



# Comprehension and Translation Problems of Stream-of-consciousness Texts A case study: William Faulkner's *the Sound and the Fury*



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## ABSTRACT

The stream of consciousness is a new and complicated writing method which makes comprehension difficult for the readers of both the source and the target text. The present study aimed to reveal problems related to comprehending and translating stream-of-consciousness texts by examining William Faulkner's *The Sound and the Fury* and its Persian translation entitled "خشم و هیاهو", by Saleh Hosseini. This entailed detecting difficulties in comprehending the source text, evaluating how the translator has overcome them, and finding the problems which target readers might face. The major issues are time discrepancy in the first chapter and comprehension issues in the second chapter of *The Sound and the Fury*. The narration flow in a classic story is linear: A happens then B, namely there is not much to challenge the readers' mind. However, in Benjy's chapter, the reader encounters lots of new things. Benjy narrates the first chapter by associations, which means while walking around, he sees objects and each object revives a lot of memories for him. The clever idea is that because he is an imbecile, he does not know that his memories are not part of here and now; and this makes the reader confused. The beauty of the story is that the reader feels incapacitated by what happens in the story. The unique sense of being an imbecile not by saying it but by feeling it happens in the stream of consciousness created through the great genius of a writer like Faulkner.

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## 1. Introduction

The study of the history of literature and its evolution and causes have been considered by researchers from the beginning. Given that life is a constant change, one can also see changes throughout the history of literature. The obvious point is the change in the literary tastes of people, which is somewhat an evolution. It is very difficult now to appreciate literature as it is. As a result of evolutionary mind sophistication literature grows more complex. It is very difficult now to appreciate literature as it is. To do so one should be familiar with different kinds of literature and text. Further, one should have an analytic mind and know about the contemporary trends in literature. Considering all the progresses in psychology, philosophy, social sciences, and increasing complexity of human relationships, it is sometimes frustrating to try to translate certain types of text. One of the complex genres of writing is the stream of consciousness. According to [Murfin and Ray \(2003\)](#), the stream-of-consciousness is usually regarded as a special form of interior monologue of the character and is characterized by associative leaps in syntax and punctuation, making the prose difficult to follow and tracing a character's fragmentary thoughts and sensory feelings.

### Statement of the problem

What are the main causes of comprehension and translation difficulties in *The Sound and the Fury* as a sample of a stream of consciousness text type? What points should be kept in mind when translating these texts?

### Significance of the study

By understanding the factors making the stream of consciousness text difficult, literature and translation students and readers become interested in this kind of writing and beginning writers will benefit from the present study. Further,

the reader will not be overwhelmed by the strange narrative order used in this type of writing. The translator can also take the necessary steps for doing a better translation by using the strategies taken by the masterly translator Saleh Hosseini or those recommended by the present study.

The translation and literature students hardly understand what is going on in the story. Very few will take the trouble of reading the story many times. Some might pick up a criticism or a literary guide to facilitate the comprehension of the story. There is a great gap between "*The Sound and the Fury*" and the study guides written for it and that is exactly where this study focuses. It does not try to simplify the story, however, it tries to point out the structure and the format on which the story stands. The meaning of the stream of consciousness is better understood by a practical examination of a very prominent example of this kind of writing.

### Objective of the study

The present study aims to acquaint readers with the characteristics of early twentieth century writings, influenced by the emergence of psychology and use the stream of consciousness technique, determining the flow and combination of all past and present experiences in the characters' minds and most importantly, specify how to present these experiences in translation.

### Research Questions

1. Notwithstanding the simplicity of the syntax in Benjy's chapter why is it difficult to understand?
2. Is there a narrative logic in the first and the second chapters of the book?
3. What is the relationship between the chapters of the book?
4. What does the translator do and what strategies does he follow in order to translate the beginning two chapters?

## 2. Literature review

[Robert Humphrey \(1954\)](#) in his book *Stream of Consciousness in the Modern Novel* believes that the realm of life associated with the stream-of-consciousness literature is mental and spiritual experience, both the whatness and the howness of it. The whatness includes the categories of mental experiences, such as sensations, memories, imaginations, conceptions, and intuitions. The howness refers to the symbolizations, feelings, and processes of association. It is often impossible to separate the what from the how. For example, is memory a part of mental content or is it a mental process? However, such fine distinctions are not the concern of novelists. If they are writing the stream of consciousness, their object is to enlarge fictional art by depicting the inner states of their characters.

The character depiction is the central problem to the stream of consciousness fiction. The great advantage and the best justification of this type of novel rests on its potentialities for presenting character more accurately and more realistically.

In this book, Humphrey tries to examine the chief stream of consciousness writers in order to discover their diverse evaluations of inner awareness. He has these important questions in mind “What can be accomplished by presenting character as it exists psychically? How is fictional art enriched by the depiction of inner states?”

### **The use of the stream of consciousness**

Humphrey talks about the different reasons that the commentators state for the use of the stream of consciousness in *The Sound and the Fury*. He says that Faulkner in the novel of *The Sound and the Fury* was trying to depict the Freudian idea of dream mechanism and consequently, he was dealing with the unconscious manifestations of libido activity. Certainly, if this is valid, this would automatically put the novel in the stream of

consciousness genre or if, that is, it could produce a work of art at all. Another writer considers Benjy as a Christ symbol, since the date of the Benjy episode is an Easter Sunday. These interpretations may be discarded because they involve the heresies of dehumanization, which Faulkner should hate them more than anything else. Some critics agree on the basic proposition that all of Faulkner’s work can be interpreted based on the broad myth and related symbolism. The principle of this interpretation is that Faulkner’s entire work is a dramatization, in terms of myth, the social conflict between the sense of ethical responsibilities in traditional humanism and the amorality of modern naturalism (animalism) is evident.

If we begin with this principle as a basis for interpretation of *The Sound and the Fury*, we can understand that the novel is another chapter in the history of the collapse of the humanism of the Sartoris, here Compson, family in the world of the animalism of the Snopeses. The chief character symbol of the Sartoris-Compson code is Quentin III, who commits suicide. The symbol of the Snopes code is Jason IV, a Sartoris-Compson, who completely collapses because he embraces Snopesism. The other characters represent symbolically stages in degeneracy of and escape from the Sartoris-Compson code; Benjy by inherited idiocy, Candace by sexual promiscuity, Mr. Compson by rhetoric and liquor, Mrs. Compson by invalidism, and Maury by liquor and laziness. The main conflict then is focused on Quentin and Jason, protagonists of Sections II and III of the novel, respectively. However, Section I has Benjy as the center of things. The reason for this is that Benjy with an idiot’s mind can present the necessary explanations in the simplest tragic terms, in terms of symbols, because they are from an idiot’s mind, which are conveniently general in their meaning and flexible. It should be remembered

that Faulkner saw idiocy as a possible way for Sartoris-Compson to escape the ethical rigor of a code that depends on the exertion of intellect and will. Then, Benjy's role is both to reflect an aspect of Compson degeneracy and introduce the main terms of the conflict with the simple and forceful symbols available to an idiot.

Quentin is at the center of this conflict. Thus, the central episode of the novel, which concerns him, is the crucial one. Quentin is determined to preserve the Sartoris-Compson traditions of humanism in terms of the honor of the Compsons. His obsession is with his sister Candace, who has given in to Snopesism sexually. However, Quentin should not accept the fact of her promiscuity, for to him, her honor is a symbol of the dying honor of the Compsons. He convinces himself that he is the violator of Candace's chastity. This conviction is finally ineffective because no one believes him. Eventually, Quentin has to accept his defeat and the recognition of the Compson's defeat. Unable to stand this, he escapes by suicide.

Faulkner's method puts the struggle in terms of Quentin's psychic conflict, because his actual defeat occurs on a pre-speech level of mental life and his consciousness defeats him. He can escape everything (he goes to Harvard and he is a gentleman) except his knowledge of the truth. He even attempts to escape his consciousness of the factual world (he takes the hands off his watch, he tries to substitute his sister with the little Italian girl), but the only way to do this is by death. Therefore, it is Quentin's consciousness that is his antagonist.

The advantages of the stream-of-consciousness method for the novel of *The Sound and the Fury* are explained by the central role, which the consciousness plays in it. However, we might suggest here the advantages of the stream-of-consciousness fiction in presenting symbols as substitutes for rationally formulated ideas. This

can be illustrated in both the Benjy and Quentin sections of the novel. The two kinds of mental aberration represented reveal themselves naturally in terms of images and symbols. Because they are represented as coming directly from a premeditative stage of conscious activity, they carry a convincingness and a fuller impact. The symbols of firelight, the pasture, and Candace, signifying everything for Benjy are used so frequently, as they dominate the consciousness of Benjy and readers. However, such repetition is natural about it, because it comes from the simple mind of Benjy. The mental simplicity is not important about Quentin although obsession tends to give the same effect. Here the significance of the odor-of-honeysuckle image, the wedding announcement symbol, and the other symbol or image motifs grows in importance simply by the frequent repetition, which repetition is quite natural to an obsessed mind.

The use of stream-of-consciousness techniques is appropriate in this novel because of the fundamental problem involved in describing an idiot or an obsessed person with any objectivity. Among other writers, Faulkner has done it out of a stream-of-consciousness context in *The Hamlet*, *Wild Palms*, etc. However, he has never been able to observe the objective distance necessary to prevent a bizarre marring, except in his stream-of-consciousness novels.

An additional effect Faulkner achieves is a contrast in not using stream-of-consciousness techniques in the last two episodes of the novel, where Jason's side of the story is presented. The techniques are soliloquy and conventional omniscient narration, with little attempt to present unspoken thoughts. The meaning this change of technique carries is that Jason's acceptance of the amoral Snopesian world is complete, it pervades his whole mental life. Therefore, there is no conflict for Jason on the

level of psychic life with which the novel had been dealing. His conflicts are entirely in the material world of things and acts, not in the ideal one of thoughts."

### **The self-conscious mind**

Humphrey believes that the stream of consciousness is a "technical feat", requiring a lot of technical resources. Therefore, the study of this genre should be essentially an examination of method. The study of devices and form becomes significant if we understand the achievement, justifying all of the virtuosity. The stream of consciousness is based on a realization of the force of the drama that takes place in the minds of human beings.

Further, Humphrey states that "Faulkner saw one aspect of the drama as a tragedy of blood and in other aspects he saw it as comedy, both high and low." Faulkner might say that "The mind, mind has mountains" and he would have to add that the human being usually falls from the sheer cliffs to destruction. The tragedy of being conscious of a dying way of life and the abortive attempts of the mind to lead the individual to isolation from the materials of a decaying reality gave Faulkner his themes. These come to the reader most forcibly in writer's stream-of-consciousness novels, where the scene can be the one in which the tragedy actually takes place.

According to Humphrey, the contribution of the stream of consciousness writers to fiction is broadly one thing; they opened up for it a new area of life and added mental functioning and psychic existence to the already established domain of motive and action. They created a fiction centered on the core of human experience. Perhaps the most significant thing that the stream of consciousness writers demonstrated about the mind has been done obliquely. They, through their contributions, proved that the human mind, especially the artist's, is too complex and wayward ever to be channeled into conventional patterns.

Humphrey divided the basic technics making up the stream of consciousness into four categories, including direct interior monologue, indirect interior monologue, omniscient description, and soliloquy. Interior monologue is a narrative technique used to reveal to the reader the subjective thoughts and fleeting sensations experienced by a character. Interior monologue is a type of stream of consciousness, in which a character's subjective and ever-flowing mental commentary and observation are presented, usually through free indirect discourse. The flow of the psyche revealed by interior monologue typically exists at a pre- or sublinguistic level. This interior life is expressed more powerfully through images and the connotations they evoke than through straightforward, denotive narrative. Interior monologue functions much as soliloquy does in drama, rendering individual thought processes unexpressed in conversations.

An interior monologue can be either direct or indirect. In a direct interior monologue, the author presents the characters' inner thoughts and emotions transparently in an uninterrupted and random manner straight from the character's inner mind. The direct interior monologue presents consciousness directly to the reader with negligible author interference and by using a first person point of view. Namely, the author disappears from the page in a complete or near-complete manner with his guiding, such as "he said" and "he thought" and with his explanatory comments.

In indirect interior monologue, the author with his continuous presence throughout the story expresses what is going on in the character' mind. This leads to the widespread use of descriptive and analytical methods in presenting monologue. In indirect interior monologue, "the omniscient presents the contents of the pre-speech layers of the character as if these contents are quoted directly from the character' mind" ([Bayat, 1999](#)).

The author narrates the material in his own language and from a third-person point of view, and sometimes adds explanations about the character's mind. Further, in this method, there is more formal and visual unity in selecting subjects in monologue and imaging states and emotions ([Asghari, 2008](#)).

### **Differences between a stream of consciousness writer and other writers**

The writer of stream-of-consciousness fictions, like all serious writers, wants to share some sense of values to the reader. However, unlike other writers, he selects the internal world of psychic activity in which to dramatize these values. On the other hand, psychic activity is a private thing, which should be represented as private in order for the writer to gain reader-confidence. The stream of consciousness writer should represent the actual texture of consciousness and distill some meaning from it for the reader. This presents a dilemma to the writer, because the nature of consciousness involves a private sense of values and private associations and relationships peculiar to that consciousness. Therefore, it is enigmatic to an outside consciousness.

All of the major stream of consciousness writers employed the same basic devices to accomplish their objectives. The most important of these devices are the suspension of mental content according to the laws of psychological association, representation of discontinuity and compression by standard rhetorical figures, and suggestion of multiple and extreme levels of meaning by images and symbols.

Faulkner makes his reader participate both in the process of the story and the unraveling of the truth through the recurrent use of several modernistic narrative techniques, such as multiplicity narrative voices, disordered time sequences, interior monologue, and stream of consciousness.

[Cook \(1990\)](#) in his book *Discourse* talks about different elements of cohesion, discourse structure, and language functions. In this book, there is a detailed description of discourse analysis from many aspects, such as turn taking, rank structure, knowledge in discourse, etc. He talks about two ways of approaching language. One is the features outside the language, including the situation, the people involved, what they know and what they are doing (contextual features). These facts enable us to construct stretches of language as discourse, as having a meaning and unity for us. In this regard, there are two features; contextual, referring to the facts outside language and formal, referring to the facts inside the language. Contextual features are preexisting in the minds of the participants (in the conversation). Formal features are links between sentences and between clauses. These formal features are known as cohesive devices. The other is the contextual features, which are preexisting in the minds of the participants in the conversation. The formal features are links between sentences and between clauses. These formal features are known as cohesive devices. He believes that apart from the contextual factors to explain discourse, there are also formal links between sentences.

[Salkie \(2015\)](#) in *Text and Discourse Analysis* works on lexical cohesion, word repetition, using synonyms and generals. Further, he points to the other forms of cohesion, like substitutes, ellipsis, and reference words. There are numerous examples of not observing cohesive elements in *The Sound and the Fury* novel.

[Paul Gee \(2005\)](#) in *An Introduction to Discourse Analysis Theory and Method* explains the discourse and social languages, situated meanings and cultural models, and processing and organizing language.

He addresses the discourse models, storylines or families of connected images, or

informal “theories” shared by the people belonging to specific social or cultural groups. In *The Sound and the Fury*, there are four characters and each of whom narrates one chapter. Actually, these four chapters make up the whole book. Each character has a different narrative model related to their images of the happenings of the story.

[Brown \(1989\)](#) in the first chapter of *Discourse Analysis* talks about linguistic forms and functions. The role of context in interpretation is addressed in the second chapter. The last chapter deals with the coherence in the interpretation of discourse. The coherence and cohesive elements in *The Sound and the Fury* do not follow the conventional form.

[Haspelmath’s \*Understanding Morphology\* \(2002\)](#) is used as the morphologic reference of this study. In *The Sound and the Fury*, the writer uses the kind of vocabulary fit for his characters. The present study considers if this point was followed in the translation by Saleh Hosseini. The way words are used is of importance. This study examines how words in different types of translation are translated.

[Bradford \(2005\)](#) in *Stylistics* expresses Shklovsky’s *sjuzet* and *fabula*. *Fabula* refers to the actuality and chronological sequence of the events making up the narrative and *sjuzet* points to the order, manner, and style in which they are presented in the novel in question. *The Sound and the Fury* has its own *sjuzet* and *fabula*.

[Tallerman \(2014\)](#) in *Understanding Syntax* explains the structure in simple and complex sentences, relative clauses, etc. In this regard, the stream of consciousness with its versatile syntax and sentence structure sometimes has the most difficult of syntactical structures and these structures can be obtuse for comprehension and translation.

[Sari et al. \(2012\)](#) described the process of translating explanatory text from English to

Persian by a group of novice Iranian translators. Based on the results, the novice translators participating in the translation process paid the most attention to the language level in all four stages. Further, the novice translators go through all the rhetorical, conceptual, and linguistic levels and planning, comprehension, transmission, and control stages presented in this research. Given that they pay less attention to the planning and comprehension stages and more attention to the language issues at different stages and levels, go through the translation process with a lot of anxiety and worry. They limit themselves to the source text and cannot go beyond words and as a result, they go through the translation process in a completely linear way.

[Khoshdoni Farahani et al. \(2017\)](#) in a study entitled “Adaptation of grammatical tense in the future domain” in the theoretical framework of Declerk (1991a) explained the relationship between the grammatical tense in Persian sentences. They indicated that the grammatical tense of the subordinate clause is relative or absolute tense, which helps a lot in understanding the text correctly.

### Depiction of consciousness

What are the essential problems of depicting consciousness in fiction? Humphrey believes that there are two orders of the problems in depicting consciousness and both come from the nature of consciousness. First, we assume that a particular consciousness is a private thing and second, consciousness is never static and is always in a state of motion. The first of these is dependent on the second. Therefore, the problem of the flux of consciousness should be considered.

Writers who belong to the generation following William James and Henri Bergson considered consciousness in its movement fluid and unbound by arbitrary time concepts. Fluid does not mean a smooth flow necessarily. The flow of consciousness is found on levels nearing

the state of consciousness. However, as the pre-speech levels nearer the surface are the subject of most stream of consciousness fictions, the checks and interferences to the flow from the outer world are considered important.

In short, the term “stream” is not fully descriptive. The notion of synthesis should be added to that of flux to demonstrate the quality of being sustained, being able to absorb interferences after the flow is momentarily broken, and being able to pass freely from one level of consciousness to another. The other important characteristic of the movement of consciousness is its ability to move freely in time, namely its tendency to find its own time sense. The premise is that the psychic processes, before they are rationally controlled for communication purposes, do not follow a calendar continuity. Everything that enters consciousness is there at the “present moment”. Furthermore, the event of this moment, no matter how much clock time it occupies, may be infinitely extended by being broken up into its parts, or it may be highly compressed into a flash of recognition.

According to Humphrey, the application of the principles of psychological free association has been the chief technique in controlling the movement of the stream of consciousness in fiction.

In addition, Humphrey states that the psyche, which is almost continuously active, cannot be concentrated for very long in its processes, even when it is most strongly willed. When little effort is exerted to concentrate it, its focus momentarily remains on any one thing. However, the activity of consciousness should have content and this is provided for by the power of one thing to suggest another through an association of qualities in common or in contrast, wholly, or partially.

Association is the process by which a person connects one subject to another. Due to the mental connection between the two subjects, the

presence of each can remind the other subject in the mind. In fact, the connection between the mental images, memories, and previous experiences is possible for a person through association ([Mahmoudi & Sadeghi, 2009](#)).

In the stream of consciousness novel, free association, consisting of the association of ideas, has a significant application and to a large extent, the strength of narrating the fiction, especially in the pre-speech layers, depends on the accuracy and consistency of these associations. “The use of free association in the fiction is the result of the author’s careful thinking” ([Mirsadeghi, 1998](#)).

The free association consists of the interconnected chains of the association of ideas. “The association of ideas means the connection of ideas, perceptions, etc., according to the similarity, coexistence and causal independence” ([Jung, 1991](#)). For example, seeing someone’s photo reminds us of the owner of the photo, his thoughts, behavior and life, or listening to the music note evokes and recalls memories, which in turn remind us of events and experiences related to those events. Thus, the stream of consciousness occurs in past events and memories, as similar and adjacent matters involuntarily merge in the area of the human conscience and call on each other.

Three factors control the association, including the memory, which is its basis, the senses, which guide it, and the imagination, which determines its elasticity. The subtlety of play, the rank of precedence, and the physiology of these factors are problems of dispute among psychologists.

### **Text Difficulty**

In this regard, the present study considers an example among examples presented by Humphrey from Faulkner’s works, as each of which is related to some level of consciousness. The difficulty of the text is determined by the depth of narration involvement in the



consciousness.

When we consider a more complex passage from stream of consciousness fiction, more complex because the character is more complex and the level of consciousness is lower, we find evidences of privacy more definite and the enigma more puzzling. This passage is a section of Quentin Compson's monologue in the second episode of *The Sound and the Fury*. He is approaching the hour of his planned suicide. He has just been down the corridor to the bathroom and he is returning to his room, where he had shortly before cleaned a spot from his trousers with gasoline:

*I returned up the corridor, waking the lost feet in whispering battalions in the silence, into the gasoline, the watch telling its furious lie on the dark table. Then, the curtains breathing out of the dark upon my face, leaving the breathing upon my face. A quarter hour yet. And then I'll not be. The most peaceful words. Most peaceful words. Non fui. Sum. Fui. Non sum. Somewhere I heard bells once.*

From this example, we discover that how stream of consciousness writers represent the effect of the privacy of consciousness and how they manage to make it all meaningful to the reader.

### **Discontinuity**

Humphrey believes that in addition to the basic method of free association, writers employ other devices to achieve the tone and texture of private consciousness, which can be classified under the general term "rhetorical devices." We should keep in mind that practically any passage of writing in any genre contains rhetorical figures in abundance, for they are natural and commonplace. Here, it is the piling up of them, the over-all use of incrementum, which is unique and that, because it indicates a need for close reading and gives an enigmatic tone to the

passage, serves to heighten the effect of the privacy of the materials.

By referring to the Quentin's monologue in *The Sound and the Fury*, we can find more rhetorical devices. In this passage, the extensive use of discontinuity sets the tone. The chief rhetorical devices are those which indicate discontinuity, such as epanodos, ellipsis, anaphora, anacoluthon, dislocated parenthesis, and brachylogy. Most of these are not common in ordinary prose. The discontinuity is inherent enough in psychic functioning, which can provide a further mark of verisimilitude to the already established incoherency factor of the passage. In addition, these devices give a further logical basis for interpreting the passage. This basis depends on the recognition that rhetorical figures are merely formal labels for common thought patterns inherent in the various special demands of word communication.

This extreme use of figurative language and classical rhetorical devices is a characteristic of stream of consciousness fiction. When they are used as consciously as Faulkner here uses them, they are not used as rhetorical decoration and embroidery. Further, their function is to heighten the sense of discontinuity in the privacy of psychic processes.

Regarding symbols, Humphrey believes that the use of special and private symbols is the basis of symbolism. Edmund Wilson in his important study of Symbolism says that the symbols of the Symbolist School are usually chosen arbitrarily by the poet to stand for special ideas of his own, they are a sort of disguise for these ideas. We might paraphrase that the symbols of the stream of consciousness writers are usually selected deliberately by the writers to convince the reader of the privacy and the actuality of the mind being represented, as well as to stand for ideas peculiar to that mind.

According to Humphrey, the problem of

form for the stream of consciousness novelist is the problem of how order is imposed on disorder. He attempts to depict what is chaotic, human consciousness at an inchoate level, and is obligated to keep his depiction from being chaotic to make a work of art.

If an author wants to create a character by presenting that character's mind to the reader, the work in which this is done has per se as its setting the character's mind. It has as its time of taking place the range of the characters' memories and fancies in time, it has as its place of action wherever the characters' minds wish to go in fancy or memory, and it has as its action whatever remembered, perceived or imagined event the characters happen to focus on. In brief, the writer commits himself to dealing faithfully with what he conceives to be the chaos and accident of a consciousness — unpatterned, undisciplined, and unclear.

### **Formal patterns**

Based on the explanations of Humphrey about the formal patterns in the stream of consciousness, pattern, discipline, and clarity are necessary for art and the art of fiction. The reader of fiction demands these things to have his own undisciplined consciousness focused and in order to be able to understand and interpret. Consequently, the writer should somehow impose pattern or form on his material. The chief of the conventional ways of doing this in fiction is by utilizing a unity of action and character by plot. However, the stream of consciousness writer is not usually concerned with plot of action in the ordinary sense. He is concerned with psychic processes and not physical actions. Therefore, if the stream of consciousness writer cannot draw on the conventional use of plot to provide a necessary unity, he should devise other methods. He has been exceedingly ingenious in doing it. This accounts for the unusual reliance on formal patterns, which is found in the works of writers of

stream of consciousness fiction. These patterns can be classified according to several types:

1. The unities (time, place, character, and action)
2. Leitmotifs (a recurrent theme or motif, which is employed to represent a character or mentality)
3. Previously established literary patterns (burlesques)
4. Symbolic structures
5. Formal scenic arrangements
6. Natural cyclical schemes (seasons, tides, etc.)
7. Theoretical cyclical schemes (musical structures, cycles of history, etc.)

### **3. Methodology**

The stream of consciousness is one of the most important methods of narrating psychological stories and novels. In the stream of consciousness method, instead of describing the events, the author indicates the natural flow of the thoughts and feelings in the character's mind and the reader participates in the characters' mental experiences and the process of creating the story. The story of the stream of consciousness, instead of linear and chronological time, emphasizes on the mental time, which every moment slides from a memory to another memory and from an image to another image. The stream of consciousness often uses several basic techniques, such as association, unusual sentence structure and grammar, repetition, and plot structure, representing its nonlinear style. Given that the connection of memories in the pre-speech layers of the mind is established through association, one of the methods employed by writers in displaying the characters' minds is the use of association to communicate between the objective and subjective world of the characters and draw and justify the constant flow of the mind from a memory and mentality to other

memory and mentality and from an image to other image. The association involves and displays the most basic aspects of life and the most important intellectual conflicts of the character, and allows the reader to go through the thoughts and memories of the character along with the flow of his thought and reach the deepest corners of his mental experiences.

The stream of consciousness usually does not follow the normal rules of grammar and sentence structure. Considering that thoughts are not fully formed, or diverted in the middle, or interrupted by another thought, using grammar and sentence structure incorrectly, which at the same time seems correct, can be a way to simulate this process. In addition, the stream of consciousness writers often use writing symbols in unconventional ways. For example, they use italics, three dots, and dashes to indicate pause and change in the character's thought path.

Further, writers may use repetition to indicate that the character refers to or focuses on a particular sensory thought or imagination. Repetitive words and phrases can act as a cue and lead readers to important themes in the story. Many writers, who use the stream of consciousness, examine the structure of the plot and use elements, such as a few unreliable narrators or a nonlinear structure. Some writers quickly move between the perspectives of different characters and allow readers to experience the stream of consciousness of different people. Others may decide not to set the events in chronological order or indicate the readers the past details of the character through his or her memoirs. Faulkner in *The Sound and the Fury* conveys many important events and details through memories, emerging as a part of the stream of consciousness of different characters' minds.

The novel of *The Sound and the Fury*, due to the masterful use of the stream of consciousness

method by William Faulkner, has abundant time jumps in the first chapter quoted by Benji, who suffers from mental retardation, and is full of flashbacks without symptoms, indicating a change in the narrative time linearly, as exists in ordinary texts. The only signs indicating the time movement are the objects and situations, evoking memories for Benji, who narrates these events as if they were happening in the present, due to the mental retardation. The reader of the novel does not understand the nonlinear movements in the novel by reading it once. The comprehension of the first chapter requires reading the novel several times. Indicating the time movements was easy for the author, because he could use the names of people, type of dialect, and italic letters to show the non-linear movement of the narration.

However, it was not easy for the translator to use the names of the people and the italics and he had difficulty in indicating the three dialects of the story. These psychological forms are as follows, Benji expressed many non-grammatical forms when narrating the fiction, due to his mental retardation. This should be replaced in Persian translation with similar forms. Quentin's distress, which is especially pronounced in the moments before suicide, has its own problems. The specific dialect of the illiterate black characters in the novel, which in turn requires careful simulation and work.

The present study examines the features of the stream of consciousness text and analyze the novel of *The Sound and the Fury* and its translation by Saleh Hosseini. Further, this study considers the comprehension and translation problems of the stream of consciousness texts. The reason for Saleh Hosseini's successful translation is the use of forms close to the forms used by William Faulkner and his loyalty to the original English text. The reader of the target text has to read the novel, specially the first and the second chapters of the novel many times to fully

understand it. The writer used the stream of consciousness, mainly for these two chapters and this made the text difficult to understand.

Here is the narrative order and plot summary of *The Sound and the Fury*:

The novel takes place in the fictional Yoknapatawpha County and is split into four sections. The first is from the viewpoint of Benjy Compson, a thirty-three years old man with mental retardation. The second section is set eighteen years earlier than the other three sections and is told from the point of view of Quentin Compson, a Harvard-educated student, who commits suicide after a series of events involving his sister Caddy. The third section is from the point of view of their cynical, embittered brother, Jason. The fourth is from a third person limited omniscient narrative point of view focused on Dilsey, the Compson family's black servant, and her unbiased point of view, which allows the reader to make his or her own assumptions from the actions of the other characters. Further, Jason is a focus in the fourth section. However, Faulkner gives glimpses of thoughts and actions from everyone in the family. In general, the story summarizes the lives of people in the Compson family, which has by now fallen into ruin. Many passages are written in a stream of consciousness. This novel is a classic example of the unreliable narrator technique. The factors, such as narrative order, syntax, vocabulary, or all of these factors can make it difficult to comprehend and translate the text of the stream of consciousness.

#### 4. Results

The stream of consciousness has made it possible to see the world in a completely new light. Although people have lived with retarded people for thousands of years and many people have had suicidal thoughts, only by the invention of the stream of consciousness people could see the world through the eyes of these kinds of

people. The writer of *the Sound and the Fury* with his keen observation made an otherwise down to earth story very exciting. The idea of piecing together the incidents of the story preliminary to the stream of consciousness can be observed in Sherlock Holmes type of story or the detective genre. Science fiction writers have to go through a lot to present an eye catching story. However, the stream of consciousness tells us about something that has been with us. Faulkner uses nonlinear narrative form mixed with a lot of other ideas to make the first chapter of *the Sound and the Fury* exciting. These days very few novels are worth rereading. However, the reader avidly does this and even reads the other chapters more carefully in order to understand the first chapter of this book.

The translator of the book, Saleh Hosseini, followed this pattern. He provided a prelude to give the reader some information about the novel and where needed gave footnotes. He used colloquialism and nonstandard Persian to get as close as possible to the original English text. Further, he was careful about the out of the ordinary punctuation and capitalization in the second chapter narrated by Quentin.

The translator of the stream of consciousness text should go through a lot if he or she is going to take up a book of this kind. Writing and consequently, translation needs to be novel to attract a wide spectrum of readers.

A more detailed research with a comparative nature can throw a better light on the successful translation done by Saleh Hosseini. The psychological nature of the second chapter and the internal monologue technic are aspects of the novel, which are seen in the second chapter of *the Sound and the Fury*. The obsession of Quentin with time and his love for his sister and inadequacy of familial values can best be presented in the stream of consciousness format. Saleh Hosseini tried to use Persian to the best

advantage to do the translation task.

### **The translation of *The Sound and the Fury***

#### 4.6.1. Translation of the first chapter

The translation of *The Sound and the Fury* by Saleh Hosseini is the second published Persian translation. The translation of Dr. Hosseini was very good and he used some methods in order to carry out his task. The present study considered the comprehension difficulties and focused on the Persian translation in order to indicate the advantages, strategies, and translation problems. The points that the translator kept in mind for this translation are as follows:

1. Providing additional material in addition to the main text of the novel.
2. Giving footnotes in the story to clarify some points.
3. Using regional dialect of the target text because of the various dialects in the source text.
4. Trying to follow the written style and punctuation of the source text.
5. Vocabulary and speaking style.

### **5. Conclusions and implications**

The present study research indicated the important factors regarding the translation of a stream of consciousness text. The translator should be familiar with the writer's metaphysics and viewpoint in translating the stream of consciousness texts. The main point in writing *The Sound and the Fury* is the way he looks at time. The four chapters are formed based on the way the four characters look at time. The translator should be able to understand the

important dialects. Here, English are used by black and white people. This factor will facilitate the understanding of the story and its conversations. In different parts of the story, the characters talk without their name being mentioned. The distinguishing factor can be the kind of English used by the characters. The translator's task is to translate the text in a way that the reader can see the difference between the dialects. The vocabulary choice is very important, especially when spoken text is to be translated. The more the meaning overlap the better the translation. When choosing colloquial words, the translator should use the words, which are familiar for the majority of the readers in the target audience, otherwise the translation will look unnatural for the readers. Further, the sentence structure should follow a pattern, which is familiar to the readers of the target text. Formal and colloquial speaking style and using similar format in the target text is very useful in understanding the conversations. Appendices and footnotes are important points, which can facilitate the comprehension of the story. Symbols and religious references play an important role in the stories. The translator should describe the points, which are not found in the target text. Symbols are important for the comprehension of some parts. For example, translator's awareness of this point is important for understanding chapter two because the text is very difficult to understand.

The present study focuses on the comprehension and translation problems of the stream of consciousness texts and another study is needed to present examples of the English text and how to translate them.

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