Criseme in Translation of Dubliners (Eveline): A Critical Discourse analysis to the Study

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Abstract

The present study focuses on the evaluation and critical reviewing of equivalence translation process and output. The choices of equivalents were examined by Fairclough's model (2011) of critical discourse analysis.

According to this model, interpretation and explanation of socio – cultural, socio – historical and situational context as macrostructures which examine everything about texts are complementary pairs for descriptive analysis which examine everything in texts as microstructures. To clarify the discussion, translated texts (Meta texts) are analyzed and compared with their source texts (Proto text). The results indicated that in order to find a framework for equivalence; there is a significant need for discursive features which are partly critical and partly descriptive (semantic) as units for translation criticism. These discursive components in translation process have been coined in this study as "CRISEME".

Keywords: Critical Discourse Analysis; Equivalents; Translation Criticism; Discursive Structures; Criseme

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1. Introduction

This research involves combining linguistic methods of analysis with a critical angle, which enable study of the social and ideological environments of the translation. Translation criticism focuses on representations, power relations and ideologies by examining textual features, translator's lexical, syntactic and other choices, their implications and their impacts on readers and within the socio – historical contexts in which the translation is conducted and received.

The tentative model presented here uses insights from the following theory to analyze the short story of "Eveline" and its translated texts. Critical discourse analysis (CDA) deals with the stage of description, and then moves on to the stages of interpretation and explanation, which will be discussed in that order (Fairclough, 2001: 117). According to the model, which is inspired by Fairclough (2001), the formal features of texts have experiential, relational, expressive or connective value, or some combination of these.

In order to reconstruct the interpretation and explanation levels or social structures however, one cannot directly extrapolate from the formal features of a text. CDA suggests the relationship between text and social structures is an indirect, mediated one. It is mediated first of all by a discourse which the text is a part of it, because the values of textual features only will become real and socially operative, if they are embedded in social interaction (Fairclough, 2001: 117). Furthermore, CDA assumes that language use is ideological. From this perspective, translation, as an instance of language use, is an ideological act (Calzada Perez, 2003) and the translator, as a user of language is the operator of this ideological act.

Assuming that discourse and translation both serve ideological interest and are used as microstructure tools to reinforce macrostructures, the present study aims to describe and explain comparatively how the Persian translated texts undertake the task of translating texts from English resources. The ultimate goal is to provide critical- semantic features or discursive features as units of translation coined "**criseme**". Within the following text, **Criseme** is a unit with [+ critical] and [+ Semantic] features. In this article, **criseme** represents linguistic, social, ideological and discursive features as parts of both source text and target text. These features

are fundamental properties in process of translation.

2. Literature Review

2.1. Background on Functional and Critical Theories of Translation

Functionalist and communicative translation theories advanced in Germany in the 1970s and 1980s shifted translation from a static linguistic phenomenon to being considered as an act of intercultural communication. Reiss's initial work (1977/89- 1981/2000) links language function, text type, genre and translation strategy and Reiss's approach was later coupled to Vermeer's(1984- 1989/2000) highly influential Skopos theory, where the translation strategy is decided by the function of the TT in the target culture (Munday, 2001: 87).

2.2. Critical Discourse Analysis and Translation

Farahzad (2009:40-41) proposes a model that explains proto text and Meta text through inter textually perspective in translation. According to this model, a CDA approach toward translation,

The Proto Text

1. Overtly and covertly repeats and transforms other texts preceding it in its own language, in terms of content and form;

2. is not the source of anything, including the Meta text; it does trigger its production, but is not its origin;

3. does not have an original or fixed meaning; its meaning shapes as a result of the dialogic process between speaking subjects, between texts and readers, between texts themselves (see Lodge, 1990: 86). This process makes the meaning of the proto text potentially plural;

4. reflects the linguistic, social, ideological and discursive conventions and norms of the society in which it is formed;

The Meta Text

1. Overtly and covertly repeats and transforms the proto text in terms of content and form

2. is not a reproduction of any other text, including the proto text;

3. reflects only one of the possible meanings (interpretations) of the proto text, but is itself subject to plurality of meanings (interpretations) in the target language;

4. bears the voice of the translator;

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5. Can never be equivalent to the proto text, because it unfolds in a different linguistic, socio-historical and inter textual context.

6. Reflects linguistic, social, ideological and discursive conventions and norms of the receiving society.

As mentioned above, emphasizing the role of inter textually in translation, the focus the present article is to provide a strong and long- standing link between languages as a social practice related to ideology, power, history and society (Aghagolzadeh, 2006:1).

It aims to examine social practices and customs to discover and describe their mechanism and provide a critique of those social practices and CDA interest and methods. Overlap with that of anthropology, cognitive sociology and social psychology. (Bloor and Bloor, 2007:2).

2.3. A Three – Level Methodology of CDA and Reproduction in translation

A three – dimensional model proposed by Fairclough (2001) plays a significant role in details of this article. The next sections of the article follow this ordered model considerably:

Description is the stage which is concerned with formal properties of the text (Fairclough, 2001: 21).

Interpretation is concerned with the relationship between text and interaction – with considering the text as the product of the process of a production, and as a resource in the process of interpretation.

Explanation is concerned with the relationship between interaction and social context – with the social determination of the processes of production and interpretation, and their social effects.
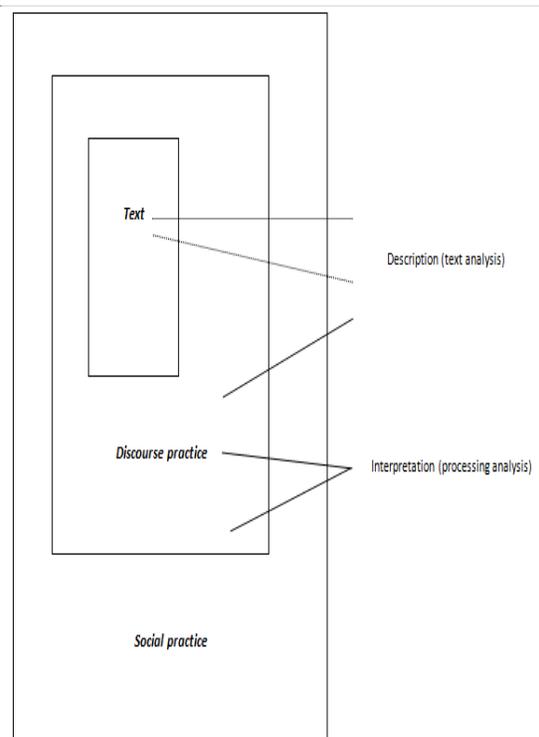
Fig.1. Dimensions of discourse (Fairclough, 2001: 21)

2.4. Experiential, Relational, and expressive values of Description

There are three types of value that formal features in description stage may have: experiential, relational, and expressive. A formal feature with experiential value is a trace of and a cue to the way in which the text producer's experience of the natural or social world is represented. Experiential value refers to contents, knowledge and beliefs. A formal feature with relational value is a trace of and a cue to the social relationships which are enacted via the text in the discourse.

Relational value refers (transparently!) to the relations and social relationships. And, finally, a formal feature with expressive value is a trace of and a cue to the producer's evaluation (in the widest sense) of the bit of the reality it relates to. Expressive value refers to subjects and social identities, though only one dimension of the latter concepts refers to subjective values.

In addition, a formal feature may have connective value, i.e. in connecting together parts of a text (Fairclough, 2001: 93).

2.5. Discursive structures

At the level of description, Fairclough (2001: 92-93) divides linguistic of the text into three categories: vocabulary, grammar and textual structures. He names a number of linguistic features which should be analyzed and described by the researcher. Those linguistic features relevant to our study include:

- Vocabulary

- Modality: modal auxiliary verbs, modal adverbs and their equivalent adjectives, tense are a number of linguistic features which indicate the 'commitment' of the speaker to a proposition. Modality may be subjective (when the speaker makes it explicit this point of view personal) or objective. As Fairclough (1992) maintains: "[media] systematically transform into 'facts' what can often be no more than interpretation of complex and confusing sets of events" (pp. 160- 161).

- Agency: agents of a proposition can be animate, inanimate or abstract nouns, or nominalizations. Selection of each option should alert the analyst about its ideological implications and whether agency is going to be deemphasized

relations of agency, causality and responsibility.

- Nominalization: Nominalization is the process in which processes are converted into nominal, thus their modality and tense is left unsaid. As a result, the process is back grounded and it is not clear who are the participants. What happens in nominalization is in fact conversion of processes and activities into states and objects. Concretes are also rendered into abstracts.

- Active/passive sentences: when there is an agent in the clause, active is the unmarked choice. A motivation for selection of passive voice could be obfuscation of agency and consequently causality and responsibility. Ideological conflicts may lead to manipulation of voice in translation.
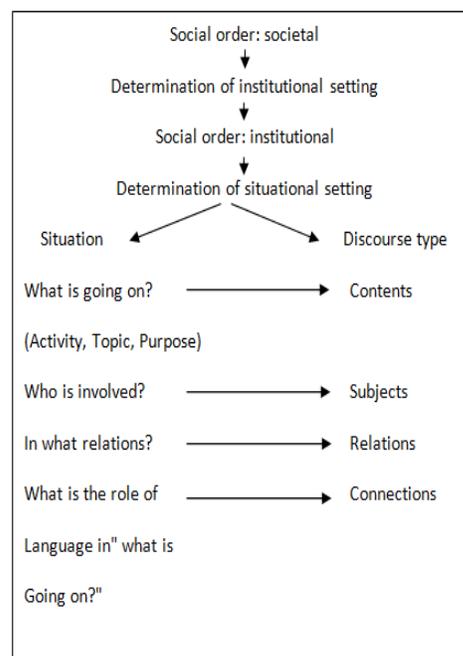

Fig.2. Interpretation (Fairclugh, 2001: 122)

3. The Analysis

3.1. Macro level: Situational Context and Discourse Type of "Eveline"

Discussion on this issue will be based on Fig.1, which represents schematically how interpreters and translators arrive at interpretations of the situational context, and the way in which this determines decisions about which discourse type is appropriate. We assume here only one discourse type for simplicity, one to draw upon in each interaction but actually this is not so.

Let look at the lower half of the diagram first. On the left side, four questions are

asked, each relates to one main dimensions of the context:

1. What is going on?

2. Who is involved?

3. in what relation?

This story is about the future, present and past life of a girl named Eveline. She is responsible for a poor family. After her mother died, her father annoyed the young girl repeatedly. She was unable to make decision about her life. Being passive is a salient characteristic of the story and the girl. After a while, she fell in love with a young boy who was the servant of a ship. Eveline is on the horns of a dilemma to go along with her fiancé, Frank, or stay at home under her father's torture.

4. What is the role of language? In this short story, language is being used in an instrumental way as a part of a wider institutional objective. The formal features of discursive structures are indicative of the degree of control which "the father" exercised over all aspects of the story: especially first paragraph is valid for Description (micro level analysis) which is in the service of interpretation of macro levels.

3.2. Micro Level: Descriptive Analysis; Role of Language in Interpretation and Explanation

At this level the texts are analyzed in terms of lexical and grammatical choices, the most significant of which are given below.

The first paragraph of "Eveline" shows four main characteristics of the story:

1) She sat at the window watching the evening invade the avenue.

"Eveline", first character, imagines her father as invader, rude and angry but such a picture is a central feeling that dominates the situational and intertextual context. As a result, when "Eveline" watched the evening, she felt that the avenue invaded her. The dictionary meaning of "invade" is "to damage or occupy s.th/ s.b" and "to intrude on". Also, "Invade" as a key word of the first sentence bears a heavy ideological implication in the story, which extends beyond its literal meaning as a code for occupying sth/sb. Two Persian recorded translated texts used [hojum] as the selected equivalent. The expressive value of [hojum] described the writer's negative evaluation of this social practice. In other words, [hojum] is a sort of critical equivalent which implies writer's interpretation.

Diesis signifies social relationships and power relations.

2) She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains, and in her nostrils was the odor of dirty cretonne. She was tired.

اولین کنار پنجره نشسته بود و غروب را که به کوچه هجوم مي آورد، تماشا مي کرد. اولین خسته بود. سرش به پرده هاي پنجره تکیه داشت.

Eveline kenare pænjere nešæste bud væ qorub ra ke be kuče hojum miaværd

Evelin   at   window   sat past   and   evening   object marker   to street invade past

tæmaša mikærd. Eveline xæste bud. Særæš be pærde haye pænjere

Watching   gerund . Eveline   tired was. Head -her   curtain plural marker window

tekye dašt.

leaned   passive.

In some cases, what is ideologically significant about a text is its deictic expressions including pronouns. The aspect of experiential and relational value of most interest in the context of "Eveline" is how ideological differences between source text and two target texts in their representation

of the characters are coded in their deictic expressions and references.

The following pairs of texts are examples

3) She sat at the window watching the evening invade the avenue.

اولین کنار پنجره نشسته بود و غروب را که به کوچه هجوم مي آورد، تماشا مي کرد.

Eveline kenare pænjere nešæste bud væ qorub ra ke be

Eveline   at   window   sat past   and   evening object marker relative pronoun to

kuče hojum miaværd tæmaša mikærd.

street invade past watching gerund.

4) She heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses.

اولین صداي پاي او را از کنار پیاده روي بتوني و بعد در راه خاکستري رنگ مقابل خانه هاي سرخ شنید.

Eveline seda ye paye ura æz kenare piyadero ye betony væ bæd dær rah e

Eveline clacking genitive footsteps his along pavement genitive concrete and afterwards on path

xakestæri ræng moqabele xane hay e sorx šenid.

before houses red heard.

5) She was tired.

«اولین» خسته بود.

Eveline xæste bud.

Eveline tired   was.

6) Home! She looked round the room.

خانه «اولین» نگاهی به دور و بر اتاق کرده بود:

Xane! "Eveline" negahi be dorobære otaq kærde bud.

House! Eveline   looked   to round room past marker.

Use of pronouns in proto text is related with relationships of back grounding, suppression and indetermination. However, pronouns in English do not have the same relational values of Persian text. In so doing, Meta text, Persian, is making an explicit claim. Persian translator replaced, "Eveline" in the Meta text and treated "Eveline" as equivalent of 'she' in proto text. Despite of indetermination of source texts, the direct address of proper noun in target is as an attempt to identify personality. So the power manifestation and

relation of "Eveline" established in the English proto text becomes quite different from those established in the Persian Meta text. According to writer's view point, she as a deictic expression in this story, is a critical- semantic unit and has a discursive value. It implies such ideological units as crisemes are sensitive to the changing concept of equivalence process.

8) She sent her white face to him, passive, like a helpless animal!

اولین چهره سفید خود را، بیحال مثل حیوان عاجز، رو به فرانک گرفته بود.

Eveline čehreye sefid e xod ra, bihal mesle heivan e ajez, ru be Frank gerefte bud.

Eveline   face white her object marker passive like animal helpless Frank sent past marker.

Experiential, Relational and expressive values of grammatical choices: Passivization vs. activization

Different values of formal structures refer to the ways in which the grammatical forms of a language code happen or relationships form in the world (Fairclough, 2001: 100).

9) She would not be treated as her mother had been.

دیگر مثل مادرش با او رفتار نمی‌کردند.

Digær mesle madæræš ba u ræftar nemikærdænd.

As   mother her   with she treated negative.

Here is an utterance of a text which shows how the obfuscation of agency can be ideologically motivated.

10) Her head was leaned against the window curtains.

سرش به پشت پرده تکیه داشت.

Særæš be pošte pærde tekiye dašt.

Head her against window was leaned.

In the first translated text the agent is unclear but the structure is active, in the second translated text the structure is passive and agent is hidden.

11) She had hard work to keep the house together and to see that the two young children who had been left to her charge went to school regularly and got their meals regularly.

كار نگهداري خانه و توجه به اینكه دو بچه كوچك كه بزرگ كردن آنها به عهده او افتاده بود مرتب به مدرسه مي رفتند و غذایشان را مرتب مي خوردند، براي اولین دشوار بود.

Kare negæhdari ye xane væ tævæjjoh be inke do bæčče ye kučæk ke bozorg

Work genitive keep house and to see that two children genitive young who

kærdæn e anha be ohdeye u oftade bud morættæb be mædrese miræftænd væ

left to her charge   regularly to school   went   and

 qæzayešan ra morættæb mixordænd, bæraye Eveline došvar bud.

their meals   regularly   got she   had hard work.

Fairclough (2001: 103) missing tense, agent and modality believes that a process can occur in the reduced form of a nominalization in addition to occurring in the grammatical shape of a sentence.

12) In the end he would give her the money and ask her had she any intention of buying Sunday's dinner.

در آخر كار پول را به اولین مي داد و از او پرسید كه آیا خیال دارد شام روز یكشنبه را بخرد یا نه.

Dær axære kar pul ra be Eveline midad væ æz u porsid ke aya xiyal daræd šame

In end work money object marker to Eveline would give and her ask relative pronoun

ruze yekšænbe ra bexæræd ya næ.

intention had dinner object marker.

13) Strange that it should come that every night to remind her of the promise to her mother, her promise to keep the home together as long as she could

عجیب بود که این ندا باید همین شب زده می‌شد و اولین را به یاد قولی که به مادرش داده بود، قولی که داده بود تا خانه را تا هر وقت ممکن است از پاشیده شدن نگاه دارد، بیندازد.

jib bud ke in neda bayæd hæmin šæb zæde mišod væ Eveline ra be yade qoli ke be

Strange relative pronoun shout every night come passive and Eveline object marker to remind promise

madæræš dadeh bud ta xane ra ta hær væqt momken ast æz pašide šodæn negæh

mother her to keep home as long as could the home together.

daræd, bi ændazæd.

Nominalization process converts proto text into tense with a verb and agent in the target examples of Persian. Notice the absence of agent in the proto text and the passive attitude and character of "Eveline" toward her future and destiny. However, it is reduced in the sense that some of the meanings in a proto text are missing – tense, so there is no indication of the timing of the process; modality; and often an agent / patient.

In these examples, we have nominalization in proto text which is spelt out in the simple sentences in the text, though exactly two Persian translations break down the nominalization to tease out the processes clear.

Switching nominalized structures to verbs in the Meta texts of Persian reproduced 'Eveline' more forceful and active and bore ideological implication.

Tense and the representation of coherence and cohesion: The ideological possibilities of the choice between tense types are shown by the:

14) She sat at the window.

کنار پنجره نشسته بود.

Kenare pænjere nešæste bud.

At window sat past marker (past perfect).

15) She continued to sit by the window, leaning her head against the window curtain, inhaling the odour of clusty cretonne

اولین، همچنان کنار پنجره نشسته، سرش را به پشت دري تکيه داده، بوي پرده غبارآلود را به درون مي کشيد.

Eveline, hæm čonan kenare pænjere nešæste, særæš ra be pošt e dæri tekiye

Eveline, continued by window to sit head her object marker against window leaning curtain odour

dade, buye pærde qobar 🖝alud ra be dærun mikešid.

clusty cretonne inhaling.

Situational, inter textual and presupposition which occur within text help the reader and translator to interpret the sentence, process and tense.

These two examples are made up of a continuous time which happened in the past. The writer is evidently using the second sentence of the next paragraph as a way of implicitly taking issue with the corresponding tense and lexical item 'continued'. This example is a sort of cohesion and locally coherent. Which are

judged to be part of inter textual context? In the translation, the use of the past perfect instead of simple past shows that something starting in the past is still in past process.

Such tense switching is critically meaningful and ideological. So, tense as another discursive structure is critical-semantic unit or as criseme in translation.

Important features of relational and expressive modality:

Modality is an important structure for both relational and expressive values in grammar.

Modality refers to speaker or writer authority, and there are two dimensions to modality, depending on what direction authority is oriented in.

Firstly, if it is a matter of the authority of one participant in relation to others, Fairclough (2001: 105) called relational modality.

Secondly, if it is a matter of the speaker or writer's authority with respect to the truth or probability of a representation of reality, he called expressive modality, i.e., the modality of the speaker / writer's evaluation of truth. Modality is expressed by modal auxiliary verbs like May, Might, Must, Should, Can…..

Can't, ought, but also by various other formal features including adverbs and tense (ibid).

16) But latterly he had begun to threaten her and say what he would do to her only for dead mother's sake.

اما اخیرا بنای تهدید گذاشته بود و می‌گفت که اگر به خاطر مادر مرحومت نبود حسابی خدمتت می‌رسیدم.

mma xiran bnaye thdid gozašte bud v migoft ke gr be xatere madre

But   latterly start   threaten past and say past relative pronoun if mother

mrhumt nbud hesabi xedmtt miresidm

dead   past negative   completely do

17) Then she had to rush out as quickly as she could and do her marketing, holding her black leather purse tightly in her hand as she elbowed her way through the crowds and returning home late under her load of provisions.

آن وقت اولین بایست با شتاب از خانه بیرون می‌رفت و خریدی می‌کرد؛ کیف سیاهش را محکم در دست می‌فشرد، و با فشار آرنج از میان مردم می‌گذشت و دیر وقت با باری که خریده بود به خانه باز می‌گشت.

an væqt Eveline bayest ba šetab æz xane birun miræft væ xæridi mikærd; kife

Then   Eveline had to as quickly as house rush out and do marketing; black purse object marker holding

siyahæš ra mohkæm dær dæst mifešord, væ ba fešare aрænj æz miyane mærdom

in hand tightly and preposition elbowed through crowds

migozæšt væ dir væqt ba bari ke xæride bud be xane baz migæšt.

and late under her load of home returning.

There are some modal auxiliaries in these examples would, could and had to. These auxiliaries as relational modals can signal permission and 'had to' signal obligation. Note that the authority and power relations on the Meta text rendered with the use of adverb and modality. It means more explicit than the source.

Use of modalities supports a view of discursive structures as a critical- semantic unit signaled their ideological meaning for any reader or observer without the need for extra interpretation and representation. To do so, translators should identify and take **crisemes** for granted in decoding.

4. Conclusion

Translation criticism may examine the Meta text as independent of any proto text structure at the level of microstructure but interrelated to ideological implication and power relation at the level of macro structure. In order to access such judgment, identification and recognition of critical – semantic units as **crisemes** is necessary. Criseme is a bridge that links micro level and macro level of a proto text source to its counterpart in Meta text (target).

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تحلیل گفتمان انتقادی – نقد ترجمه مشخصه های انتقادی- معنایی در ترجمه دوبلینی ها (اولین): بررسی متون ترجمه شده فارسی بر پایه رویکرد تحلیل گفتمان انتقادی

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در این تحقیق به بررسی معادل‌های انتخابی در دو متن ترجمه شده به زبان فارسی از داستان کوتاه دوبلینی ها اثر جیمز جویس پرداخته می شود. بررسی حاضر به ارزیابی و نقد فرآیند ترجمه و معادل های انتخابی دو متن فارسی متمرکز می شود. همچنین به بررسی متون ترجمه شده که به مثابه محصول این فرآیند هستند نیز پرداختیم. معادل های انتخابیه واسطه الگوی تحلیل گفتمانی فرکلاف (۲۰۱۱) مورد بررسی قرار گرفتند. الگوی فرکلاف علاوه بر توصیف سطح خرد زبانی در متن به تبیین عوامل فرازبانی از قبیل بافت موقعیتی، بافت اجتماعی- تاریخی و اجتماعی – فرهنگی در سطح کلان نیز در فرآیند ترجمه می پردازد.طبق بررسی های انجام شده درمتن مقصد و متن مبدأ، در این پژوهش نشان داده شده که برای دستیابی معادل (برابر) در سطوح مختلف زبانی می بایست در الگوی ترجمه به مشخصه های گفتمان مدار که به عنوان واحدهای ترجمه در این پژوهش معرفی گردیده اند توجه نماییم. در این تحقیق پس از توصیف، تفسیر و تبیین متون ترجمه شده مشخصه های انتقادی – معنایی که دارای ویژگی های گفتمان مدار هستند به مثابه واحدهای ترجمه معرفی می شود.

واژگان کلیدی: تحلیل گفتمان انتقادی، مترادف‌ها، نقد ترجمه، ساختارهای استدلالی

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