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

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Recommended Citation

Volume 14 Issue 1 (March 2012) Article 13
Zohreh Gharaei and Hossein Vahid Dastjerdi,
"Free Indirect Discourse in Farsi Translations of Woolf's *Mrs. Dalloway*"
<http://docs.lib.purdue.edu/clcweb/vol14/iss1/13>

Contents of *CLCWeb: Comparative Literature and Culture* **14.1 (2012)**
<http://docs.lib.purdue.edu/clcweb/vol14/iss1/>

Abstract: In their article "Free Indirect Discourse in Farsi Translations of Woolf's *Mrs. Dalloway*" Zohreh Gharaei and Hossein Vahid Dastjerdi discuss the degree to which free indirect discourse is reproducible in Farsi translations of Virginia Woolf's *Mrs. Dalloway*. Gharaei and Vahid Dastjerdi's analysis reveals that while it is possible to employ free indirect discourse in Farsi, the grammatical features of the technique represent the most problematic areas of translation to Farsi. Although some studies have attributed deviations from the style of the original writer to the structural differences between Farsi and English or domesticating strategies on the part of the translator, Gharaei and Vahid Dastjerdi reject such argumentation and establish the fact that imported narrative features have been in use in Farsi novels and that thus they cannot be considered alien to Farsi.

Zohreh GHARAEI and Hossein VAHID DASTJERDI

Free Indirect Discourse in Farsi Translations of Woolf's *Mrs. Dalloway*

As a leading modernist writer in English, Virginia Woolf was searching for a narrative strategy capable of portraying human complexities and recognized that neither dialogue nor traditional linear narration would allow her to do so (see Jones 70). To Woolf, a good fiction writer is one who conveys the varying, un-circumscribed, and unknown nature of life, no matter the disconnectedness or incoherence. To her, life is not "a series of gig lamps symmetrically arranged" to be portrayed in a linear structure in which the narrator goes from point A to point B; but it is "a luminous hallo, a semitransparent envelope surrounding us from the beginning of consciousness to the end" (Woolf, *The Common* 212). Taking the narrative mode employed by Jane Austen and evolving it into free indirect discourse, a technique that sets her apart from her preceding generation of writers in English, Woolf achieved what she was looking for in *Mrs. Dalloway* (see, e.g., Parsons). Translation is one way of introducing the literature of one culture into another. Each literary text has a "creative form" encompassing the style of it (Bennett 6). Therefore, only a translation can be regarded as successful in introducing a work of literature to the world that is able to transfer not only the content of the work, but also the style of the original writer. That way, translation can fulfill its role and that represents "the evolution of literatures" (Lefevere 237). With regard to *Mrs. Dalloway*, it can be claimed that reproducing free indirect discourse — the narrative technique implemented by Woolf to avoid the formal "railway line" and give rise to a form patterned like "waves in a pond" (Woolf qtd. in Lee 93) — in the translation is an important step toward making Woolf's style known and her works of literature recognized in foreign languages.

As a narrative technique, free indirect discourse (FID) — encompassing both free indirect speech (FIS) and free indirect thought (FIT) — serves a variety of functions. The distance created between the reader's and the character's words leads to an introduction of two points of view. The fusion of points of view, in turn, provides a good ground for irony: the reader is able not only to hear the character, but also to feel the vestige of the narrator and therefore, she/he forms her/his own opinion as to what is happening in the text (Leech and Short 269-72). On the other hand, the variation in the distance between the character and the reader can contribute to the extent of the sympathy felt by the reader toward the character. Further, progressive tenseless aspects in FID portray the present consciousness of the characters, while having some references to a distant past. FID is also sometimes used to heighten the effect of parody (Klitgard 320). When it comes to the translation of text with such properties, two factors seem to play a role. First, the familiarity of the translator with the narrative strategies employed by the fiction writer to portray FID and the functions they serve, and second, the degree to which the target language allows for representing them since the two languages might differ substantially with regard to their potential for representing those strategies. Several studies on FID suggest that a mixed type of discourse like FID poses more problems in translation than non-mixed types such as direct discourse (DD) or indirect discourse (ID) (see, e.g., Bosseaux 60-61). This problem can be attributed to linguistic, literary, and translational norms of the target language. Rejecting the idea proposed by David Lodge as to the universality of narrative, Ellen Valle came to the conclusion that meaning is language dependant and narrative elements in FID, such as point of view, a device for representing meaning, are also a function of language and will change in the course of translation. Tarja Rouhiainen also supports the language dependency of some of these narrative strategies, for example the third person pronoun in Finnish which is unmarked for gender and consequently may change the viewpoint from the character's discourse to the narrator's. Abolfazl Horri, investigating the translation of personal deixis as point of view indexes in three Farsi translations of Woolf's *To the Lighthouse*, concluded that apparently the mismatches in the translation — resulting in a change from ID to DD — are in agreement with Farsi norms. And Somayeh Delzendehrooy studied the Farsi translations of Woolf's *To the Lighthouse* to see how the translators have treated Woolf's style and attributed the cases of deviation from Woolf's style to domesticating strategies on the part of the translator.

In the present study we investigate the degree to which the strategies of free indirect discourse employed by Virginia Woolf in *Mrs. Dalloway* are translatable to Farsi. To this end, the two existing translations of the novel are used to see how FID markers are handled by the translators. In cases where the strategies have not been transferred successfully, potentialities of language in and of Farsi are taken into account to see if the mismatch can be resolved. According to the *Concise Oxford Companion to the English Language* there are four types of discourse, namely direct discourse (DD), indirect discourse (ID), free direct discourse (FDD), and free indirect discourse (FID) (McArthur). In FID which shares some features with ID, the pronouns are adapted, tenses are shifted backward, and quotation marks are absent. However, the lack of a tag word like "if" or "that" sets it apart from ID. Besides, FID has some features in common with DD. The use of near locatives, temporals, and subjective and emotive expressions are among them. As a result, FID is a blend of DD and ID. This distinguishing feature enables FID to fulfill a variety of functions as a narrative mode. The most striking one is allowing the reader to hear at least two voices: the voice of the narrator mingled with that of the character.

FID blurs the distinction between direct and indirect discourse so that it can be defined as a type of narration in which a character's vocalization and a narrator voice are blended without any reporting clause (Wales 164) and it is the displacement of the objective author's plane and subjective character's plane which are balanced (Leskiv 52). This blending of characters, author, narrator, subjectivity, and objectivity gives rise to what Roy Pascal calls a "dual voice" and that makes it difficult to identify who the real speaker or thinker would be. The following example from *Mrs. Dalloway* might help elucidate the point: "he was a man, oh yes, a man who had loved her" (61). Here, there is no sign of quotation marks indicating DD; instead, the third person pronoun her, and not me, and the back shifted tenses of the verbs was and had loved are indicators of ID and the narrator's voice. But, a closer look at the stream of thought quoted above impedes one from jumping to a conclusion. Here, in contrast with ID, there is no linking conjunction like "that" or "whether" and there is no introductory verb either. Besides, the expressive interjection "oh yes" cannot be expressed or thought by anyone other than the character herself resulting in the fusion of the character's voice with that of the narrator. However, identification in FID is not always straightforward. Although it is believed that FID contains introductory verbs, many cases deviate from this norm.

To investigate how the Farsi translators of *Mrs. Dalloway* have tackled the features attributed to FID and to find the cases of deviation, related features were extracted and categorized into three general categories of lexical features, grammatical features, and punctuation each consisting of some subcategories. Then, the two Farsi translations of the novel were examined to see the treatment of the translators. In cases where deviations from the stylistic strategies of the original novel were noticed, the norms of Farsi were discussed to see if it were possible to reflect the features in Farsi. Mention should be made that throughout the study wherever the back translation of Farsi translations into English is quoted, the first is Farzaneh Taheri's translation of *Mrs.* Dalloway as *Khānome Dalovī* (Woolf) and the second is Khojasteh Kayhan's translation of *Mrs. Dalloway* as *Khānome Dālovī* (Woolf). In back translating the Farsi translations into English, literal translation was used. That way we tried to show the lexical, as well as grammatical choices of the translators. With regard to the first category, i.e., lexical features, three recurrent verbal features in *Mrs. Dalloway* were taken into consideration and these stylistic markers also provide ground for identification of FID in the novel. The first feature under study is Woolf's use of the third person pronoun "one" as an indicator of FID, which shows a kind of agreement on the part of the writer with a character's thought. As a result, the frequent use of this lexical item is a way to mingle the voice of the writer or narrator with that of the character, giving rise to a dual voice or even polyphony. Moreover, as Lodge argues it is a feature of speech habits of upper-middle-class, the class most of the Woolf's characters belong to and it invokes authority (26). Going through the translations of the novel in Farsi, one can infer that Farsi does not induce any problem, as far as this lexical item is concerned. Both translators of the novel have rendered the word as "ādam," although the consistency in using the term is more evident in Taheri's translation.

"For" is another intentionally used cliché as a marker for FID and according to Molly Hoff it shows the character's subjectivity within narration (10). "For" shows a kind of logical sequence but not a strict one. It is a kind of "half-logical" relationship (see Daiches). Taheri's choice for this word is

"ākhar" and is used consistently through the translation. "ākhar" seems to be an appropriate choice since it conveys roughly the same meaning and when it is used as a coordinating conjunction in Farsi, it shows the "half-logical-ness" of "for" as well. Kayhan, using equivalents such as "chon," "zirā," and "barāye in ke" — which have more or less the same meaning as "for" — does not seem to be consistent in her choice. As a result, Kayhan has reduced the effect of this recurrent stylistic feature. Moreover, these equivalents show a stricter logical relation between the cause and effect, which is lacking in "for."

Modal auxiliaries, as the third subcategory of lexical features, are elements which, according to Peter Verdonk, show the presence of characters in the stream of thoughts or speech, since they show some sorts of personal attitude toward the events, which an objective third person narrator is not expected to have (49). The writer through implementing modals tries to decrease the distance between the character and the reader so that the reader has a more sympathetic feeling, while she/he still hears a dual voice. As a result, in order to preserve the mode of narration in the translation, it is important to know the function of each modal — since one modal may serve a variety of functions — and reflect it in the target language, if possible. The Farsi translators of the novel, in most of the cases have tried to keep the modality, although some cases of deviation are also observable. There are also some cases in which the translator has failed to recognize the function of modal auxiliaries in English and, consequently, to reflect that modality in Farsi, like Taheri's translation for the sentence below: "For often Sir William would travel sixty miles or more down into the country" – "For often Sir William might travel a hundred kilometers or more down into the country" (back translation by Gharaei and Vahid Dastjerdi). In the original English sentence "would" is the back shifted form of "will," which is used to convey a habit, while the Farsi translator has failed to recognize the function and changed the modality into possibility instead of a habitual behavior.

Spatial and temporal deixis are the fourth subcategory. Stefan Oltean believes that deictics of place and time — which show from whose point of view the narration is reported — are indicatives of FID. Near deictics like "now" and "here" — which are signs of DD when used in a discourse other than DD — can be regarded as indications of FID. However, despite the importance of deixis in FID and despite the fact that reproducing them does not pose any problem in Farsi, there are some cases where such deictic expressions have been left untranslated: "For having lived in Westminster — how many years now? (3) / For if one has lived in Westminster — how many years have been? (46) / For having lived in Westminster — how many years have been?" (12). No doubt, the exclamatory sentences, as the fifth subcategory of lexical features, indicate the subjectivity of the narration and consequently the voice of the character along with that of the narrator: "How he scolded her! How they argued!" (4). These expressives are typical of FID. The example given above is framed as narrative, but incorporates Clarissa's subjectivity. Narrators do not express themselves subjectively, characters do (Hoff 218). Throughout the translation, there seems to be a good attempt to keep the exclamatory phrases as subjective as they are in English. Those adjectives and adverbs which do not play any role in indicating the way in which the event has taken place, but show the emotions of the character, are regarded as signs of FID and give rise to the sixth subcategory: "For his letters were awfully dull" (1). Reflecting the emotions of the characters by means of adjectives and adverbs seems to pose no problem in Farsi. According to Hoff, tag questions are also featured in FID, since they reflect the voice of the character within the voice of the narrator (13). Since the translators seem to face no difficulty reflecting them into Farsi, no more explanation is given.

As the dominant mode of discourse in the novel is FID, shifts of tense, and adjusted pronouns — which are the elements of the first subcategory of the category of grammatical features — are used throughout the novel. To see the degree to which the translators have been successful in preserving this stylistic feature of the narrative mode, we analyzed the two translations and found that although in many cases the translators have back shifted the tenses and changed the pronouns, some cases of deviation could be found which have disrupted the flow of narration. To elaborate more on the importance of this feature and the damage deviations might cause to the translation, here is one example:

1) Oh, he did, she cried. 2) But he did not mean it, she said… 3) It was merely a question of rest, said Sir William; of rest, rest, rest; a long rest in bed. 4) There was a delightful home down in the country

where her husband would be perfectly looked after. 5) Away from her? She asked. 6) Unfortunately, yes…. / 1) She cried that oh, yes, he had done…. 2) Of course he didn't mean it. 3) It is only a question of rest, rest, rest; a long rest in bed, said Sir William. 4) There is a very pleasant home in the country where they will perfectly look after her husband. 5) Away from her? She asked. 6) Unfortunately, yes…. (Taheri 155) / 1) Rezia said tearfully: "Yes, he talks about it…. 2,3) Sir William said: "Of course, it is only the matter of rest, a long rest in bed". 4) There is a good home down in the country which is very appropriate for looking after her husband. 5) Rezia asked: "Away from me?" 6) unfortunately, yes …. (Kayhan 125)

The back translated sentences quoted above are examples of FID, although they contain introductory verbs such as "cried," "said," and "asked." In sentence 1), the expressive "oh" shows the trace of Rezia, the character, while the presence of the introductory verb, as well as the back shifted tense are indicative of the narrator. In sentences 2 and 3 there are again some signs of the words of the character, Sir William this time. The repetition of the word "rest" shows a tone which cannot be the narrator's, but is that of the character. Then, again in sentence 4 which does not include any introductory verb, the changes in pronouns and the back shifted tenses are markers of FID. The interrogative sentence in 5 and the use of emotive adverb "unfortunately" in 6 are all signs of FID. Taheri has kept the mode of discourse in sentences 1, 2, 5, and 6. In sentences 3 and 4, however, the tenses in Farsi have not been back shifted. Kayhan has changed the mode of discourse in sentences 1, 2, 3, 4, 5, and 6 to DS, deviating from the writer's style and reducing the dual voice to only the character's voice. In sentence 4, like the case of Taheri, the tenses have not been back shifted.

   Throughout the translations, many cases of deviation from this norm were observed. It is important to find out whether back shifting tenses and changing the pronouns are language-dependent narrative strategies which Farsi lacks. To address this issue it is important to first delve into the controversy about the existence of ID in Farsi. Since if the claim of the nonexistence of ID, or at least some features of ID in Farsi is true, FID in its totality cannot be represented in Farsi, either. In providing an answer to the question raised and any other question of that ilk it is imperative to note that although some of the mismatches and differences existing between a source text and its translation can be attributed to the structural differences between the two languages, the scholars have sometimes gone to extremes. A case in point is Lips' claim as to the nonexistence of ID in Farsi (Bosseaux 61). It is even more surprising to see that some Iranian scholars and researchers have also gone to extremes, claiming that Farsi does not have any ID or at least some features of ID in comparison with other languages. Mohammadreza Bateni discusses the differences existing between Farsi and English and claims that ID is not frequently used in Farsi and that if used on some occasions, there are no changes in the pronouns and tenses. He believes that Farsi speakers in order to make ID only add "ke" functioning like "that" in English, after the introductory verb. Shahnaz Shaahin also believes that Farsi usually does not change the pronouns in ID (7).

   The fact is that despite the already mentioned claims, ID is productively in use in Farsi. Bateni is right in his claim that ID is made in Farsi by adding "ke," but it is not the only way of making ID. In many cases in order to make ID, Farsi speakers change the pronouns to third person, and back shift the tenses (see also Mahootian and Gebhardt). Following are some examples of the use of ID in Farsi novels: "She came to me and said that she has used her head and understood how to tie her apron without anyone's help" (Jafari 23). In the above sentence, the Farsi introductory verb "goft" ("said") introduces an ID, speech in this case, in which the first person pronouns which are in the form of both pronouns and markers attached to the verbs have been all changed into third person and the tense of the verbs has been back shifted. "be kār andākhte" ("has used") and "fahmide ast" ("has understood") are examples of quotational past, which are the back shifted forms of "be kār andākhtam" ("used") and "fahmidam" ("understood") in Farsi. In the following examples the changes in pronouns and tenses are also evident. Mention should be made that in translation to English attempt has been made to be loyal to the tenses used in Farsi so that the English translation could be suggestive of the use of tenses in Farsi: "Grandma was saying that the last 'ever slept' in the cemetery at the back of the church had been Anahid, her childhood's friend" (Pirzad 227; unless indicated otherwise, all translations are by Gharaei and Vahid Dastjerdi) and "Kelo was talking about a bearded man totally in black who had always had a book in his hand and had hung a talisman, like the one he had given to Kelo, around his neck" (Daneshvar 187).

As is evident from the examples, past continuous is a tense, which is widely used in Farsi for introductory verbs, although in English this is not the case. In these examples all the pronouns have been turned into the third person and the tenses have been back shifted as well. In the second example above — "grandma was saying" — words which were originally in simple past, have been back shifted to distant past (partially functioning like past perfect in English). The same is true about the third example. Table 1 below shows the usual changes occurring in Farsi tenses in transition from DS to IS (with introductory verb) and ultimately FIS (without introductory verb). Mention should be made that the English names attributed to the Farsi tenses are literal translation from Farsi.

Table 1. Shift of Farsi Tenses and Pronouns in Transition from DS to FIS

Direct Speech		Indirect Speech		Free Indirect Speech	
Tense	Example	Tense	Example	Tense	Example
Simple Past	ghazā khord-am	Quotational Past	goft (ke) ghazā khorde (ast-Ø)	1. Quotational Past 2. Distant Past	1. ghazā khorde (ast-Ø 2. ghazā khorde būd
Past Continuous	ghazā mykhord-am	Quotational Past Continuous	gɔ:ft (ke) ghazā mykhorde (ast-Ø)	Quotational Past Continuous	ghazā mykhorde (ast-Ø)
Tangible Past	dāsht-am ghazā mykhord-am	Tangible Quotational Past	goft (ke) dāshte ghazā mykhorde (ast-Ø)	Tangible Quotational Past	dāshte ghazā mykhorde (ast-Ø)
Distant Past	ghazā khorde būd-am	More Distant Past	goft (ke) ghazā khorde būde (ast-Ø)	More Distant Past	ghazā khorde būde (ast-Ø)
More Distant Past	ghazā khorde būde-am	More Distant Past	goft (ke) ghazā khordə būde (ast-Ø)	More Distant Past	ghazā khorde būde (ast-Ø)
Quotational Past	ghazā khorde-am	Quotational Past	goft (ke) ghazā khorde (ast-Ø)	1. Quotational Past 2. Distant Past	1. ghazā khorde (ast-Ø) 2. ghazā khorde būd
Quotational Past Continuous	ghazā mykhorde-am	Quotational Past Continuous	goft (ke) ghazā mykhorde (ast-Ø)	Quotational Past Continuous	ghazā mykhorde (ast-Ø)
Conditional Past	ghazā khorde bāsh-am	Conditional Past	goft (ke) ghazā khorde bāsh-ad	Conditional Past	ghazā khorde bāsh-ad
Informative Present	ghazā mykhor-am	Informative Present	goft (ke) ghazā mykhor-ad	Informative Present	ghazā mykhor-ad
Conditional Present	ghazā bekhor-am	Conditional Present	goft (ke) ghazā bekhor-ad	Conditional Present	ghazā bekhor-ad
Tangible Present	dāram ghazā mykhor-am	Tangible Present	goft (ke) dārad ghazā mykhor-ad	1. Tangible Past 2. Tangible Quotational Past	1. dāsht-Ø ghazā mykhord-Ø 2. dāshte ghazā mykhorde (ast-Ø)
Future	ghazā khāh-am khord-Ø	1. Future 2. Informative Present	1. gɔ:ft (ke) ghazā khāh-ad khord-Ø 2. goft (ke) ghazā mykhor-ad	Informative Present	ghazā mykhor-ad

The outcome of our discussion is that the changes in pronouns and tenses in ID and subsequently FID are not alien to Farsi; instead, they are efficient narrative devices which have been widely implemented in Farsi novels. Thus, the partial refusal by the translators to change the pronouns and

back shift the tenses cannot be attributed to the nonexistence of features in Farsi. It might be interesting to know that such refusal on the part of translators have been mostly attributed to the features of Farsi and the domesticating strategies employed by the translators (see, e.g., Delzendehrooy; Horri). It is also worth discussing that in the studies conducted to evaluate the Farsi translations of Woolf's novels, most of these deviations from the style of the novels are considered as moving toward the target language norms, and the translations are called "acceptable" without being aware of the target norms of narration. While the fact is that although these norms might have been imported to Farsi, they have been in use in Farsi novels for a long time and now are considered to be an inherent part of many modern Farsi novels and short stories. For example, in Ebrahim Golestan's *Jūy va Dīvāre Teshne* (The Stream and the Thirsty Wall) we can see the uses of the combination of these techniques:

1) The man was sitting now and was looking at the fish in the cool and calm light … 2) The two fish were not large; they were together. 3) Now their heads were next to one another and their tails apart. 4) They were far away. 5) Suddenly they wiggled and moved upwards and in the middle of the way turned around and went downwards and stayed together again. 6) It seemed they wanted to kiss one another. … 7) The man sat. 8) He had never seen all this unanimity, he thought. 9) Each fish swims its own way and has its own simple journey. 10) In other lakes and out of the lakes in the world, in thickets, in alleys he had seen fish and hens and men, and in the sky he had seen the stars which were all wandering and moving around but never ever so much harmoniously. 11) In the autumn, the leaves did not fall all at once, and Norouz's blades of grass did not sprout on the pots together and the twinkling of the stars was not happening coevally. 12) But, the rain. 13) Perhaps the rain. 14) … Perhaps the two fish were alike because they were together all the time, or perhaps because they were alike, they were companions. 15) … Or perhaps they were one another's doubles. 16) Does a fish have any doubles? 17) The man did not hear any music, but he admitted that the fish has a melody, or a hearing ear to accept the tune of unity. 18) But why not other fish? (32-33)

The above text provides a combination of all the narrative strategies used in FID. In sentence 1), the use of the near temporal deictic expression "now" ("aknūn") accompanied with the back shifted tenses are signs of FID. Sentences 2 to 7 seem to be the descriptions of the narrator. From sentence 8 again the flow of FID begins. Although having an introductory verb, sentence 8 is an example of FIT. In this sentence the use of the adverbial "never" ("hargez") along with the back shifted tenses and the third person pronouns are signs of FID. Sentences 10 to 18 are the continuation of the same thought. In sentences 13, 14, and 15 the word "might" ("shāyad") shows the modality and the tenses are still back shifted. Sentence 16 is a question which cannot be asked by the narrator. Instead, it is the question asked by the character and in the mind of the character. In sentence 17, again there is a shift to the voice of the narrator, while in sentence 18 the vestige of the character is observable; this is again the character that asked the question and the narrator has entered into the mind of the character.

The frequent use of present participles as a stylistic feature of Woolf's novels — which can be also considered as an indicator of FID — is the second subcategory of the grammatical features in our study. This feature allows the author to remind the readers of the character's position with no need to interrupt the stream of thought (see Daiches 64-73). The progressive aspect of the tenseless present participles in the novel helps the narration mingle both present and past. It allows the reader to enter into the character's present consciousness as well as her/his past experiences. In fact, time seems to be frozen with the use of participles: "Transforming into a present participle phase, an action composed of subject-verb becomes an adverbial or adjectical phrase and as a result the sentence gives a sense of simultaneity of several acts and states. Thus can to a certain extent go beyond its essential linearity" (Minow-Pinkney 57).

Going through the Farsi translations of the novel, one can find that although Taheri has made an attempt to keep the participles in Farsi, in many cases the present participles have been changed into tensed sentences, neutralizing the function these tenseless devices serve in bridging the past to the present. With regard to Kayhan's translation, no strategy could be found to represent the participles into Farsi. Following are some examples of the use of present participle in the novel, which have been changed into tensed sentences: "Looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling, standing and looking until Peter Walsh said, 'Musing among the vegetables?' / While she was looking at the flowers, at the trees from which the smoke was rising and the black rooks which were uprising, falling; she was standing and looking until Peter Walsh said,

'Musing among the vegetables?'" (45) / "She was looking at the flowers and the trees and the winding smoke which was arising from them, and the crooks which were jumping upwards or falling; she was standing still and looking until Peter Walsh said, 'Are you thinking about the plants?'" (11; back translation by Gharaei and Vahid Dastjerdi). Adding tense to such tenseless streams of consciousness damages the nonlinearity of the narration, which it had tried to achieve by implementing FID. Now, the question is whether it is within the potentials of Farsi to keep this feature in the translations? To keep this stylistic feature of the novel constant in translation, one should avoid using tensed sentences, and one way to that end is making use of various types of expressive adjectives Farsi offers, especially subjective ones. The reason why subjective constructions take priority over the other types lies behind the fact that in Farsi they can be attributed to past, present, and future: "present root of the verb + /ā/: /shenavā/, /girā/; present root of the verb + /ār/: /kharidār/, /barkhordār/; present root of the verb + /ande/: /laghzande/, /girande/; present root of the verb + /ān/: /oftān/, /khizān/" (Anvari and Givi 139). These are just some examples illustrating the possibility of representing the function of present participle constructions in Farsi. Both subjective and objective adjectives can also give rise to descriptive phrases, which are productively used in Farsi novels for descriptions and narrations.

The last category of features attributed to FID investigated in this study is punctuation marks. Question and exclamation marks are characteristics of DD, and their occurrence in discourse where some features of ID are also evident, is an obvious indication of FID: "What a lark! What a plunge!" (1). Here, the exclamatory punctuation indicates subjectivity within narration, a marker of FID and a dual voice, i.e., characters exclaim and narrators do not (Hoff 11). The Farsi translators of the novel in almost all cases have tried to represent the question and exclamation marks so that the subjective voice of the character can be heard and parentheses function as footnotes (Hoff 12). Dashes and parentheses either in speech or in though are signs of the intrusion of the narrator, giving rise to a dual voice in narration. In Farsi dashes and parentheses have the same function, and throughout the translations both translators have been faithful to keep this stylistic feature of Woolf.

In conclusion, to see the degree to which free indirect discourse has been transferred in Farsi translations of Woolf's *Mrs. Dalloway* the features attributed to this mode of discourse were categorized. The study revealed that deviations in translation occurred mostly in reproducing the present participles and back shifted tenses; that is, the grammatical features of free indirect discourse. Although some studies have attributed such deviations from the style of the original writer to the structural differences between Farsi and English or domesticating strategies on the part of the translator, this study rejects such argumentation and establishes the fact that these imported narrative features have been in use in Farsi novels and that thus they cannot be considered alien to Farsi.

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