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS  
IN TRANSLATION STUDIES**

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## **DECLARATION**

I hereby declare that this thesis is my own work and effort and that it has not been submitted anywhere. Where other sources of information have been used, they have been acknowledged. This work has not been submitted for any other degree or professional qualification except as specified.

*To*  
*my dear husband,*

*my little son,*

*and*

*my kind parents*

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## Abstract

The present study aimed to investigate the realization of linguistic features of stream of consciousness in three Persian translations of the novel *To the Lighthouse* by Virginia Woolf. The present study attempted to seek answer to this research question: How are the linguistic features of 'stream of consciousness' realized in three Persian translations of the novel *To the Lighthouse*? In order to answer it, the current study employed a descriptive method. For this, fifty paragraphs from the first chapter of the source text were selected and compared with the corresponding parts from three Persian translations. Then, in order to analyse the data, the linguistic features of stream of consciousness were counted. The overall results indicated that punctuation marks had the highest frequency and the run-on sentences had the lowest frequency in the source text. Transitivity was the feature that all the three translators identified and tried to present it by using Persian language aptitudes. Hosseini in preserving deixis, modality, conjunctions, i.e. indicators of run on sentences, use of present participle was the closest translator to the source text writer. Hosseini used expressive adjectives as the indicator of present participle in Farsi. Keyhan in some cases presented them as tensed verbs which deviated from source text style. Bejanian used mostly 'mi' as the indicator of both transitivity and modality. All three translators showed low frequency than the original writer in preserving fragmented sentences. They tried to make it explicit by the use of subject and verbs in their translations. Hosseini and Keyhan showed lower frequency in translating long sentences than the author but Bejanian totally ignored this feature by the extensive use of punctuation marks. Punctuation marks was the last category that all translators tried to closely preserve it some but the most deviation observed in the use of full stops. Keyhan was the nearest in preserving punctuation marks, Hosseini got the middle position and Bejanian expansively used them. Therefore the obtained results suggested that whereas some linguistic differences between English language and Persian language cause some divergances between the source text and its translations, these differences couldn't result in total incapability of Persian language to transfer the style of such a narrative style.

## **Chapter One:**

### **Introduction**

#### **1.1. Preliminaries**

Translation plays a crucial role in growing understanding and awareness among various cultures and nations. It, like other forms of art, involves the reader in a multifaceted set of aesthetic, emotional, moral and intellectual concerns (Lye, 1996). It deals with complicated processes which initiates from reading the text in the source language, and end up in decoding the text into the target language. The chief goal of a translation is to “communicate the meaning of the original accurately and clearly to the readers of translation” (Gutt, 1991, p.66). Since the translator needs to rapidly analyse various fields involved in language production like semantic, syntactic, sociology, psychology and cultural differences of the source language and the target one (Robinson, 2003), meaning with all its diverse aspects should be preserved which is called “the verbal art” (Bakhtin, 1938, as cited in Holguist, 1981). In many cases, choosing an accurate equivalent for a text or utterance in another language is a challenging act.

This difficulty broadens when it comes to literary translation since it is one of the main ways in introducing the literature of a nation to the world. The growing interest in the literature of other languages has required a more considerate regard for the problems of this specific type of translation. According to Bush (1998), literary translation is a subjective action at the core of a complicated network of cultural and social issues. A literary translation must reproduce the instinctive, creative and

imaginative writing of the author. So the essence of the problems a literary translator deals with differs from the other types of translation. Although literature is eminent by its aesthetics, little concern has been dedicated to the aesthetics of literary translations. These translations are commonly professed as unoriginal (Devy, 1999) and conventionally is considered as an imitative activity in contrast to an original one (Baker, 2000).

One of the problems a literary translator deals with is transferring the style of the original author. In literature, writing style is the specific manner a writer writes to his or her audiences to put across the message. Nida and Taber (1969) define style as “the patterning of choices made by a particular author within the resources and limitations of the language and literary genre in which he is working” (p.207). According to this definition, a writer’s style can be known from the choices he made or the way of constructing the sentences, so experts in the field of translation studies essentially associate style with ‘original’ writing. According to Bennett (2003), any literary text has a creative form which covering its style. Therefore, a translation can be considered as successful that not only transfer the content but also the style of the source text. It means that the duty of the translator is the reproduction of the original text as closely as possible to that of the original writer and achieve its role (Lefevere, 2003). Gutt (1991) believes that in translating a literary work one should preserve the style of the original text. Moreover, according to Gutt (1991), since in literary studies the stylistic aspects of communication require an extraordinary attention to be paid to, it is not unexpected that theorists concerned with literary translation have paid significant attention to the preservation and maintenance of the stylistic assets of texts.

## **1.2. Statement of the Problem**

Stream of consciousness is a particular literary style which arises in 20th century by the development of psychological novels. Writers with this specific writing style narrate the sequence of events not through the usual, ordinary forms of narration but from a new perspective which deals mainly with incoherent thought, inaccurate structures, and free association of thoughts, memories, ideas, and words at the pre-speech stage (Luebering, 2011). So this complex form of narrative style on the one hand causes difficulties for the source language reader and on the other hand causes specific types of constraints for the translator who plays an intermediary role between source text and target text to put across the intended meaning of the author in translation process.

By definition, stream of consciousness is a writing style in which a story is narrated by a character's perceptions, memories, and thoughts in random form without logical sequence of events, chronology, and standard syntax (Abrams, 2005). Obviously, like any other writing styles, this technique has specific and certain textual features "as unpunctuated run-ons, truncated sentences, fragmented syntax, and juxtaposition of unrelated details are then used in stream-of-consciousness literature to simulate the unmediated visual impressions, random associations, and abrupt shifts in one's trains of thoughts" (Steinberg, 1993, p.63).

According to the above-mentioned definitions of stream of consciousness narrative style, it deals mainly with character's inner and idiosyncratic world in which the core attention is paid to the psychological and non-articulated speech rather than the concrete and ordinary form of linguistic actions like dialogue. In the same line that the mentioned narrative style causes difficulties for the source text reader it puts the target

reader in the same problematic situation as well to follow the main stream of events occurred in the story. In the meantime, we cannot ignore the vital role of translation and translator as the intermediaries of the two languages. So this particular type of writing style causes some complications and constraints for translators in all the three phases of translation process, i.e. (a) ST analysis (b) transfer (c) TT production.

Nord (2005) classifies four difficulties in the translation process as (1) text-specific difficulties, i.e. the ‘absolute’ difficulty of the ST, (2) translator-dependent difficulties, i.e. competence of the translator, (3) pragmatic difficulties, i.e. cultural, linguistic and pragmatic differences of SL and TL, and (4) technical difficulties, i.e. the involved working conditions. So the complexity which is loaded on the source texts using stream of consciousness as a writing style is the first and foremost problem of translating stream of consciousness narrative technique. In spite of the crucial position this problem has in the field of translation studies, there has been little argument over Persian translation of stream of consciousness. And far too little attention had been paid to linguistic characteristics of stream of consciousness narrative technique. Thus, the current study was conducted to seek the linguistic features of stream of consciousness in the source text, and the recreation of this style and its linguistic features in the target language. The researcher has selected the novel *To the Lighthouse* by Woolf (1927) as the source text and its three Persian Translations by Bejanian (1992), Hosseini, (1992) and Keyhan (2009) as the target texts to examine the realization of linguistic features in the stream of consciousness narrative style used by Woolf (1927) in the novel *To the Lighthouse* and its three Persian translations.



### **1.3. Research Questions**

The present research attempts to provide an answer to the following research question:

How are the linguistic features of ‘stream of consciousness’ realized in three Persian translations of the novel *To the Lighthouse*?

### **1.4. Significance of the Study**

As House (2009) pointed out, linguistic form is a dominant factor in conveying the message, especially in literary genre. In the translation of text written with properties of stream of consciousness narrative style, two factors play crucial roles: first, the awareness of the translator from the narrative techniques employed by the original writer to depict stream of consciousness and its functions. Second, the potentials of the target language to allow the translator to represent this narrative style since languages differ considerably with regard to their capacities for expressing this narrative mode (Klitgard, 2004). The present research is conducted to study Persian translation of stream of consciousness considering specific linguistic features which are appropriate for conveying the literariness of stream of consciousness by the author in the original language, and consequently by the translators in the target culture to give across the same message.

By appreciation of the lack of critical linguistic analysis in Persian translation of stream of consciousness as a writing style, this study is going to fill the present gap and be beneficial for the students and researchers interested in this area.

## **1.5. Definition of Key Terms**

### **1.5.1. Style**

According to Leech and Short (2007), style “refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on” (p.9). They believe that style is connected to parole, i.e. the specific uses of this shared system of rules within the domain of a particular language .They claim that although in an extensive view, style can be applied in a variety of contexts, traditionally it refers to written literary texts. They believe that the safest ground for studying style is “the linguistic characteristics of a particular text” (Leech & Short, 2007, p.11).

### **1.5.2. Stream of Consciousness**

As Dainton (2000) points out stream of consciousness should be considered as a unified and consistent flowing whole not a mixture of detached and isolated fragments of experience. Consistent with him, Nünning (2007) defines stream of consciousness as a metaphorical term for incoherent, random and irrational mental processes of an individual. He believes that stream of consciousness consists of unstructured and disconnected associations of thoughts, so they are connected on the basis of resemblance, either psychologically or phonologically.

### **1.5.3. Linguistic Features**

Linguistic features consist of two categories; pragmatic and organizational. The pragmatic aspect refers to sociolinguistic features of language, whereas organizational aspect includes grammatical and textual aspects of language which are investigated in the present study.

## **Chapter Two:**

### **Review of Literature**

#### **2.1. Overview**

This chapter first concerns with literary translation and the specific characteristics of literary translation which makes it unique. Then it points out the importance of style in literary translation and the difficulty which translators face with in its preservation and transition into the target text. In section 2.6. presents models in language and discourse. Section 2.7. provides the definitions of stream of consciousness in psychology and literature, then points out its characteristics. Also it discusses the literary works done in the realm of stream of consciousness and gives a prior attention to Woolf and her use of stream of consciousness narrative mode. Finally in section 2.8. it reviews the related literature considering the role of style in translation and at last the related literature considering the role of linguistics in translation.

#### **2.2. Literary Translation**

By the development of the interconnections among various cultures and nations via different forms of art especially literature, the importance of artistic communication, especially literary translation among people from different languages, becomes highlighted. As cited by Bassnett (2002), “Literature is both the condition and the place of artistic communication between senders and addressees, or the public” (p.83). In view of this literary translation is significantly important since it helps the readers in different cultures to reach a world-wide understanding on a shared phenomenon. But

this thorough understanding of literary masterpieces of other nations demand serious awareness about the problems the translator may confront. The translator, as the first reader in the target culture should be aware of cultural, pragmatic and linguistic factors which cause problems for the target language readers.

According to Devy (1999), literary masterpieces are distinguished noticeably from non-literary writings due to an “added value” they contain (p. 183). This added value stems from the writer’s significant way of using the linguistic and pragmatic parameters of the source language, and it simply means the style of the text. A literary translation as a distinguished form of translation must recreate the cerebral, creative and imaginative work of the author, i.e. the source text’s style. But since these translations perceived as unoriginal and copied form of the source text, little concern has been dedicated to the aesthetics of them (Devy, 1999). Landers (2001) compares the style of a literary text with “the order of cars” (p.7) which create a conclusive difference between a dynamic, extremely readable translation and an unnatural, inflexible one. Gutt (1991) believes that we can attain an author’s style via the choice of the words and the construction of the sentences. He states that in literary studies style and stylistic communication is of utmost importance. So the experts within the field of literary translation have paid a considerable attention to the preservation of style and the translator of a literary work should keep the style of the source text as untouched.

### **2.3. Literary Translation and its Uniqueness**

In order to have a praiseworthy literary translation which puts across the same message in the target language, literary translator should have thorough knowledge of literary texts and their distinguished features by noticing its uniqueness via linguistic features which make it exclusive to other types of texts. In this part the researcher