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

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

As mentioned above, emphasizing the role of intertextually 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)](image-url)
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.

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.

Eveline's experience is shown through the following pair of texts:

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

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.

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

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

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

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

tekye dašt.

leaned passive.

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

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.

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
5) She was tired.

Eveline xæste bud.

Eveline tired was.

6) Home! She looked round the room.

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!

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.
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.

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.

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

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

to bexæræd yæ, ruze yekšænbe ra. 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

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.

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.

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.

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

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

in hand tightly and preposition elbowed through crowds

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

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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در این تحقیق به بررسی معاینه‌های انتخابی در دو متون ترجمه شده به زبان فارسی از دوستان گفتگوی دوبلینی‌ها اثربخش جویی پرداخته می‌شود. بررسی حاضر به ارزیابی و نقد فراپید ترجمه و معاینه‌های انتخابی دو متون فارسی متمرکز می‌شود. همچنین به بررسی متون ترجمه شده که به مثابه مشروحین این فراپید هستند نیز پرداخته‌می‌شود. معاینه‌های انتخابی واسطهگی تحلیل گفتگوی فراپید (۲۰۱۱) مورد بررسی قرار گرفته. الگوی فراپید علاوه بر توصیف مطنع خرد زبانی در متون به تینین عواخل فرازبانی از قبیل فاقد موقتی، پافتا اجتماعی- تاریخی و اجتماعی - فرهنگی در سطح کلان نیز در فراپید ترجمه می‌پردازد. متن بررسی های انجام شده درمن مقدم و من میدان در این پژوهش نشان داده شد که برای دستیابی معاینه (پرای) در سطح مختلف زبانی می‌باشد از الگوی ترجمه به مشخصه‌های گفتگوی مدار که به عنوان واحدی از ترجمه در این پژوهش معرفي گردیده اند توجه نمایید. در این تحقیق پس از توصیف، تفسیر و تینین متون ترجمه شده مشخصه‌های انتقادی- معنا دریای ویژگی‌های گفتگوی مدار هستند به مثابه واحدهای ترجمه معرفي می‌شود.

واژگان کلیدی: تحلیل گفتگوی انتقادی، متداول‌های نقد ترجمه، ساختارهای استدلالی

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