Linguistic Analysis of the Main Traits of Stream of Consciousness in the Persian Translations of Virginia Woolf's *Mrs. Dalloway* and James Joyce's *A Portrait of the Artist as a Young Man*

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Abstract

This study investigated how the main linguistic traits of stream of consciousness novels are realized in Persian translations and also the frequency of translation strategies used by translators. Accordingly, a restricted set of linguistic parameters which Totò (2014) asserts can show the stream of thought of character(s), is chosen including punctuation, exclamatory utterances, interjections, and lexical repetitions. The corpus of the study is composed of 288 pages drawn from two famous stream of consciousness novels and their corresponding Persian translations: Woolf's *Mrs. Dalloway* and its translations by Darioush (1993),Keyhan (2008) and Taheri (2009) and Joyce's *A Portrait of the Artist as a Young Man* and its translations by Darioush (1991), Badiee (2001), and Alijanpour (2015). Also, to classify the translational choices regarding each linguistic element, Delabastita (1993)'s classification of translational strategies was used. The final results indicated that despite certain losses of linguistic features caused by omissions or other linguistic choices (such as using non-identical translations in the case of lexical-repetition translation), all five translators have successfully conveyed at least more than half of the mentioned features in their translations.

Keywords: Linguistic analysis; Modernist literature; Stream of consciousness; Style

INTRODUCTION

Stream of consciousness is mainly known as one of the main characteristics of works of modernist authors who, among other modernist thinkers and artists, rebelled against the traditions of the late nineteenth century and early twentieth century and created a new genre in English language literature. This significant characteristic of modernist

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literature, that is also being referred to as a genre, has been derived from the field of psychology, taken from the works of psychologists like Sigmund Freud who had played an important role in shaping modernism movement. Influential modernist authors, have tried to express the flow of thoughts of characters, through linguistic, structural, and narrative features, in their writings, and have produced valuable texts with high degrees of complexity that are hard to translate. In fact,

stream of consciousness novels had been known as untranslatable texts in some countries(Chan, 2004).

Aside from the complexity of these novels, and their overabundance of different linguistic and structural features, stream of consciousness is known as a literary genre; this brings about the issue of literary translation that can harden the process of translating these novels to other languages.

Consequently, different features of stream of consciousness novels, are worth being studied from many different perspectives, such as linguistic, structural, and narrative aspects. However, due to the extensiveness and complexity of these features, different scholars have focused on certain aspects of these novels. Accordingly, many scholars have worked on these novels in the field of literature and have analyzed their stylistic features, their narrative structures, the concept of self, and even the ideologies, such as feminism, embedded in them (Cygan, 2010; Sang, 2010; Stephens, 1962). Groot (2014) has analyzed the narratorial aspect of stream of consciousness and free indirect discourse in Woolf's *Mrs. Dalloway* and three of its Danish translations. He suggests that free indirect discourse consists of three elements that are crucial for maintaining the ambiguity of the original text; and loss of the ambiguity can directly affect the interpretation of the novel. He also mentions that the presence of the free indirect discourse effect in translated texts was directly related to the preservation of the stylistic elements from the source text. Gür (2015) has studied this novel taking in to consideration some other aspects. She analyzes two different Turkish translations of the novel *Mrs. Dalloway* and focuses on Woolf's unique writing style in using stream of consciousness technique. She tries to analyze the translational decisions within the framework of Toury's translational norms. She states that different translators try to give their own interpretations of important classic works such as *Mrs. Dalloway* and mentions that different translations can contribute to enriching the target culture; accordingly, she concludes that

both of the translators were somehow successful in their works. Totò (2014) has studied a number of stream of consciousness novels and their Italian translations to examine how the main features of the stream of consciousness were recreated in Italian translations: Joyce's *A Portrait of the Artist as a Young Man*, *Ullysses*, Woolf's *Mrs. Dalloway* and *To the light House* accompanying with twelve Italian translations of them. She has studied punctuation, exclamatory utterances, interjections and lexical repetitions.

However, despite the importance of the issue in translation studies, few researches on stream of consciousness have been attempted in this field, especially regarding Persian translations. Moreover, most of the translation related studies focus on the narrative structure of these novels and little attention has been paid to the linguistic features of stream of consciousness and the reproduction of these features in other languages.

Persian translations of these novels entered the Iranian literary market around 1970's, by translators such as Darioush and Badiee. There has been a rise in the number of retranslations of stream of consciousness novels into Persian; this might be a sign of the growing interest in these novels in Iran. For instance, in the case of Virginia Woolf's novels, many translators have attempted to translate her works into Persian for several times, even in recent years. This is true for some of her novels such as "Mrs. Dalloway", "The Waves" and "To the light house" that each has been translated for three times till now.

Hence, due to the importance of stream of consciousness novels in English literary history, the acceptance of these novels in Iran, and lack of enough studies regarding this phenomenon in the field of translation studies, there's a need to carry out studies to assess the main traits of this genre as well as the manner of their reproduction in Persian.

Hence, due to the importance of stream of consciousness novels and the variation of its related linguistic features, this study focuses on certain limited ones, classified by Totò (2014), including punctuation, repetition, and signs of

emotive emphasis, each narrowed down to small-er number of elements: punctuation to dashes and markers of direct reporting repetition to lexical repetition; and emotive emphasis to certain ex-clamatory utterances and interjections. Moreover, in order to investigate how the stream of con-sciousness narrative is recreated in translation, through translational choices, the researcher makes use of the classification of translation strategies presented by Delabastita (1993). He is one of the scholars who has a flexible categoriza-tion that contains many procedures introduced by other scholars, classified in a more general man-ner. His strategies are applied in this research to classify translational choices regarding different linguistic features of stream of consciousness that were mentioned before. Finally, this study in-tends to answer the following questions:

- How are the main linguistic traits of stream of consciousness realized in

three Persian translations of *Woolf's Mrs. Dalloway* and *Joyce's A Portrait of the Artist as a Young Man*?
- What is the frequency of the transla-tion strategies used by the translators, according to Delabastita (1993) classi-fication?

METHOD
Material
The material of the study includes Woolf's *Mrs. Dalloway* and Joyce's *A Portrait of the Artist as a Young Man*(*Portrait*), as well as three Persian translations of each novel(shown in Table 1). It's good to note that, the present study makes use of the electronic version of the novels: *Mrs. Dallo-way* (created from its first version that was pub-lished by Hogarth Press), and *Portrait* (created from its first published version in 1916).

Table 1
The English and Persian material of the study

English material				Persian material			
Title	Author	Publisher	Year	Title	Author	Publisher	Year
Mrs. Dolloway	Virgina Woolf	Hogarth Press	1924	خانم دالووی	پرویز داریوش	رواق	1362
				خانم دالاوی	خجسته کیهان	نگاه	1395
				خانم دالاوی	فرزانه طاهری	نیلوفر	1370
A portraitof the artistas a young man	James Joyce	B. W. Hu-ebsch	1916	سیمای مرد هنرآفرین در جوانی	پرویز داریوش	اساطیر	1370
				چهره مرد هنرمند در جوانی	منوچهر بدیعی	نیلوفر	1392
				چهره یک مرد هنرمند در جوانی	امیرعلیجان پور	آوای مکتوب	1394

Corpus
Due to the great length of the selected novels and their corresponding translations, only certain pages of each novel have been chosen for the study. Accordingly each English novel is divided to three sections, each containing 10 pages, from the beginning, middle and the end of the books, in order to be more representative. Therefore, the corpus is composed of 60 Pages of STs as well as their corresponding Persian translations (288 pages). The rationale for this selection is dis-cussed in the following paragraphs.

In the case of *Mrs. Dalloway*, the stream of thought of characters shifts from one character to another throughout the novel; and different cha-racters of the story show up, one after another, throughout the story. These characters have dif-ferent personalities and histories, and hence dif-ferent patterns of thought. So, the researcher has chosen different sections that contain stream of thought of different characters.

Moreover, in the case of Joyce's novel, the whole novel is mainly dedicated to the stream of thoughts of one character (Stephen Dedalus)

while other characters also exist in the story; here, the character's personality changes throughout the novel, as he grows older, and accordingly the pattern of his thoughts also changes from a child to an adult. This affects the frequency of the employed linguistic features (lexical repetitions, exclamations, etc.). Hence, if the selection was limited to one section of the book (for instance the childhood part), it would not be representative of the whole novel and its style.

Procedure

In this research, firstly, the selected pages in ST were analyzed in order to find specific linguistic parameters relevant to stream of consciousness that, according Totò (2014), include lexical repetitions, punctuation (dashes and markers of direct reporting), exclamatory utterances and interjections. Secondly, each selected item was compared, textually, with its corresponding Persian translation, and the translational choices were analyzed and shown in different tables, regarding each linguistic parameter. Also, to find the translational strategies that were employed by the translators, the classification of translational strategies presented by Delabastita (1993), was used. Finally, the frequency of each translational strategy, as well as the maintenance or loss of the studied feature, were examined and presented in tables.

Data analysis and Results
Realization of Punctuation in the translations
Since the full analysis of all types of punctuation marks used in the corpus is beyond the scope of this study, the translational choices that involve dashes and markers of direct reporting are examined here; According to Totò (2014) these punctuation marks are used purposefully in stream of consciousness writings.

Dashes can play various functions in stream of consciousness novels, they can be used to show a comment or an afterthought, to create a break, to show the shift of point of view, to show interruptions, to redirect the attention to a previous thought, etc.(Stephens, 1962; Totò, 2014)

In the following sample, taken from *Mrs. Dalloway*, the initial dash is used to redirect the reader's attention to the beginning of the sentence (Clarissa's feelings) after the digression that is underlined:

> For Hugh always made her feel, as he bustled on, raising his hat rather extravagantly and assuring her that she might be a girl of eighteen <u>and of course he was coming to her party tonight, Evelyn absolutely insisted, only a little late he might be after the party at the Palace to which he had to take one of Jim's boys,</u>—she always felt a little skimpy beside Hugh; schoolgirlish; but attached to him, partly from having known him always, but she did think him a good sort in his own way, though Richard was nearly driven mad by him, and as for Peter Walsh, he had never to this day forgiven her for liking him. (*Mrs. Dalloway, p.5*)

While Taheri and Keyhan have kept the dash to keep the mentioned function, Darioush has faded the digression and the flash back in his translation by omitting the dash and changing the order of sentences; in order to show these changes more vividly, his translation is divided to four parts: a- the sentences before the digression part; b- the sentence after the digression and the dash (she always felt a little skimpy beside Hugh); c- the digression in between the mentioned parts (underlined); d-the rest of the sentences after the dash. Also the omission of the dash is shown by the null sign (ø).

Darioush:

چون هیو، همچنان که با شتاب پیش می رفت، و کلاهش را با آب و تاب بر می داشت و بالا می برد، و به کلاریسا اطمینان می داد که عین دختر های هجده ساله است، [a] همیشه باعث می شد که کلاریسا در کنار او اندکی احساس کوچکی می کرد، [b] و هیو می گفت البته امشب به ضیافت او خواهد آمد، اولین اصرار داشت که حتما بیاید، فقط ممکن بود بعد از مهمانی کاخ که باید یکی از پسران جیم را میبرد، قدری دیر کند،[c]

[Ø]کلاریسا حس می کرد که مثل بچه مدرسه رو ها شده،
اما به هیو بستگی داشت، تا حدی بدین سبب که او را از خیلی پیش میشناخت، اما او را به طریق خودش آدم خوبی میدانست، هرچند شوهرش، ریچارد، از دست او تقریبا دیوانه می شد، و اما پیتر والش، تا امروز هیچوقت کلاریسا را به خاطر خوش آمدنش از او نبخشیده بود.[d]

In the second example, an initial dash is used to show an afterthought, and also to mark a sudden interruption. Here, Taheri and Darioush have kept the initial dash while Keyhan has substituted it with a virgule mark in Persian.

ST: "He's not going to recognise us," said Sally, and really she hadn't the courage —— so that was Hugh! The admirable Hugh!

Taheriسلی گفت : « ما را نباید بشناسد، » و واقعا هم سلی جرئتش را نداشت ـ پس این هیو بود ! هیوی تحسین برانگیز!

Keyhanسلی گفت: "فکر نمی کنم ما را به جا بیاورد" و واقعا حوصله اش را نداشت، پس این هیو بود ! هیوی تحسین انگیز!

Darioush: سالی گفت : " خیال ندارد ما را بشناسد، " و واقعا سالی جرئتش را نداشت ـ پس این هیو بود ! هیوی ستودنی!

Moreover, Joyce uses dashes, instead of quotation marks, to show direct discourse and free direct discourse'. In Joyce's opinion, inverted commas do not express the free quality of language. (Gabler, 1974)

The following table shows the markers of direct reporting, used in *Portrait* and its three Persian translations.

Table 2
Markers of Direct Reporting in Portrait and its Persian translations

ST	TT		
	Alijanpour	Darioush	Badiee
Dash	Guillemets	Dash	Dash

The following samples show the translation of dashes as markers of direct reporting by the three translators.

ST: –O, Stephen will apologize.
Alijanpour:«آه، استفان عذرخواهی می کند.»
Darioush: ـ اوه، استیون معذرت می خواهد.
Badiee: ـ وای، استیون باید عذرخواهی کنه.

It's good to note that Alijanpour has added 25 pairs of guillemets in his translation. However, only 6 pairs are added as markers of direct reporting (shown in sample a), while 19 other pairs are used with different functions, such as marking a proper noun (sample b); this leads to a lack of integrity in the function of punctuation marks in the TT as opposed to the ST.

a- ST: He bent down and asked her was there a chapel near.

TT: استفان خم شد و از پیرزن پرسید : «آیا یک نمازخانه آن طرف وجود دارد یا خیر؟»

b- ST: Hamilton Rowan
TT: «همیلتون روانی»

Unlike Joyce, Woolf uses inverted commas to show direct quotations, and spoken utterances are usually marked by inverted commas, as opposed to thoughts, in *Mrs. Dalloway*. Markers of direct reporting, used in *Mrs. Dalloway* and its three Persian Translations are shown in Table 3.

Table 3
Markers of Direct Reporting in Mrs. Dalloway and its Persian Translations

ST	TT		
	Taheri	Keyhan	Darioush
Inverted commas	Guillemets	Inverted commas	Inverted commas

Keyhan and Darioush has added 12 and 1 pairs of inverted commas in their translations consequently. However, Keyhan, like Alijanpour, has applied inverted commas with different functions: four of them as markers of direct reporting (sample a), and others as markers of proper nouns(sample b).

a- ST: There's Elizabeth, he said, she feels not half what we feel, not yet.

Keyhan: پیتر گفت: "این هم الیزابت. او نیمی از احساسات ما را ندارد، نه هنوز"

b- ST: Norfolk
Keyhan: "نورفلاک"

Realization of the Lexical Repetition in the translations

Lexical repetition can have different functions in stream of consciousness novels: they insert an

emotional essence to the text and can show the character's pattern of thought; they add to the orality of the text; they can help creating the Free Association of Thoughts (There's a connection between the 'associated items' that may be left implicit in the text or may be directly provided through using different linguistic elements such as connectors and repetitive lexical units. According to Totò (2014), "a loss in translation [of these repetitive units] could potentially hamper the understanding of the narrative."); and finally, they be used as signposts (when a character's stream of thought is interrupted and then resumed after a digression. Such repetitions can help creating the textual cohesion that help the readers understand the complex texts.)(Totò, 2014)

Different patterns of repetition were found during the analysis of STs; such as repetition of the exact lexical units (words, phrases, or sentences), repetition of different forms of a lexeme (such as words with the same root); or repetition of phrases or sentences with a slight difference (such as a change in word order or syntax, or with an addition of external word(s)). Some of these patterns are shown below:

- When Clarissa grasped the hot water can, to think of her under this roof, under this roof! (Mrs. Dalloway, p.140)
- Murmuring faces waited and watched; murmurous voices filled the dark shell of the cave.[…] He told himself calmly that those words had absolutely no sense which had seemed to rise murmurously from the dark. (*Portrait, P.77*)
- a smell of air and rain and turf and corduroy(*Portrait, p.11*)
  the smell of the peasants, air and rain and turf and corduroy. (*Portrait, p. 12*)

A sample of repetition analysis is shown in table 4 and table 5.Here, [No.] shows the number of repeated items in ST, and [rep] shows weather the repetitions are kept [✓], partially kept [✓n] or lost [Ø]. For instance as shown in Table 4, the word 'kind' is repeated for three times in the ST, two of the repetitions are kept in Taheri's translation and one is lost through the use of synonym. Further analysis is given in the Results section.

Table 4

A sample of repetition analysis in Mrs. Dalloway

Instance	ST	No.	Taheri	Rep	Darioush	Rep	Keyhan	Rep
							TT	
1	Contrary winds buffeted in the street corner/with contrary winds buffeting the street corner	2	باد های مخالف تقاطع خیابان رازیر شلاق گرفته بودند /به واسطه شلاق باد های مخالف برتقاطع خیابان	✓	باد های مخالفی در گوشه خیابان می وزید / باد هایمخالفی که درخیابان میوزید	✓	بلدهای مخالف درگوشه خیابان به هم میکوفتند/بادهای مخالف درگوشه خیابان به هم می کوفتند	✓
2	Kind	3	مهربان/لطف/لطف	2✓	مهربان/مهربانی/مهربان		مهربان	Ø

Table 5

A sample of repetition analysis in Portrait

Instance	ST	No.	Alijanpour	Rep	Darioush	Rep	Badiee	Rep
							TT	
1	He had sinned	3	او گناهکار بود	Ø	گناه کرده بود / گناهکرده بود	2 ✓	گناه کرده بود / گناه کرده بود	2✓
2	Song	2	آواز/آهنگ	Ø	سرود/سرود	✓	ترانه/ترانه	✓

Realization of the Exclamatory Utterances in the translations

Exclamatory utterances can show emotions and add to the orality of the text. (Totò, 2014) These signs of emotive emphasis, can be marked by intensifiers (such as how, what, such, etc.) with or without exclamation marks; or by lexical units followed by exclamation marks.

The following sample shows an exclamatory utterance used in *Mrs. Dalloway* and its Persian translation by Darioush. Here, emotive emphasis is kept, by keeping the intensifier, and the exclamation mark.

ST: What a lark! (Intensifier 'What' and '!')

Darioush: چه تفریحی! (Intensifier 'چه' and '!')

Realization of the Interjections in the translations

Interjections, can be employed in the form of words or phrases and can convey different emotions (anger, fear, surprise, etc.), greetings and farewells (hi, bye, etc.)**.** Interjections can also be used with or without an exclamation mark. Two different groups of interjections were found during the analysis of STs, including stand-alone interjections, and interjections as a part of exclamatory utterances (samples are shown below):

1- stand-alone interjections:
- There! (*Mrs. Dalloway, p.8*)
- Houpla! (*Portrait, p.314*)

2- Interjections in exclamatory utterances:
- Oh if she could have had her life over again! (*Mrs. Dalloway*, *p.8*)
- O, he would indeed to be free and

sinless again! (*Portrait,p.172*)

All translators have kept the exclamation marks in translating the stand-alone interjections, also exclamation marks in the second group were analyzed in the analysis of exclamatory utterances, and hence are not discussed here. A few samples of interjections and their corresponding translations are shown below:

ST: Heavens, he had wept! (*Mrs. Dalloway*)

Darioush: خدایا، پیتر گریه کرده بود!

Taheri: وای که چه گریه کرده بود!

Keyhan: خداوندا چقدر گریسته بود!

ST: Heavens, he had wept! (*Portrait*)

Alijanpour: آن وقت دوباره آزاد و بی گناه خواهی شد ! (Interjection not translated)

Darioush: اوه، حاضر بود اعتراف کند تا از نو آزاد و گناه ناکرده شود!

Badiee: اوه، حاضر بود اعتراف کند تا از نو آزاد و گناه ناکرده شود!

RESULTS

In this section I proceed to analyzing the translational choices by Persian translators, according to Delabastita's Classification of strategies.

Translation strategies regarding Punctuation

In the translation of punctuation marks, four strategies were used according to Delabastita (1993): Keeping the ST dashes (Repetition); Substitution of the ST dashes with other punctuation marks in TT or vice versa; Addition of new dashes in TT; and Omission of the ST dashes.

The procedures used in translation of these punctuation marks are shown in detail in Table 6 and Table 7.

Table 6
Strategies employed in translation of Dashes in Persian translations of Mrs. Dalloway

TT	Repetition	Substitution		Omission	Addition	Total
		from -	o -			
Taheri	100	0	0	0	0	100
Darioush	93	5	2	2	3	98
Keyhan	56	21	3	23	2	71

Table 7
Strategies employed in translation of inverted commas in Persian translations of Mrs. Dalloway

TT	Repetition	Substitution	Omission	Addition	Total
Taheri	0	83	6	0	83
Darioush	75	1	13	1	76
Keyhan	75	0	14	12	87

Due to the punctuation analysis in *Mrs. Dalloway*, most of the substitutions of dashes (shown in table 6) were applied by replacing them with Persian virgule mark (62 percent of dashes in Keyhan's translation and all the dashes in Darioush's translation). Also, as shown in Table 7, Taheri has substituted most of Woolf's inverted commas (93 percent) with guillemets that also function as markers of direct reporting in Persian; Moreover, Keyhan, has added 12 pairs of inverted commas with various functions in her Persian translation (discussed in punctuation analysis part).

In the case of Joyce's novel, dashes are mainly used as markers of direct reporting. As shown in table 8, Alijanpour has substituted Joyce's dashes with pairs of guillemets, and has added 25 pairs of guillemets (with different functions) in his translation.

Table 8
Strategies employed in translation of dashes (as markers of direct reporting) in Persian translations of Portrait

TT	Repetition	Substitution	Omission	Addition	Total
Alijanpour	2	84	36	0	2
Darioush	70	0	52	0	70
Badiee	74	0	49	0	74

Table 9
Frequency of markers of direct reporting in Portrait and its Persian translation

ST	TT		
	Alijanpour	Darioush	Badiee
122	92	70	74

Darioush and Badiee have the highest rank of omission of dashes respectively (table 9). However, as shown in the sample below, they have substituted the separator commas (that work as the separator of the reporting clause and the utterance) with colons (which can function as a sign of quotation in Both English and Persian) in most of their omissions (Darioush; 96%, Badiee: 94%). Hence, these omissions have not led to the loss of direct reporting in TTs. However, the degree of the degree of freedom of discourse is decreased. The analysis of the change of freedom of discourse is beyond the scope of this study and can be analyzed in stream of consciousness discourse narrative studies.

ST:–I imagine, Stephen said, that there is a malevolent reality behind those things I say I fear.

Darioushاستیون گفت: گمان می کنم در پس آن چیزها که می گویم ازشان می ترسم یک واقعیت بدخواه هست.:

Badieeاستیون گفت: خیال می کنم پشت چیزهایی که گفتم ازآنها می ترسم یک وجود شریر نهفته است.

Translation Strategies Regarding Lexical Repetition

According to the data analysis, a considerable number of lexical repetitions were found in both English novels (*Mrs. Dalloway:* 459 instances; *Portrait:* 791 instances).The following tables show the number of kept and lost repetitions in Persian translations of these novels.

Table 10

Frequency of retained and lost lexical repetitions in Persian translations of Mrs. Dalloway

TT	Kept	Lost
Taheri	397	62
Darioush	339	120
Keyhan	317	142

Table 11

Frequency of retained and lost lexical repetitions in Persian translations of Portrait

TT	Kept	Lost
Alijanpour	657	134
Darioush	729	62
Badiee	728	63

It's worth mentioning that different patterns of Omission of repeated units were found during the analysis:

1- Deletions: the repeated unit is not translated to Persian.

2- Single Translations: a lexical unit is only translated once, and hence the repetition is lost.

3- Un-identical Translations: the repeated units in ST are translated in TT, but the translations are not identical to each other (ex. Synonyms); hence, the repetition is lost at lexical level.

Table 12 and table 13 show the frequency of these patterns of omission in the Persian translations.

Table 12

Frequency of different patterns of omission, regarding lexical repetitions, in Persian translations of Mrs. Dalloway

TT	Total	Deletion	Single-translation	Un-identical Translations
Taheri	62	24	8	30
Darioush	120	52	18	50
Keyhan	142	65	34	43

Table 13

Frequency of different patterns of omission, regarding lexical repetitions, in Persian translations of Portrait

TT	Total	Deletion	Single-translation	Un-identical Translations
Alijanpour	134	49	14	71
Darioush	62	11	4	47
Badiee	63	14	7	42

However, when a repeated unit is not translated at all the repetition is lost completely, while in using un-identical translations the essence of repetition is kept in some degree, despite the loss of repetition at lexical level. Moreover, even in the latter group, the degree of closeness of translations, and hence the degree to which the essence of repetition is kept may vary. This can be explained by analyzing the translations of the following samples, taken from *Mrs. Dalloway*. Here, the repetitions (in sample a, and sample b) are lost through un-identical translations. However, the synonyms that are used in the translation of 'a wave' (sample b) have close meanings, while in the translation of the word 'plunge'

(sample a) there's a clear lower degree of closeness between the corresponding translations.

ST:	What a plunge!	TT:	چه کیفی!
-	She had burst open the French windows and plunged at Bourton into the open air.		پنجره های سرتاسری را باز می کرد و در هوای بازبرتون میزد.
- ST:	like the flap of a wave; the kiss of a wave	TT:	موج/خیزاب

Translation Strategies Regarding Exclamatory Utterances

Due to the analysis of the corpus, the analyzed pages of *Mrs. Dalloway* and *Portrait* contained

72 and 70 exclamatory utterances respectively. Table 14 shows the frequency of translational choices regarding Exclamatory Utterances according to Delabastits's classification. It should be noted that the omission or maintenance of exclamatory utterances depended on translational choices regarding the exclamation marks and intensifiers. In other words, in the following table,

repetition is the reproduction of exclamatory utterance, by keeping the intensifier/exclamation mark; and omission is the loss of exclamatory utterance caused by not employing the intensifier and exclamation mark. Also, a few instances of addition of exclamatory utterances, by adding an exclamation mark, were found during the analysis.

Table 14

Frequency of translational choices regarding exclamatory utterances in translations of Mrs. Dalloway and Portrait

TT	Repetition	Addition	Omission	Total Exclamatory Utterances
Taheri	67	1	5	68
Darioush (Woolf's novel)	61	2	11	63
Keyhan	61	1	11	62
Alijanpour	55	0	15	55
Darioush (Joyce's novel)	66	0	4	66
Badiee	67	3	3	70

However, other translational choices can also affect the emotive emphasis. In the following sample, taken from Joyce's novel and translated by Alijanpour, the exclamatory utterance is kept, but the emotive emphasis is decreased by omission of the intensifier 'such'.

ST: they had <u>such</u> a lovely warm smell<u>!</u>

بوی گرم خوشایندی را پراکنده می ساخت! :TT

Duly, six different patterns of emphasis change in the translation of exclamatory utterances were found during the analysis, as shown in the following table. The rows of the table are classified in an ascending order (from E1 to E6), based on the degree of emotive emphasis.

Table 15

Different patterns of emotive emphasis change regarding exclamatory utterances in target texts

	ST		TT		Emotive emphasis
	Intensifier	!	Intensifier	!	
	+	+	-	-	
E1	+	-	-	-	Lost
	-	+	-	-	
E2	+	+	-	+	Decreased
E3	+	+	+	-	Decreased
E4	-	+	+	+	Increased
E5	+	-	+	+	Increased
E6	-	-	-	+	Added
	-	-	+	+	

Note. '+' shows the presence, and '-' the absence of an intensifier/exclamation

According to table 15:

- the deletion of both intensifier and the exclamation mark leads to the omission of exclamatory utterance and loss of emotive emphasis (E1)

- The deletion of an intensifier or the exclamation mark leads to the decrease of emotive emphasis in TT.
- The addition of an intensifier/exclamation mark leads to the increase of emotive emphasis.

Translation Strategies Regarding Interjections
The following table shows the procedures that were used by Persian translators to translate the interjections in STs: Repetition (reproduction of interjection by more or less literal translation),

Substitution (using a more or less equivalent form in Persian), Omission (the omission of an interjection, or a sentence containing an interjection), and Addition (addition of interjections that were absent in the ST).

Table 16

Frequency of strategies employed in translation of interjections in Persian translations of Mrs. Dalloway and Portrait

TT	Repetition	Substitution	Addition	Omission
Taheri	1	15	0	4
Darioush (Woolf's novel)	1	17	0	2
Keyhan	1	11	0	8
Alijanpour	1	23	1	3
Darioush (Joyce's novel)	1	24	13	2
Badiee	1	23	11	3

As shown in table 16, most of the interjections are substituted with their equivalents in Persian, since they are language-specific words. For instance the interjection 'O' can be translated to ‘آه’,‘اوه’,‘وای’, ‘ای‘, and many other interjections in Persian that are not the exact translations of the English word, and can be used according to the context the interjection 'O' is used in. However, a few interjections are (more or less) literally translated (Delabastita's Repetition). An instances of these translations is shown below:

Houpla! (*Portrait*)
Alijanpour:هوپ-لا!
Darioush:هوب لالا!
Badiee:هوپ-لا!

DISCUSSION
Considering the results and findings of this study regarding punctuation marks, the researcher has realized that in the translations of *Mrs. Dalloway,* the main approach by all the translators was to keep the original dashes (repetition strategy), while the next frequent employed strategy was substituting dashes with punctuation marks in TT (mostly Persian virgule mark).Omission and addition of punctuation marks were the next two common strategies employed by the translators respectively. In the following table, the frequency and percentage of each employed strategy is shown in descending order:

Table 17
Frequency of strategies employed in translation of dashes in Persian translations of Mrs. Dalloway

Strategy	Frequency	Percentage
Repetition	249	78
Substitution	41	13
Omission	25	8
Addition	5	1

As far as Markers of direct reporting are concerned, Darioush, Keyhan, and Badiee have aimed at keeping the original punctuation marks (repetition strategy), while Taheri and Alijanpour have substituted most of them with pairs of guillemets that also function as markers of direct reporting in Persian. The details of employed strategies are shown in table 18.

Table 18
Frequency of strategies employed in translation of markers of direct reporting in target texts

Strategy	Frequency	Percentage
Repetition	296	46
Omission	170	26
Substitution	168	26
Addition	13	2

Accordingly, the most frequent strategy was keeping the original punctuation mark or Repetition (46%: 53% of *Mrs. Dalloway*'s inverted commas and 40% of *Portrait*'s dashes).The next

frequent strategies were omission (26%: 13% of *Mrs. Dalloway*'s inverted commas, and 38% of *Portrait*'s dashes), and substitution (26% : 30% of *Mrs. Dalloway*'s inverted commas and 22% of *Portrait*'s dashes).Addition of punctuation marks had the lowest frequency among all strategies (2%).

In the case of lexical repetitions, a quantitative analysis was done to realize the frequency of kept or lost repetitions in translation. The percentage of these approaches in all TTs is shown in the following table:

Table 19

The percentage of retained and lost lexical repetitions in target texts

	Translations of *Mrs. Dalloway*	Translations of *Portrait*	Total
Kept	76	89	82
Lost	24	11	18

Accordingly, most of the repetitions (82 percent) were kept in Persian translations. As shown in table 20, the Loss of the repeated units was caused when some or all lexical units were not

translated (Delabastita's omission), or when repeated units were translated un-identically (such as synonyms).

Table 20

The percentage of lost Lexical repetitions, by different patterns of omission, in target texts

	Translations of *Mrs. Dalloway*	Translations of *Portrait*	Total
Omission	60	35	48
Un-identical Translations	40	65	52

As far as translation of Exclamatory utterances is concerned, the most frequent employed strategy was reproduction of the exclamatory utterance by keeping the intensifier/exclamation mark in translation (Repetition); the next frequent strategy was omission of the exclamatory utterance by not employing the exclamation mark and intensifier; there also were a few instances of addition of exclamatory utterances. The following table shows the detailed information on frequency and percentage of each strategy in TTs.

Table 21

Frequency and percentage of strategies employed in translation of exclamatory utterances in target texts

Strategy	Translations of *Mrs. Dalloway*		Translations of *Portrait*		Total	
	Freq.	Percentage	Freq.	Percentage	Freq.	Percentage
Repetition	184	86	188	89	372	87
Omission	27	12	22	10	49	11
Addition	4	2	3	1	7	2

According to this table, most of the exclamatory utterances (87 percent) were reproduced in Persian translations (*Mrs. Dalloway:* 86 percent; *Portrait:*

87 percent). However, some translational choices has led to the increase or decrease of emotive emphasis(as discussed before); the percentage of these changes are summarized in the below table:

Table 22

Percentage of instances of changed emotive emphasis in translation of exclamatory utterances in target texts

Emotive emphasis	Translations of *Mrs. Dalloway*	Translations of *Portrait*	Total
No change	82	85	84
Decrease	16	13	14
Increase	2	2	2

Accordingly, the emotive emphasis regarding exclamatory utterances were kept to a high degree (84 percent) in Persian, with 14 percent of decrease, and 2 percent of increase in emphasis.

Finally, in the case of interjections, as shown in the following table, substitution was the most common strategy in all Persian translations (68 percent).

Table 23
The frequency and percentage of strategies employed in translation of interjections in target texts

Strategy	Translations of *Mrs. Dalloway*		Translations of *Portrait*		Total	
	Freq.	Percentage	Freq.	Percentage	Freq.	Percentage
Substitution	43	72	70	66	113	68
Omission	14	23	25	23	39	23
Addition	3	5	8	3	8	5
Repetition	0	0	3	8	6	4

CONCLUSION

In the present study, a set of linguistic parameters were selected for the analysis, that according to Totò (2014) are used consciously in all stream of consciousness novels.

When it comes to punctuation marks (limited to dashes and markers of direct reporting), all translators have aimed at retaining them in their translations with Keyhan having the lowest frequency of keeping them among all. According to the results considering markers of direct reporting, the translators can be divided into two main groups based on their main approach: Darioush, Badiee, and Keyhan have aimed at keeping the original punctuation marks, while Taheri and Alijanpour have substituted most of them with pairs of guillemets. Also, Alijanpour and Keyhan have employed guillemets with different functions other than markers of direct reporting that has led to the lack of linguistic integrity in their translations. Another point, in the case of Joyce's novel, is that Badiee and Darioush, in certain utterances, have omitted dashes, and substituted commas with colons; this has led to the change of the degree of freedom of discourse that can be examined in narrative studies.

Lexical repetitions had the highest frequency, among all analyzed linguistic parameters, in both English source texts. When it comes to translation of these units, all translators have maintained, at least, more than half of the lexical repetitions in their translations, with Keyhan having the lowest frequency of keeping them among all.

In the examined Persian translations of *Portrait,* most of the omissions were due to un-identical translations, however in the translations of *Mrs. Dalloway*, this was not the case. This may be due to the patterns of repetition that are more easily recognized in Joyce's novels (such as certain sentences that are repeated identically or with a slight change in different paragraphs, or overabundance of repetitive units in certain pages). In other words, sometimes the translators need to pay more attention to recognize Woolf's repetitions. Also, due to the linguistic differences between English and Persian, avoiding un-identical translations may seem impossible in certain cases. However, although the un-identical translations can lead to the loss of repetition at the lexical level, the essence and function of repetitions can remain in translations in variable degrees (depending on the closeness of translations)

The last linguistic elements were the markers of emotive emphasis (exclamatory utterances and interjections). Different patterns of exclamatory utterances were recognized in STs (employing intensifiers and/or exclamation marks). Exclamatory utterances had the higher frequency in both English novels comparing to Interjections, for creating emotive emphasis. All the translators have aimed at keeping these exclamations to a high degree. However, the researcher realized that the decrease or increase in the degree of emotive emphasis was not only dependent on the omission or addition of exclamatory utterances.

In other words, there were certain cases (such as omitting the intensifier and keeping the exclamation mark) that did not lead to the omission of exclamatory utterance, but could decrease or increase the degree of emotive emphasis; the final analysis showed a 14 percent of emotive emphasis change (increase and decrease) in the translational choices regarding exclamatory utterances. Also, in the case of interjections, the translators have tended to substitute most of them with Persian equivalents, due to the linguistic-bound nature of interjections, to keep the emotive emphasis, and orality, in their translations. However, a few instances of additions and omissions of interjections in Persian translations have led to a change in the degree of emotive emphasis.

Finally, among the three translators of *Mrs. Dalloway*, Taheri and Keyhan had the highest and lowest frequency of keeping the studied linguistic features respectively. Also, considering all the studied linguistic features, in the case of *Portrait,* Badiee had the highest, and Alijanpour the lowest frequency of retaining those features in their translations. However, all the five translators have aimed to keep the mentioned features, and despite the losses of linguistic features that were caused by omissions or other linguistic choices (such as lack of integrity caused by using punctuation marks with multiple functions, using un-identical translations in the case of lexical repetition, changing the emotive emphasis in the case of exclamatory utterances, etc.), all the translators have successfully recognized and conveyed, at least, more than half of these linguistic features that were mentioned in their translations.

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