
After Translation: Preserving/Disrupting the Concept of Polyphony with Special Focus on Hermeneutics

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Abstract

In modern literature, polyphony is a sort of recital which involves a variety of voices and standpoints. This plurality of independent voices was introduced by the Russian philosopher Mikhail Bakhtin. This study sought to look into how the notion of polyphony based on the character(s)' voices in Faulkner's novel entitled *The Sound and the Fury* are transmitted to the target reader. This novel plus the two Persian translations were thus selected. Accordingly, the character(s)' voices and dialogues in the English novel and its Persian translations were used to identify the substantial divergences in the priorities of the two sides (i.e., the author's aims and the translated texts). Considering the topic, the theoretical framework of the study fell into two parts: the Bakhtinian reading of polyphony and hermeneutics. To do so, the grammatical interpretation through Schleiermacher's views as the hermeneutical method was selected. Having applied the grammatical interpretation, the researchers were able to analyze the data thoroughly. An analysis of the original text and the two Persian translations revealed that the translation of the character(s)' voices or events was the most frequent strategy applied in one of the translated texts, whereas in the second translation, the concept of Bakhtinian reading of polyphony was not precisely preserved.

Keywords: Bakhtinian reading; Hermeneutics; Persian translations; Polyphony; Voice

INTRODUCTION

Before modernity, the most popular novels were written in the homophonic (monologic) form. Monophonic novels are structured by the presence of a single and the flat tone of the narrator; they reflect a single attitude, or rather, the other characters are featureless. It should be noted that in monophonic novels the character(s)' voices have the minimum freedom. It is apparent that any form of technology has undergone dramatic changes, so is the case with the writing style.

Since the advent of modernism, an increasing number of authors diverted away from the monophonic situation and made an effort to pursue a new style of writing inaugurated by a Russian philosopher Mikhail Bakhtin (1984). It seems that it is the time a writer foregrounds the interior voice of characters with a new form of writing in a novel since a single voice has no superiority and dominance over the other voices. As stated by the pioneer of the polyphony (Bakhtin, 1984), "a plurality of consciousness, with equal rights and each with its world, combine but are not merged in the unity of the events"(p.6).

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So a new perspective of writing style was depicted by using multiple voices crafted by the authors. According to Hazen (1993) "Each person has her/his unique voice, grounded in the body, formed by experience, and shaped by perception" (p. 16).

As Baldick (1994) explains:

Polyphonic, literally 'many-voiced', [is] a term found in the writing of the Russian literary theorist Mikhail Bakhtin, where it is equivalent to dialogic. Thus, a polyphonic novel is one in which several voices or points-of-view interact on more or less equal terms (p.199).

The term polyphony is traced back to the music and then applied somewhat in literature. It is Bakhtin who, through his analysis of Dostoyevsky's works, introduces the term polyphony to literature for the first time. In his book titled '*Problems of Dostoevsky's Poetics*', Bakhtin (1984) makes a comparison between the notion of polyphony in music and polyphony in Dostoevsky's novel:

Polyphony is meant as a graphic analogy, nothing more. [...] when a novel is constructed beyond the boundaries of ordinary monologic unity, just as in music new problems arose when the boundaries of a single voice were exceeded. [...] We are transforming this metaphor into the term "polyphonic novel" since we have not found a more appropriate label (p.22).

Following Bakhtin, many scholars in various literary fields devote much attention to explaining this method of writing. The prevailing theoretical perception on this matter had been used by many theoreticians such as Holquist (1981), Ducrot (1984), Fish (1980), Rosenblatt (1978), Swales (1990), Dewey (1991), and the like. This modern form of writing style could have greatly altered the traditional writing path. This was confirmed by the writers' enthusiasm in those days. They strived to give a chance to the voices of the silenced characters to be heard in perfect har-

mony, or at least, expressed their opinions openly.

The current study aims to find the voices from the original novel and how these voices are heard in the translated texts. It should be noted that Bakhtin strives to introduce the term 'voices' in his theories. And then, many theoreticians paid too much heed to the presence of the voices that existed in a polyphonic novel. The Roman philosopher Cicero states that "a voice is a picture of the mind, and 'voices' are not as straightforward as they might seem" (as cited in the journal of Pearson Education (2014) entitled "*As and a Level English Language and Literature*", p.4)

The voice, as the major factor in this form of writing, can be made more explicit from Emerson's (1984) opinion when he expresses that "a voice, Bakhtin talks about is not just words or ideas strung together: it is a semantic position, it is one personality orienting itself among other personalities within a limited field" (Bakhtin and Emerson, 1984, p. xxix).

According to Lodge (1964), a polyphonic novel is a "novel in which a variety of conflicting ideological positions are given a voice and set in play both between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice" (p.86). Clark (1984) mentions that "the phenomenon that Bakhtin calls 'polyphony' is simply another name for dialogism. Bakhtin considers polyphony to be a special characteristic of the novels of Dostoevsky" (p.242).

In another study, Malin explains that "The author in the polyphonic novel allows his/her characters to be able to react with the other characters, sometimes a character's viewpoint is allowed to exist as opposed to the author's own" (MALIN, 1967, p.220). There is no doubt that a written message in one language must be transferred to the target by the same message, feeling, and emotion.

Of importance here is the idea that a literary translator should render the text with an air of detachment where all boundaries of existence between the two languages are blurred. "The translator's task is a recreation of a text and it is somehow specific, but the task of

hermeneutics is more general, it involves all texts” (Gadamer, 2004, p.5).

How much control the translators have over the character(s)’ voices should be taken into account. If translators just focus on their readers, the author’s intentions might be missed. In short, various voices are put together in a precise and meaningful combination, in a situation where the characters collaborate to show their thoughts freely in a polyphonic novel. In spite of all the above troubles! A literary translator must strive to get a piece of adequate knowledge about the author's writing style.

Capturing Voice in Translation

From the viewpoint of literature, voice is generated by a character who tries to be expressed his/her opinion about anything in a polyphonic fiction. Apart from the technical meaning of the voice, Munday believing that “the term voice is an ideological term since the possibility of a consistent voice presupposes a single unified self, which has been challenged by postmodernism and in the work of Bakhtin” (Munday, 2013, p.19).

As claimed by Munday (2013), “Bakhtin’s view of narrative as polyphonic [...] removes the absolute boundaries between both source and target [...] it is necessary to the analysis of linguistic choices that the author used for his/her works. He explains more that “there is a relationship between voice, style, and discourse in the dialogic intermeshing of characters, groups, and points of view”. He concludes that “since a text is the only visible part of the narrative, it is by studying the language of the text. Voice is to be approached through the analysis of style” (p.19).

On the other hand, translation tries to replace a written message from the ST by the same emotion and feeling to the TT. It is crucial to note that the voices can be influenced by the translation. Hatim (2004) adds that “Literary translators often talk about finding the ‘voice’ of the author. This ‘voice’ is difficult to pin down but normally refers to the narrative character” (p.96).

Hatim (2004) utters that “the translator must listen to the tentative voices of the text

until one becomes dominant [...] in this stage, voice is determinant, guiding all choices of cadence and tone and lexicon and syntax” (p.18). “The voice of literary work is the specific group of characteristics displayed by the narrator” (Hatim, 2004, p.273).

As it has been already explained, a writer’s voice is unique and personal. And also, the author’s voice can be seen through specific words in a monophonic novel. In this regard, “readers have become conditioned by the idea of an author” (as cited in his Dictionary Literary Terms and revised by Habib, Cuddon, 2012, p.60). As Cuddon (2012) explains, “the author (or any kind of writer) who uses his voice; one who uses a mixture of his voice and that of others” (p.459).

But for being separated from a monophonic form of writing, the character(s)’ voices as the major characteristic of a polyphonic novel should be taken into account. In contrast to the author’s voice, a polyphonic text involves the character(s)’ voices and their feelings simultaneously. According to Malin, “the author in the polyphonic novel allows his/her characters to be able to interact with the other characters, freely” (MALIN, 1967, p.220).

Point-of-View

According to Cuddon, (2012), “point of view is the position of the narrator about his history. There are many variations and combinations. The author moves from character to character, place to place with complete freedom” (p.761). From viewpoint of literary, voice as a tool of narrative can appear in the position of a first, second, or third-person point-of-view. Here, the two types of viewpoints should be taken into account to separate from a monophonic to the polyphonic form of writing.

- **First-person viewpoint:** “A narrative or mode of a storyteller in which the narrator appears as the I-narrator [...], in which the narrator is also the center character” (Baldick, 1994, p.97).
- **Third-person viewpoint:** Baldick explains that “a narrator or mode of the storyteller in which the narrator is not a character within the events related,

but stands 'outside' those events. In a third-person narrative, all characters within the story are therefore referred to as 'he', 'she', or 'they'; but this does not prevent the narrator from using the first-person [I] or [we] in commentary on the events and their meanings" (Baldick, 1994, p.259).

Tone of Voice

Cuddon (2012) expresses that "Tone is the reflection of a writer's attitude especially towards the reader; even, perhaps, the way his personality pervades the work" (p.726). As Cuddon (2012) explains, "the counterpart of the tone of voice in speech, which may be friendly, intimate and so forth" (ibid).

Hermeneutics

Technically speaking, the term hermeneutics turns back to ancient Greece which has a long history behind it. "The word hermeneutics is from the Greek *hermeneia*, "interpretation or explanation" (Reese, 1996, p.297).

Understanding the exact thoughts and messages of the prominent works such as religious or profane texts is bounded up with an interpreter's ability for the language of these texts to resolve the blur of concepts. Before the study come that far, it is essential to pay attention to the component of the understanding of a text. The researcher strived to shed lights on the character(s)'s voices by the grammatical interpretation through Schleiermacher's views.

To the best of the researcher's knowledge, no study has examined the notion of polyphony in terms of hermeneutics method. According to Graham (1993), "Friedrich Schleiermacher as the father of modern theology opened up the problem of interpretation to a new world of understanding and explanation" (p.105). In a more attempt, Gjesdal (2006) emphasizes that "according to Schleiermacher (1768/1834), language consists of syntactical structure and resources and interpretation of a text proceeds by moving back and forth between a focus on language as a shared pool of grammatical resources" (p. 7).

To explain a brief exposition of Schleier

macher's hermeneutics Gjesdal (2006) states that "In Schleiermacher's opinion, hermeneutics must be distinguished from a more lax (*laxere*) interpretative practice" (p.136). "Symbolic performance, Schleiermacher claims, is constituted by the interplay between a common reservoir of grammatical rules and semantic possibilities" (Gjesdal, 2006, p.137). As Stiver (1996) explains, "we cannot understand the meaning of the whole text apart from understanding the meaning of the individual sentences" (p.89). "Grammatical interpretation goes from context to context and continues until the highest connection in the whole text is established" (Dilthey, 1924, p.336).

Gadamer (2004) believed that understanding comes when the interpreter and the text are fused. He moves beyond the author's particular writing style and the interpreter, he focused on how the interpreter apprehends this understanding to the reader" (p.110).

In short, Translation of a literary work is a hard task from two sides: transferring the closest equivalent to the meaning and preserving the message of the source text. Relations between hermeneutics and other branches of knowledge such as translation because of its attention and exegesis to the language of the prominent texts could, consequently, enrich the data analysis process.

Having applied the grammatical interpretation through Schleiermacher's views, the researcher would be able to examine each component of the data provided. And then, the research questions will be answered. The researcher aimed at answering the following questions:

RQ1: How have the translators' strategies contributed to preserving the notion of polyphony and the voices in Faulkner's novel of *The Sound and the Fury*?

RQ2: How have the translators' strategies contributed to disrupting the notion of polyphony and the voices in Faulkner's novel of *The Sound and the Fury*?

METHODS

Materials

In the current study, William Faulkner's novel *'The Sound and the Fury'* released in 1929 was chosen to depict the notion of polyphony. Among several Persian translations of the novel, the two published translations well-known are selected. This English novel was rendered by Sholevar in 1344/1965 and Hosseini on 1369/1990.

Method

Data-driven requires an appropriate technique to draw the best conclusion. Analyzing data from well-designed can help the researcher answer the research questions effectively. At first, the present study aims to identify the concept of polyphony, and then, it aims to provide the character(s)' voices by the grammatical units. To extract a systematic framework, the grammatical interpretation through Schleiermacher's hermeneutics (1977) as a major tool of analysis was applied.

As García Landa (1993) expresses, "the grammatical interpretation is the art of finding the precise sense of a given statement from its language and with the help of language" (p.18). Thus, the grammatical interpretation makes it possible to interpret words about the sentences until a complete understanding of a text can be achieved. It is a sort of tracing a circle figure which begins with understanding the text and moves on to the author's worldview. This back-and-forth movement belongs to the hermeneutical model of interpretation.

And, going one step further, the data collection is comprised of the grammatical units such as sentences and dialogues and monologues, which bear traces of character(s)' voices, from the first three chapters of the novel *'The Sound and the Fury'* and its two Persian translations. All the character(s)' voices are allowed to look at the whole contradictions between the original novel and the two Persian translations. Of particular interest to this study is when these contradictions bubble up to the surface, the major findings will be achieved. The following part is made in an

attempt to design an avenue to illustrate different steps of analysis (see Figure 1).

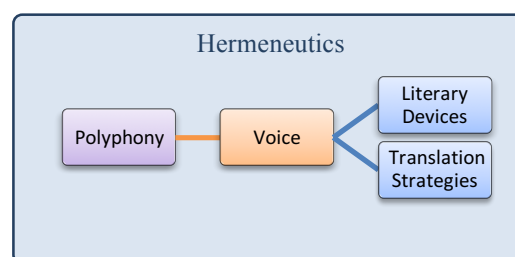


Figure 1: Structure of the Study for Analyzing the Data

Thus, as Figure 1 illustrates, there are the steps that the research will take to carry out the data: 1) studies the notion of polyphony in order to determine how the character(s)' voices are translated into the target text; 2) in order to use the practical framework, hermeneutics is used as a major tool of analysis; 3) the last thing to do is to determine the tools such as literary devices and translation strategies. The tools might include helpful information on different data.

Design

Based on the steps presented above, literary devices and translation strategies were examined in the hope that the concept of polyphony was transmitted by the same message and feeling to the target reader.

Literary Device

Fiction can be decorated by literary devices to arouse the reader's attention and make the fiction more interesting. To do so, literary devices are identified as the first indicators of the characters' voices. Writers apply many literary devices at their disposal.

This section discusses the occurrence of each literary devices which is applied in the current study:

- Point of view: First-person and Third-person
- The figure of speech: Personification
- The tone of voice: Formal vs. Informal words
- Punctuation: Question marks

Translation Strategies

To achieve the pivotal features of the voices, translation strategies are considered. At times, shifts and turns in a translated text can reshuffle the sequence and the order of events. The shift of modality including two different modes: passive and active verbs and shift of tenses such as past perfect tense and past progressive tense as the translation strategies are highlighted in this study.

Indeed, all the above features are a major consideration in which the researcher applied to obtain relevant data. In doing so, the valid voices from chapters two and three have been accounted to classify different standpoints of the translators, and then, compare with the author's particular writing style.

RESULTS

After analysis of the data, these results were drawn in the following. In the first stage, some literary devices including point-of-view, tone of voice, the figure of speech, and punctuation are investigated. And then, translation strategies such as mode of modality and shift of tenses as the second part of the current study are chosen.

Point-of-View

A polyphonic writer gives a tremendous amount of freedom to the people to talk without being limited within a single voice. This sort of fiction is, therefore, told by different points-of-view and switched between different character(s)' voices. Indeed, it is essential to know how far the translators deviated from the notion of polyphony.

Personal Pronouns

As already explained, the first and third-person points-of-view are selected to focus on those which are more frequent. To compare viewpoint, the personal pronouns including first, third-person singular/plural viewpoints are counted. Based on Table1, from a total of 3316 textual features in ST, Hosseini transferred 3330 of those markers and 3217 transferred in Sholevar's translation. The first-person singular is repeated 1380 times in the source text, 1340 times found in Hosseini's translation, and 1548 times in Sholevar's translation, respectively.

Third-person singular found 1689 times in the original text, 1637 times in Hosseini's translation, and 1409 times in Sholevar's translation. The first-person plural is repeated 89 times in the original text, while 116 times are seen in Sholevar's translation and Hosseini's translation has filled 132 times. The third-person plural is repeated 158 times in the original text, 221 times in Hosseini's translation and 144 times in Sholevar's translation.

That is, the first-person singular is found at the occurrence of 41.62%, 40.24%, and 48.12%, respectively, within the original text and its two Persian translations out of approximately 9000 subject pronouns. While, the third-person singular is found at the occurrence of 50.93%, 49.16%, and 43.80% in the original text and the two Persian translations, respectively. Table 1 can be regarded as the proof to this claim that one of the translators seems to favor using a first-person singular viewpoint.

Table 1.
Comparison of Point of view in Faulkner's novel and its Two Persian Translations

Literary device	Textual Feature	Markers	Source Text		Hosseini's Translation		Sholevar's Translation	
			Freq.	(%)	Freq.	(%)	Freq.	(%)
Point of View	Personal Pronoun	First-person singular	1380	41.62	1340	40.24	1548	48.12
		Third-person plural	158	4.76	221	6.64	144	4.48
		First-person plural	89	2.68	132	3.96	116	3.61
		Third-person singular	1689	50.93	1637	49.16	1409	43.80
Total			3316	100	3330	100	3217	100

Based on the data in Table1, the personal pronoun [*I/We*] are the most frequency used in Sholevar's translation and the presence of the

third-person [*She/He/they*] is the nearest distance to the author's intentions. The following

Figure 2 compares the frequencies of the viewpoint

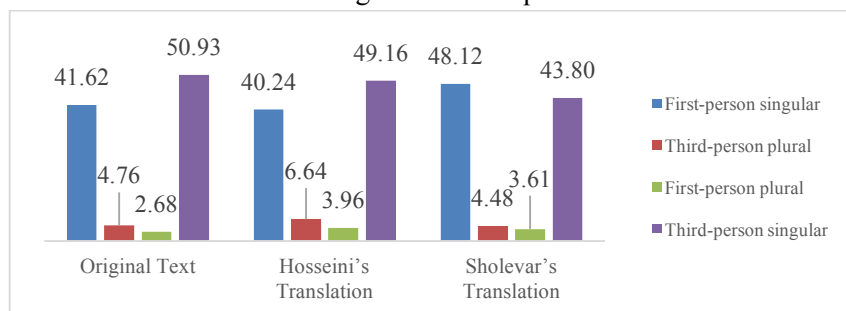


Figure 2: Percentages of the Points-of-View used in the Original Text and its Two Translations

Sholevar's translation with surprising frequency to apply the first-person viewpoint illustrated in Figure 2. It can be seen that a great number of the character(s)' voices are changed through the first-person viewpoint. While the third-person singular is less used in Sholevar's translation than the original text and Hosseini's translation.

Punctuation

This part has exemplified one sort of punctuation, that is, the question mark. If question marks apply at the end of sentences in the original novel, the same indicator should be applied by a translator. But this indicator is omitted deliberately from the original sentences.

Use of Question Mark

As Table 2 illustrates, the question mark is not preserved in the interrogative sentences by the author. Even though, the interrogative sentences start with Wh-question, at the end of these interrogative sentences did not have any question mark [?]. When a text-writer eliminates the question mark at the end of the interrogative sentences, she/he attempts to create a way to lessen the effect of this indicator. It is important to note that question marks are intentionally omitted but Sholevar added this indicator to the interrogative sentences. To explain the dissimilarities found between the frequencies of the question marks in question, some possible instances are shown in the following (see Table 2).

Table 2. Examples of Question Marks from Chapters Two and Three

Texts	Question Marks
Source text	Why must you do like nigger women do in the pasture the ditches the dark woods hot hidden furious in the dark woods.
Target text 1: Hosseini	آخر چرا این چه کاری است که پیشه کرده ای، عین دده سیاهها توی چراگاه گودال جنگل تاریک اتشی مخفیانه کف بر لب توی جنگل تاریک.
Target text 2: Sholevar	چرا تو باید کارایی رو بکنی که دده سیاهها، توی چراگاه، توی گودال های تاریک توی جنگل می کنند، با خشم داغ پنهان در جنگل تاریک؟

Investigating the question mark in the sentences indicates that one of the translators has maintained to apply the marker in question.

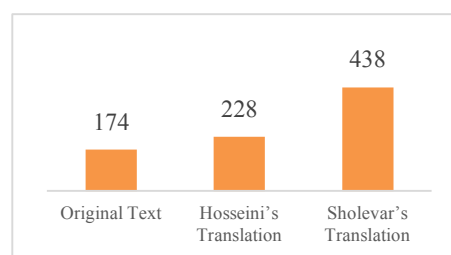


Figure 3: Comparison of Question Mark

As demonstrated in Figure 3, 174 sentences of the original novel had a question mark, while 228 sentences had in Hosseini's translation and 438 sentences seen the question mark at the end of interrogative sentences in Sholevar's translation. The more amount of deviation in this indicator occurs in Sholevar's translation.

Figure of speech

Another textual feature is the preference of the author to use personification as a literary device. The role of personification is notable in

this matter. According to Deedari and Mansouri (2004), "a figure of speech is not a mere decorative device, a pretty or fancy way of saying something which might be better said literally" (p.12).

Personification

As shown in Table 3, personification is used for the non-human object in the original text more than the translated texts. The research starts with those who are more frequent in this study.

Table 3.
Frequency of the Personification

Literary device	Textual Feature	Source Text	Hosseini's Translation	Sholevar's Translation
		Frequency	Frequency	Frequency
Figure of Speech	Personification	41	37	39

What unfolds from such an analysis in the above Table 3 is that personification is used 41 times in the source text, 37 times seen in Hosseini's translation, and 39 times in Sholevar's translation. Investigation of personification in these two chapters of the novel and the two Persian translations show that the translators used this literary device but not as much as the author. Figure 4 discloses a comparison of the total number of personifications between the original text and the two Persian translations.

Personification is used as a literary tool that enhances interest in reading the novel. Figure 4 shows a significant deviation between the numbers of personifications in the process of translation from the ST to the TTs. With the total number of this indicator, personification becomes more visible in the eye of the writer and devotes more attention to depicting personification.

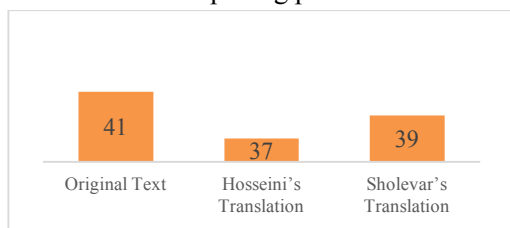


Figure 4: Comparison of Personification

Seemingly, the tone of voice is hard to be defined with a clear definition. There is a vast amount of tone recorded in literature such as the character(s)' thoughts, emotions, or beliefs. In a situation where a writer has to protect the characters as the upper-class or lower-class of society, what sort of strategies does he/she apply to convey that the characters belong to? Due to the different tone of voice, difficulties might arise in translating.

Tone of Voice

As the next step signified that manual analysis is carried out to determine the times when each of the tones of voices is changed. To show the tone of the voices, formal words and informal words are counted.

The formal words are used 48 times and covered 61.54% in frequency in the original text, 26 times used formal words, about 30.59% in frequency found in Hosseini's translation and 18 times, about 19.15% in frequency seen in Sholevar's translation (see Table 4).

Table 4.
Frequency of the Tone of Voices

Literary device	Textual Features	Source Text		Hosseini's Translation		Sholevar's Translation	
		Freq.	(%)	Freq.	(%)	Freq.	(%)
Tone of Voice	Formal phrase	48	61.54	26	30.59	18	19.15
	Informal phrase	30	38.46	59	69.41	76	80.85
Total		78	100	85	100	94	100

Admittedly, the informal words are repeated 30 times and covered 38.46% in the original text, 59 times found, these words covered 69.41% in Hosseini's translation, while 76 times found, and about 80.85% in frequency belonged to Sholevar translation, respectively. Faulkner applies specific words/phrases

to depict the individual's social status of the Compsons'. But the total number displays that the translators strived to show Compsons' family as the lower class of the society. There are significant deviations between the total formal and informal words from the ST to the TTs. Below the percentages are taken from the original text and its translations (see Figure 5).

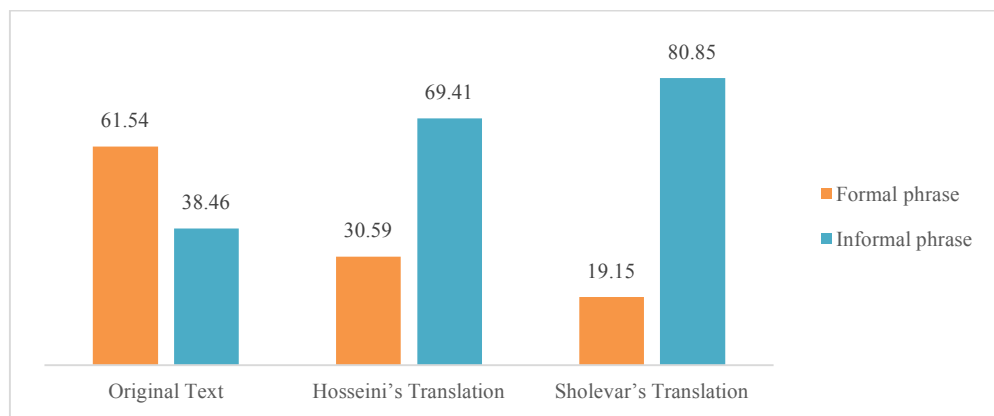


Figure 5: Percentages of Tone of voices in the ST and the TTs

In Sholevar's translation, the formal words cover about 19.15% in frequency far lower than correspondences 61.54% in the original text, whereas the formal words cover 30.46% in Hosseini's translation which depicts the trend to protect the author's writing style. Analysis of the data reveals countless instances of informal words in Sholevar's translation. Even if the translated texts do not distort the original meaning of the text, there are remarkable differences in the tone. While the Compsons' social status was kept by the author in most cases as the upper-class, the translators made an effort to depict that they did not belong to the upper-class any more.

Translation strategies

To give the closest correspondence to the

original text, it is essential to pay attention to the discrepancies in the translated texts.

It seems that the two sorts of shifts have a higher potential for conveying the discrepancies between the original text and its two Persian translations including the shift of modality and shift of tenses.

Shift of Modality

Passive verbs and active verbs are extracted to achieve the highest discrepancies. The frequencies and percentages of each strategy are depicted in Table 5. Of the 40 passive verbs extracted from these two chapters, just 17 sentences are translated in the passive form in Hosseini's translation, while 20 sentences belonged to Sholevar's translation.

Table 5.
Comparison of Translation Strategies in Chapters Two and Three

Translation Strategies	Textual Features	Mode	Source Text		Hosseini's Translation		Sholevar's Translation	
			Freq.	(%)	Freq.	(%)	Freq.	(%)
Grammar Features	Shift of Modality	Passive	40	42.55	17	6.03	20	7.19
		Active	4	4.26	8	2.84	5	1.80
	Shift of Tenses	Past Progressive	27	28.72	32	11.35	57	20.50
		Past Perfect	23	24.47	225	79.79	196	70.50
Total			94	100	282	100	278	100

Another important mode is active sentences. It can be seen that active sentences are used more in the translated texts than the original one. Table 5 ranks, the active sentences based on the number of frequencies, only 4 active

sentences are used in the original text. While 8 active sentences found in Hosseini's translation and 5 active sentences seen in Sholevar's translation.

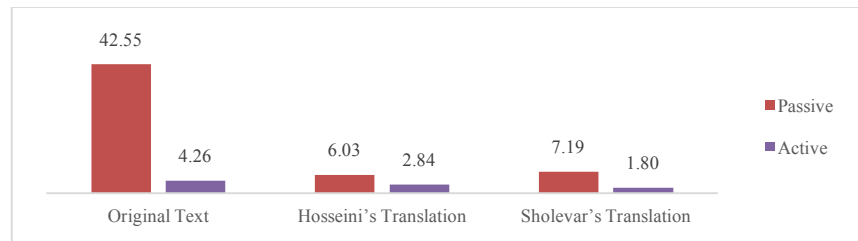


Figure 6: Comparison of the Percentages of Shift of Modality

As shown in Figure 6, the percentage of passive sentences was about 42.55% in frequency in the original text, while 6.03% covers in Hosseini's translation and 7.19% seen in Sholevar's translation. The second set of bar charts in Figure 6 refers to the percentage of

active sentences. As shown in Figure 6, the percentage of active sentences in the original text is found to the occurrence of 4.26%, while it is found to the occurrence of 2.84% in Hosseini's translation and 1.80% in Sholevar's translation. Some instances are provided below

Table 6.
Examples of Shift of Modality

Texts	Shift of Modality
Source text	Active mode: Then it struck ten. (p.192) I could see the letter before I turned the light on, propped against a book on the table. (p. 171) Passive mode: They were allowed too much freedom, to be together too much. (p.261)
Target text 1: Hosseini	مجهول: ان وقت زنگ ساعت ده زده شد. (ص.220) مجهول: پیش از آنکه چراغ را روشن کنم نامه را می دیدم که به کتابی روی میز تکیه داده شده بود. (ص.197) معلوم: نباید این همه به آنها ازادی بدهیم، نباید این همه با هم باشند. (ص.293)
Target text 2: Sholevar	مجهول: پیش از آنکه چراغ را روشن کنم، نامه را می دیدم که روی میز به کتابی تکیه داده شده بود. (ص.160) معلوم: اونا خیلی زیادی ازادی دارن که زیاد با هم باشن. (ص.243) معلوم: بعد، ساعت زنگ ده را زد. (ص.180)

In the examples of Table 6, the verb 'struck' has been shifted in Hosseini's translation, but this word has been translated as the original text in Sholevar's translation. As displayed in Table 6, the second instances are

completely translated opposite. Also, unlike the English sentence, the passive verb 'was allowed' has been rendered as an active verb in the TT. By analyzing the shift of modality applied in the translations of Faulkner's novel,

it becomes clear that the justification of choosing each active mode instead of passive mode employed, translators tend to apply their linguistic rules (see Table 5).

Shift of Tenses

This section discusses the occurrence of each shift in tenses and verbs. According to the instances and their frequencies, most of simple past verbs in the original text are rendered into past perfect or past progressive. Based on the data, this study found 27 sentences occurrence of the past progressives in the original text, while 32 sentences found in Hosseini's translation and 57 sentences seen in Sholevar's translation (see Table 5). According to the analysis, 23 past perfect tenses belong to the original text; while 225 past perfect tense used

in Hosseini's translation and 196 of those found in Sholevar's translation.

As shown in Table 5, 202 simple past tenses sentences are translated into the past perfect in Hosseini's translation and 173 simple past tenses sentences translated into the past perfect in Sholevar's translation in comparison with the original one. The most emphasis of past perfect tenses has been found in the translated texts. The discrepancy found between these corpora in this regard might be the linguistic differences and may force the translators to make difficult choices. The following part discusses how the shift of tenses depicts the discrepancies. The data in more detailed are analyzed in the following (see Figure 7).

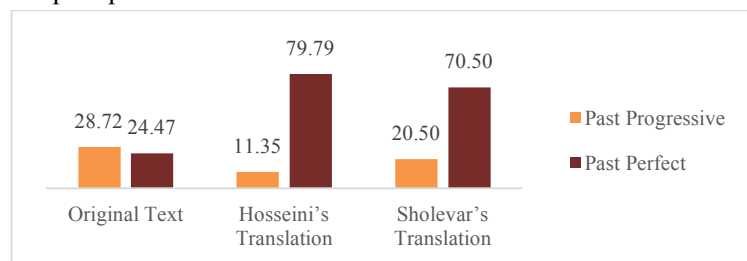


Figure 7: Comparison of Percentages of Shift of Tenses

It is found most progressive tenses followed by the original text. That is, this tense is found at the occurrence of 28.72%, 11.35%, and 20.50%, respectively within the texts. The percentage of the total past progressive tenses in the original text is higher than the two translated texts.

It appears that the most marked differences have been seen in Hosseini's translation by using past perfect tense. The past perfect tense found about 24.47 percent in the original text, while it covers 79.79% in frequency in Hosseini's translation and 70.50% in Sholevar's translation. The following sentences in Table 7 cover as examples of the shift of tense.

Table 7.

Examples of Shift of Tenses in Chapter Two and Three

Texts	Shift of Tenses
Source text	Simple past 1: we went up to the street, on the shady side, where the shadow of the broken façade blotted slowly across the road. (p.130)
	Simple past 2: Trees leaned over the wall, sprayed with sunlight. (p.113)
Target text 1: Hosseini	گذشته استمراری: از خیابان بالا رفتیم، هر طرف سایه دار، از طرفی که سایه نمای شکسته کم کم داشت ان سوی جاده را می گرفت. (ص.150) ماضی بعید: درختها روی دیوار خم شده بودند و افتاب بر انها پاشیده می شد. (ص.132)
Target text 2: Sholevar	گذشته استمراری: از طرف سایه خیابان، انجا که سایه نمای خرابه کم کم داشت ان طرف جاده را می گرفت، بالا رفتیم. (ص.121) ماضی بعید: درخت ها روی دیوار خم شده بودند و میانشان افتاب پاشیده شده بود. (ص.105)

In the first and second examples given in Table 7, the verbs 'blotted' and 'leaned' translated as 'داشت می گرفت و خم شده بودند', while the tenses are simple past in the original text. Instead of translating these verbs as the simple past, the translators did not use the same verbs. Therefore, these tenses do not convey the same meaning of the verbs and these temporal

changes might disrupt the linear sequence of events, or rather, reshuffle the order of events.

Total analyses

The total analysis of the translation strategies in the following Figure 8. It can be seen that how translation strategies increased/decreased in the corpora, and the total frequencies have been compared with the original text.

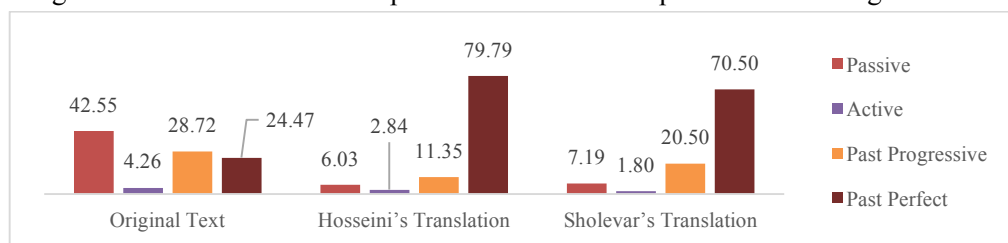


Figure 8: Comparison of the Total Percentages of Translation Strategies between ST and TTs

Figure 8 displays the frequency of shift of modality and the shift of tenses. The analysis reveals the times when passive mode is rendered to the active mode or vice versa. As shown in Figure 8, the passive mode is used more than the active mode in the original text. While the active sentences are used more than passive sentences in the translated texts. The findings indicate that the original text dealt more with passive mode rather than active mode. This might be due to the preference of the English writers to use passive mode, which is less disclosed in Persian translations. Moreover, the differences might be due to the divergence between the two language/cultural conventions.

What is more, the discrepancies found between the English novel and the translated texts are significant, especially in Sholevar's translation. If translators cannot perfectly transfer the polyphonic features of a novel from the ST to the TT, they might lose their readers who are looking for the new style of writing.

CONCLUSIONS

It is crystal clear that the form of expression a translator takes can have a significant impact in conveying the author's aims. Here, the researcher reviews the previous information and data to depict the final results. Through frequencies counted between the original text and the two translated texts, many strategies did

not precisely apply to convey the author's intentions according to the frequencies and types of conversion.

Regarding the topic of the present study, the researcher is of the conviction that hermeneutics is in keeping with the current research as an influential device for analyzing the data. To do so, first the notion of polyphony identified from the original novel and compared with the two Persian translations. Then, the grammatical interpretation through Schleiermacher's views was applied as the basis for structuring the analytic scale. Here, some important frequencies could be extracted from the findings in the following.

The results show:

- literary devices: in point-of-view, the number and frequencies of personal pronoun subject that is first-person singular/plural increased in Sholevar's translation, whereas in the original text and Hosseini, these numbers and frequencies decreased, so is the case with punctuation and tone of voices. With minor differences to the other devices, less deviation is seen in the use of personification.
- Translation strategies: in the shift of modality, the tendency to apply the active sentences is more evident in the translated texts, whereas the passive sentences are over-dominant in the original text. Perhaps these conver-

sions are due to the norms of the target language. It is discovered that in the shift of tenses, the number of this indicator has decreased in the original text compared with the shift of tenses in the translated texts.

- c. A set of categorical data disclosed that through frequencies counted between keeping the original voices and making the target text sound natural, some of the character(s)' voices were lost or some techniques were completely changed. For instance, Sholevar (1344/1965) has rendered the notion of polyphony in a way the polyphonic characteristic of the source text became less visible, or less noticeable in his translation. But Hosseini's translation transfers the aforementioned markers in a way that the polyphonic features of the original novel are preserved. It seems that Shoelvar's translation would represent a monologic novel, not a polyphony novel.

Allegedly, Faulkner described the history of Compsons' via the new style of writing. Years later a Persian translator rendered the history of the Compson family, but it seems that he had no desire to depict the author's writing style; he would rather be off away from the author's writing style. Even though Sholevar had enough knowledge about the new style of writing, his preference was the target reader. It is perhaps due to the lack of literary knowledge of the readers about the polyphonic novels at that specific time (1344/1965) leads to change the effect of this technique in the translated text. Unfortunately, this issue is not so clear-cut, and further researches require to be done in this regard.

As the discussion so far focused on the notion of polyphony, various studies have been done on analysis of the concept of polyphony in music, mathematics, and literature, but not

exactly in the realm of translation. It calls for an investigation of the possible resources in the realm. Recently proper attention has been given to the notion of polyphonic novels, especially amidst the translators. To compare the current study with previous studies, numerous attempts have been made to analyze the notion of polyphony and hermeneutics but these analyses are applied separately. Like any other study, the lack of proper studies can be the main constraint on the research.

Moreover, it is important to find credible and valid sources. Unfortunately, reliable sources relevant to this study are limited and these limitation(s) and the lack of sufficient and prior researches could impact the proper comparison in this regard.

The penultimate reason, a prominent literary text is not to be understood just by focusing exclusively on the notion of polyphony, let alone any analyzing of the data. Hermeneutics can increase a congenial understanding of a prominent profane text. By applying the grammatical interpretation through Schleiermacher's theories, data and information have demonstrated a certain gap from the original text to the two Persian translations. In the researcher estimation, what differentiates this study from others is the very point.

The last point, the path to the connection between translation and a prominent literary work will remain closed as long as the debate over these works and their style of writing are disregarded in the domain of translation. And perhaps, this is the point of contact between the notion of hermeneutics and translation of a prominent literary text that goes beyond the rules of translation of a simple text. Changes that occur in the process of translation did not support the author's world-view and can re-shuffle the order of events. What an Iranian reader understood at that time from the translated text is more like a monologic form of writing.

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Biodata

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