

**UNIVERSITY OF TARTU
DEPARTMENT OF ENGLISH STUDIES**

**A STUDY ON THE TRANSLATION OF STREAM OF
CONSCIOUSNESS IN *MRS. DALLOWAY* BY VIRGINIA
WOOLF**

BA Thesis

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ABSTRACT

Translation studies influence the promotion of intercultural dialogue between smaller languages and more widely spoken ones. This dialogue may aid in advocating towards cultural and linguistic diversity and preservation and possibly lead to a more connected world. The roughly 1.1 million native speakers make Estonian a small language, which might influence the availability of resources or hinder the filling of research gaps.

This thesis studies the translation of the narrative method of stream of consciousness from English to Estonian. The source text is *Mrs. Dalloway* (1935) by Virginia Woolf and the target text *Proua Dalloway* (1998) by Riina Jesmin. This research inquires into the strategies the translation of *Mrs. Dalloway* uses to render stream of consciousness, as well as into the implications of linguistic and cultural differences between the source and target culture.

The thesis consists of an introduction, which presents a short synopsis of the novel and what it is known for. The next chapter covers relevant literature about stream of consciousness, *Mrs. Dalloway* and translation theories. The empirical chapter studies the characteristics of the source text and analyses the target text on the backdrop of the literature review. The analysis will focus on the first and last two pages of the novel, featuring consecutive extracts from the source and the target text. The methods of close reading and structural analysis will be employed with some historical and cultural contextualization. Follows a discussion.

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1. Introduction

In an interlingual translation, ideas are transferred between two languages – a complex task for any translator, requiring thorough understanding of both the source and the target language as well as their use in diverse contexts (Jakobson 1959: 232-233). When translating a text, there are various decisions that must be made regarding language, tone, and style. By analysing these decisions, translation studies aid in understanding the social and cultural context better as well as cultivating the translation process itself. Care and consideration for the nuances of both languages involved is essential.

Against this backdrop, the goal of this thesis is to study the translation of the narrative method of *stream of consciousness* from English to Estonian. More specifically, I have chosen to analyse translated extracts from the influential novel *Mrs. Dalloway* (1925) by Virginia Woolf. Riina Jesmin translated the text into Estonian as *Proua Dalloway* (1998). My choice was based on a fact that the novel is well-known for its narrative style and especially for the use of the modernist technique of stream of consciousness. It is worth mentioning that although the original novel was written in 1925, the Estonian translation was not published until 1998. This was likely due to the restrictions of the Soviet regime on Western literature before the Iron Wall fell, in that many of the topics Woolf is known for were inhibited. An indication of the literary significance and the continued demand of the translation among target audience may be seen in the re-publications of 2007 and 2018.

Another reason for my choice is my appreciation for the promotion of intercultural dialogue between smaller languages and more widely spoken ones. Translators can hopefully play a role in their continuity by translating texts into smaller languages, and translation studies by studying them. Estonian with its roughly 1.1 million native speakers is considered a small language. The novel *Mrs. Dalloway* tells the story of Clarissa Dalloway, as she is organising and holding a party at her place in the middle of June in 1923.

During the festivity, news travels about the suicide of a young war veteran Septimus Smith. Even though the events of *Mrs. Dalloway* happen in one day, the novel has an untraditional plotline, for the full story unfolds through the thoughts of the characters.

Doko et al. (2019: 1610) describe the writing method in *Mrs. Dalloway* with experiences of the characters as if recounted or inconspicuously disclosed, while painting an “illusion of a spontaneous stream of consciousness.” This can be seen in the characters evaluating or even judging other guests in their minds while being at the party. Both the conscious and subconscious judgements are influenced by their personal past lives as well as experiences shared with the guests. Subsequently, readers are required to integrate all these elements. The narration method used in *Mrs. Dalloway* compels the audience to closely follow the text with its fluid shifts in time and in the thoughts of the characters.

In this thesis, I will focus on the tools used by Woolf to construct her narration method and those of the Estonian language translator. Do the constructional principles of the well-known modernist narrative device apply also in a very different, Estonian language, and what, if any, is the role of cultural, linguistic or temporal factors? The research question reads as follows: what strategies are employed to translate the stream of consciousness in *Mrs. Dalloway* into Estonian, and how do the differences between the language and the culture of the source and target audience influence the outcome? Overall, this presents a distinctive case of the study of the implementation of translation strategies and techniques in Estonian translation.

In the first part of the thesis, I will introduce the background and some essential definitions of stream of consciousness as well as provide an overview of relevant literature. Follows the empirical study of linguistic and literary devices, in which I will provide an analysis of the narration in *Mrs. Dalloway* and of the methods used by the translator, my empirical findings and a discussion.

2. Stream of Consciousness as a Narrative Device

In this literature review, I will cover the background for stream of consciousness, its features as well as relevant scientific literature about the narration method Woolf used in *Mrs. Dalloway* (1925). Her writing in the novel will be studied on the backdrop of well-known modernist narration principles. Material about potentially applicable translation methods, the linguistic differences between the source language English and target language Estonian, and the historic-cultural setting of the book will also be explored.

In the 19th century, William James (1890: 110-112), known as the father of American psychology, identified “the stream of thought,” which in turn would form “the stream of consciousness” of the human mind. Bowling (1950: 14), after studying a number of attempts to define stream of consciousness as a narrative technique, came to the conclusion that the writers who employ it pursue a passage into the mentality of a person with as much sensibility as possible. Similarly, Humphrey (2022: 4) maintains that the purpose of this narration method is to reveal “the psychic being of the characters”. Therefore, in literature, stream of consciousness is a narration method, which depicts the natural flow of thoughts of the characters.

The appearance of the stream of consciousness as a narration method in novels has been considered the beginning of Modernism in literature. In general, Modernist literature reflects the disillusionment after the first World War unsettled the foundations of the Western society, as well as a need for changes due to urbanisation along with industrialisation. Writers sought answers from the inner self and relativism, however, the difficult part for writers was to decide how much of the speech in the mind could be turned into fiction text. Both Bowling (1950: 8) and Steinberg (1960: 9) argue that efforts to convey the non-language parts of the mind can lead to unnatural results in literature, or could in fact be not a stream of consciousness at all, but interior monologue. According to King (1953:

113), interior monologue is essentially verbal and with a more logical undertone, while stream of consciousness could be composed of images, just described verbally. The use of interior monologue strives for a more direct voice for a character with the purpose of clarity, whereas one of stream of consciousness depicts the flow of thoughts, however chaotic they may be.

Another narrative technique closely related to stream of consciousness is free indirect discourse. Bodenheimer (2018: 706) introduces the technique as a way of alluding to “sentences in third person past-tense narration that imitate the interior thoughts of a character” and adds, that what makes it “free,” is its insubordination from main clauses. Both free indirect discourse and stream of consciousness have the purpose of conveying inner experiences and both can blur the voice of the narrator within those experiences. However, stream of consciousness places emphasis on the fluid and fragmented nature of thought, with a tendency to sacrifice grammatical structure in favour of a more realistic depiction of the human psyche. The free indirect discourse maintains more of said structure and clarity.

Woolf in an essay refers to the alternating retrospection and introspection of her characters as “tunnelling process” and elaborates: “How I dig out beautiful caves behind my characters: I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect, and each comes to daylight at the present moment” (Bell 1981: 263). For instance, after the main character Clarissa had gathered her thoughts about the death of the young veteran Septimus, the text in the novel continues with the thoughts of Peter and thereafter the readers are given an insight into what Sally thinks. Dahl (1967: 441) presents interior monologue in Woolf’s novels as opposed the first-person singular as a means of expressing the process of thinking, because it follows the pace of the thoughts in the mind. It is notable that not all the sources appear to clearly differentiate between interior monologue and stream of consciousness. Bell and Bell (2006: 111) see *Mrs. Dalloway* as a

large stream into which numerous smaller ones surge, with the lives of the characters interwoven by memories that represent the cultural context of the time. Both White (2018: 109) as well as Bell and Bell (2006: 95) highlight the innovative narrative skill Woolf has in juxtaposing the intimacy of the private self with the public scene, therefore establishing *Mrs. Dalloway* as a prominent novel in the modernist literary world.

Dahl (1967: 444) identifies loose connections and half-open links, such as commas, semicolons and dashes as linguistic instruments to build stream of consciousness in *Mrs. Dalloway*. Another device Dahl (1967:449) emphasizes is an attributive sentence structure. Woolf grows her sentences by adding the associations and modifiers in fragments after the main clause or noun. An example of this would be: “He would give her, who was so simple, so impulsive, only twenty-four, without friends in England, who had left Italy for his sake, a piece of bone” (Woolf 1925: 17). Hite (2010: 254) and Edmondson (2012: 29) find the tonal cues in *Mrs. Dalloway* to be ambiguous, which can make an emotional reaction to the text more complex and the writing more intersubjective.

Other factors to consider when inspecting the novel are the place and time of the setting. The day in question is one not long after World War I and the place is London, a mecca for industrial advancements. The particularity of English culture at the time should therefore also be considered. Kasima (2020: 32) emphasizes the struggle Clarissa faces in adapting to a transformed London, as the transformation challenged the way she identified herself. Both Kasima (2020: 32) as well as Bell and Bell (2006: 95) see the critique of English society in *Mrs. Dalloway*, for example in Clarissa considering modern changes vulgar and a cultural decline, and in the sarcastic thoughts of the guests at the party.

White (2018: 117) argues that Septimus and Clarissa navigate the tension between conformity to British norms and their personal suffering, resulting in the restriction of privacy and even in death over public rules. Similarly, the reference to *Mrs. Dalloway* in

Moss and Prince (2019: 219) underlines the continuing relevance of the insights Woolf has into the effects of war on the individual psyche and identity. White (2018: 123) suggests that *Mrs. Dalloway* explores traditional social bonds and the effects of modern isolation. Namely, how it could also allow more space for mental privacy for an individual like Clarissa, despite the reduction of public privacy. The traditional social bonds would be her upper-class background, her public role as a hostess and a wife of an influential figure, while the growing anonymity of the increasingly urbanised environment could at times leave more freedom for introspection.

When dealing with the translation of the narrative techniques that delve deeply into cultural contexts and the psyches of characters, such as stream of consciousness, Gentzler (2001: 73-74, 177-178) discusses the synthesis of two languages and cultures. This concept otherwise known as third place, coined by cultural theorist Bhabha (1990: 207) is also called a transitional space and hybridity in translation. Venuti (2010: 80) emphasises the importance of considering the cultural context of the target language when balancing faithfulness to the source text with accessibility for the intended audience. In addition to linguistic translation strategies of omission and addition, he discusses cultural methods of foreignization, which preserves an element of foreignness, and domestication, which makes the text appear natural and relatable in the target language (Venuti 2000: 12, 341). When dealing with elaborate narrative flows, it might sometimes be necessary to keep certain concepts in their original form, while at times, the opposite would be required. An example of domestication would be substituting culturally specific content, such as idioms with familiar equivalents. Venuti (1986: 208-209) criticises the prioritisation of domestication, recommends diversity in translation techniques, and considers it more ethical to promote the “visibility” of translators.

Pym (2010: 14, 23, 61) features more translation strategies, including equivalence,

purpose and adaptation; an example of adaptation would be changing a source culture setting to an alternative setting in the target culture, therefore modifying the translated content to suit the new audience. The tone, style and impact of the source and target texts are studied when observing equivalence, a term which translation scholars from Nida to Baker have addressed. Pym (2010: 7, 26) distinguishes between natural and directional equivalence: the first one maintains the overall meaning and tone of the source language, but sometimes alters structures or expressions to achieve fluency in the target language, and the second one maintains certain source text structures or idioms, sometimes at the expense of fluency in the target text.

The purpose of the text along with the intention of the translator would be considered when observing the strategy of purpose (Pym 2010: 44). Another strategy employed by translators, when an element in the source language either does not exist in the target language, or is lost in the process of translation, is compensation. Hatim and Munday (2004: 336) list compensation as a method to offset the loss by implementing a comparable stylistic or rhetorical element in the target language. All the aspects introduced above will be considered to study the source and target texts and the implementation of the approaches.

Lange (2015: 70) says linguistic variations and cultural differences between languages often lead translations to acquiring new resonances. The merged elements of the languages and cultures would aid in forming an enriched “linguacultural” hybrid (Friedrich 1989: 306). The source language English and the target language Estonian belong to vastly different language groups, English being a Germanic Indo-European language and Estonian a Finno-Ugric one. To list some distinctions, English is considered a mostly analytic language; it has a fixed syntax and uses articles and prepositions. In contrast, Estonian is an agglutinative language, has no articles and its syntax can be changed. Therefore, I am

interested in observing the linguistic features employed by the translator in the target language.

In conclusion, Modernism introduced the world of literature to the purpose of displaying as much of a character's mind to the reader as possible with the stream of consciousness as an applicable narration technique. In *Mrs Dalloway* by Virginia Woolf, the narration method, which includes stream of consciousness, offers an authentic portrayal of the human experience and prompts careful in-depth reading. The differences between English and Estonian can compel translators to employ various translation methods and tools for capturing the narrative and the rhythm of the original text. In addition to linguistic nuances, other aspects to consider are historical and cultural implications of social class, war and industrialisation. A distinct narration style, such as stream of consciousness, placed in a setting of post-World War I London can therefore lead to a fascinating case of translation methods.

3. Stream of Consciousness in Estonian Translation

In this chapter I will employ a qualitative method to study the linguistic features of *Mrs. Dalloway* (1925) and the language tools used in the translated text *Proua Dalloway* by Riina Jesmin (1998). I chose the text for its enduring relevance, its distinct narrative technique and for exploring the timeless topics of psychological depth and human nature. Regarding the translation, as Jesmin is the sole translator of the book into Estonian, there is only one translation to study. The analysis will focus on the first and last two pages of the novel, featuring consecutive extracts from the source and the target text. The methods of close reading and structural analysis will be employed with some historical and cultural contextualisation.

Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer's men were coming. And then, thought Clarissa Dalloway, what a morning – fresh as if issued to children on a beach. (3)

Proua Dalloway ütles, et ostab lilled ise. Lucyl olid niigi käed-jalad tööd täis. Uksed tuli hingedelt maha tõsta; Rumpelmayeri mehed olid iga hetk tulemas. Pealegi, mõtles Clarissa Dalloway, milline hommik – karge, lastele rannas hullamiseks otsekui loodud. (5)

Within the first lines of the book, Woolf fuses the third person narrative style with a short interior monologue, which is free indirect discourse. Additionally, she starts two out of the four sentences with conjunctions and uses punctuation to break the text into smaller parts. These narrative and linguistic elements impact the appearance and rhythm of the text and introduce the thought-like fragments to the readers. The change from external environment to the internal along with the fragmentation of the text displays stream of consciousness. From the very beginning, the narration is constructed with a combination of introspective narration methods.

In the translation, both narrative techniques are preserved, but the degree of fragmentation, though still there, is slightly reduced. One factor of influence could be the agglutinative nature of the target language. Estonian also has fewer prepositions and no articles, which increases the difference in word count between the two passages, as can be seen in the 47 words in English and 36 in Estonian. The translation methods of natural equivalence and domestication can be detected in the adaptation of the idiomatic expression about working. Equivalence has influence on the linguistic level, while domestication impacts the changes from a cultural aspect, as hard work and physical labour have a historic and cultural background. The clause 'had her work cut out for her' is translated into an equivalent expression of 'käed-jalad tööd täis' in the target language. Both presumably describe physical activities, but in Estonian, the expression includes body parts, which can be perceived as somewhat more descriptive, or it can have a slightly more visual effect.

In the source language, the passive clause 'doors would be taken off their hinges' includes a modal verb for indication that the action would be conducted by another person. The same clause of 'uksed tuli hingedelt maha tõsta' in the target language, while also in a

passive form, uses a verb 'tuli, ' which includes a sense of necessity or urgency, possibly affecting how the audience perceives the action. This nuance of figurative translation as opposed to literal translation may indicate to the translation strategy of purpose and the descriptive nature of the verb could aid in further clarity for the target audience.

In the target language clause of 'karge, lastele rannas hullamiseks otsekui loodud, ' the translator has employed the attributive structure, which Dahl (1967: 444) recognises as being characteristic to Woolf. Though the attributive structure was not in this particular phrase of the source language, 'fresh as if issued to children on a beach', it is used in the target language to create the Woolf-like rhythmic flow of the text. This implementation of a text-based stylistic nuance can be inspected through a directional equivalence perspective or as compensation, for the attributive structure of the source text could not be replicated in some of the preceding sentences.

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; 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?" – was that it? – "I prefer men to cauliflowers" – was that it? He must have said it at breakfast one morning when she had gone out on to the terrace – Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered; his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished – how strange it was! – a few sayings like this about cabbages. (3)

Milline lust! Milline sööst! Sest nõnda oli ta alati mõelnud Bourtonis, kui hinged kerge kääksatuse saatel, mida ta praegugi kuulis, klaasukse valla löi ja värskesse õhku sööstis. Kui karge, kui tüüne – muidugi vaiksem kui siin – oli õhk varahommikuti; otsekui laine lakse; laine suudlus; külm ja lõikav (kaheksateistkümnendaastase neiu meelest, nagu ta toona oli), aga ometi pidulik, kui ta avatud akna all seisis ja tundis, et kohe juhtub midagi vapustavat; silmitses lilli, puid neilt keereldes irduva sumuga ja tõusvaid ning laskuvaid künnivareid; seisis ja vaatas, kuni Peter Walsh küsis: "Uneled köögiviljade keskel?" – kas oli nii? – "Mina eelistan lillkapsastele inimesi" – kas oli nii? Küllap tema – Peter Walsh – ütles nii kord hommikusöögilauas, kui Clarissa oli välja terassile läinud. Peter pidi neil päevil Indiast naasma, kas juunis või juulis; Clarissa oli unustanud, millal, sest Peteri kirjad olid kohutavat igavad; tema jutt oli see, mis meelde jäi; tema silmad, tema taskunuga, tema naeratus, tema tõreus, ja kui miljonid asjad olid täielikult unustuse vajunud – kui veider! – mõni ütlemine, nagu see lause lillkapsaste kohta. (5)

The first page continues with a combination of free indirect discourse and stream of consciousness characteristic to Woolf. The long flowing sentences spring between the present and the past. Though the stream is long, it is greatly fragmented and built with the

attributive structures mentioned above. The many shorter clauses and phrases in the stream are separated with commas, semicolons and dashes, giving the text a continuous and rhythmic feel. These sentences exemplify the stream-like way thoughts appear in the mind of Clarissa, and the many punctuation marks in the text indicate either pauses, interruptions, or shifts in thought. Just like in the original, the narration method of the target text relies on the attributive structures modifying the nouns. However, in Estonian syntax, they often involve the use of cases and adjectives as modifiers before the nouns they modify, not after, like the author has chosen to write in the source. This syntax-based linguistic difference reduces the fragmentation of the target text to a small degree, making it appear slightly more narrative.

Despite the slight draw towards the narrative, the punctuation marks and the rhythm of the clauses in both the source and target language have a largely similar effect. The similarity could indicate that equivalence was considered in the translation process. The Estonian paragraph somewhat prioritising the clarity of the narrative over the transmission of the flow of thought further proves the theory about equivalence being implemented, namely natural equivalence. In the English version, the phrase 'stillier than this of course' was placed between commas. In the target language, it was placed between dashes, which might be for the distinction of the past and present for the target audience. The shift towards clarity is also proven by the placement of the name between dashes ' – Peter –' right after the non-gendered Estonian pronoun 'tema' (he/she). Furthermore, the gendered pronouns 'she' and 'he' were omitted and the names 'Clarissa' and 'Peter' were added instead. At this point, it would be valuable to note that Estonian does not have a grammatical gender. The translation aims to clearly convey who is thinking and what they are thinking, rather than focusing solely on the flow of ideas.

In the figurative and idiomatic phrasing 'otsekui laine lakse; laine suudlus,' a degree

of purpose can be discerned. While the literal meaning of the phrase in the target language captures the poetic writing in the source language, the figurative phrases also include alliteration, the repetition of initial consonant sounds. Featuring this poetic device may influence the appearance of the text with an increased melodic effect and degree of emphasis for the target audience. Similarly, purposeful emphasis is detected in the translated exclamations 'Milline lust! Milline sööst!' ('What a lark! What a plunge!'). The literal translation of the word pairs would be 'What a delight! What a dive!', but the translator has chosen 'sööst' for the coherence of the underlying themes in the novel. Both 'kiss' and 'plunge' foreshadow critical aspects of the novel – the kiss with Sally and the final plunge of Septimus.

Lastly, implementing purposeful emphasis can be seen in the clause 'mõni ütlemine, nagu see lause lillkapsaste kohta' ('a few sayings like this about cabbages'). 'Cauliflowers' appear in the source text once before the mention of 'cabbages.' In the target text, 'cabbages' is replaced with 'cauliflowers' (lillkapsad). The repetition of 'lillkapsas' might be placing emphasis on the word 'lill', as flowers are a recurring theme and instrument in the novel. Places and names like 'Bourton' and 'Peter Walsh' are used in their original foreign form in the target text, which is an example of foreignization.

She stiffened a little on the kerb, waiting for Durtnall's van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright. (4)

Clarissa seisatas viivuks kõnniteeserval, et Durtnalli furgoon mööda lasta. Võluv naine – Scrope Purvise meelest (kes tundis teda, nagu tuntakse naabermajade asukaid Westminsteris); veidi linnulik, metsnääri moodi: rohekassinine, kerge, elav, ehkki juba üle viiekümne ja pärast haigust väga kahvatuks jäänud. Seal ta seisis, ei pannud meest tähelegi, ootas tikksirgelt, millal üle tänava pääseb. (5-6)

The free indirect discourse in the next section marks the shifts from an external point of view to an internal one and the narration continues with a stream of consciousness. The paragraph also contains avian imagery and rhetoric devices. Specifically, the stream of consciousness of Purvis compares Clarissa to a bird with the words 'blue-green,' 'light,'

'vivacious,' 'perched' and 'upright.' These descriptions are not just visual but may hint at her personality. Similarly to the previous paragraph, Woolf employs parenthesis to provide supplementary information without altering the otherwise continuous flow of the narration. The last sentence of the passage starts with inversion, namely 'there she perched' as opposed to 'she perched there,' which influences the rhythm of the text as well as stresses the subject. Further imagery is displayed through the verbs 'perched' and 'waiting' and the physical posture of 'stiffened a little.' Themes of culture and societal rules are reflected in the remark about knowing neighbours in Westminster, revealing that personal connections would not be deep between the two characters, but rather following the social etiquette at the time. An individual might, therefore, experience a level of isolation in a public setting.

The stream of consciousness fused with the free indirect discourse in the target language has an overall similar functional impact and tone, which points to the translation method of purpose. The use of parenthesis allows for additional information to be shared, and in Estonian, a further nuance of 'naabermajad,' as in 'neighbourhood houses or neighbouring houses' as opposed to 'next door' can be detected. This could possibly indicate to a cultural detail of Westminster being an affluent neighbourhood. Uniformly, gendered pronouns are changed for clarity. In this translated passage, they are either replaced with a name, left out, or 'him' is substituted with 'meest,' meaning 'the man.' The avian imagery can be seen in the Estonian adjectives, along with an added repetition of vowel sounds in 'rohekassinine, kerge, elav, ehkki ...' The addition of the assonance could be a compensation of a style element for the rhythmic effect of the source text, which the syntactic differences between the languages can somewhat diminish. While inversion is maintained in the same sentence in the target language, the target text verb has an additional nuance. In the source text, the verb in question is 'seeing.' The target text verb 'tähele panema,' when translated directly, would be 'noticing.' This choice could suggest the use of natural equivalence for

clarity and an emphasis of the functional purpose of the text. The formal tone of the source as well the underlying themes of societal rules and isolation are maintained to make the layered text and its various aspects clear for the target audience.

For having lived in Westminster – how many years now? over twenty, – one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. (4)

Tajub ju see, kes on Westminsteris elanud – mitu aastat juba? üle kahekümne – isegi liikluskäras või öösel ärgates – Clarissa oli kindel – teatud vakatust või pühalikkust; kirjaldamatut seisakut; pinevust (aga vahest oli põhjuseks tema gripist räsitud süda, nagu talle öeldi), enne kui Big Ben lööb. Kuula! Kõmataski. Kõigepealt meloodiline hoiatus; seejärel eksimatult kellaaeg. Tinased sõõrid hajusid õhus. Küll me oleme rumalad, mõtles Clarissa üle Victoria Streeti minnes. Taevas üksi teab, miks inimene elu nõnda armastab, miks nõnda tajub, välja mõtleb, eneses üles ehitab, ümber paiskab, ikka ja jälle uuesti loob; ent kõige armetumad vanamoorid, kõige masendavamad õnnetusehunnikud teevad trepil istudes (adudes allakäiku) sedasama; seasamal põhjusel – Clarissa oli selles kindel – ei saa parlamendi vastuvõetud sätteid neisse puutuda: nad armastavad elu. Inimeste silmades, hoos, sammumüüdinas ja väsinud rühkimises; melus ja lärmis; tõldades, autodes, omnibussides, furgoonides, võileivamüüjate jalgade lohinas ja vetruvas astes; pasunakoorides; väntorelites; pea kohal laugleva lennuki võidukas helas ja kummaliselt kõrgehäälses laulus oli see, mida Clarissa armastas – elu; London; see juunikuine hetk. (6)

The narration method at the end of the second page in *Mrs. Dalloway* is notable for its fast-paced rhythmic attributive composition. When the previous passage embellished visual imagery, many of the attributive components in this section are used for auditory imagery. They create a vivid description of the sounds of the urban location and the time, a London street in 1923 as well as offer contemporary commentary about industrialisation and technical advancements like road and air vehicles. The use of onomatopoeia in words like 'boomed,' 'hush,' 'swing,' 'tramp,' 'trudge,' 'bellow,' 'uproar,' 'shuffling,' 'swinging,' and the descriptive language may enhance the emotional impact for the audience. A further aspect detected in this paragraph is repetition, for example 'one loves it so, how one sees it so, why one loves it so, how one sees it so; making it up, building it round one, tumbling it, creating it every moment afresh.' This passage is prominent for direct remarks about time as well as

time-themed symbolism. In the phrase 'the booming strikes of Big Ben,' the strikes signify the passing of time. Moreover, *The Hours* was uncovered to have been the title Woolf considered for the novel as she was writing it (Bell 1981: 263). This further confirms the central role of time in *Mrs. Dalloway*.

In the target language passage, the text has fewer fragmented modifiers following the main nouns than in the source text. In the Estonian text, the fragmentation is reduced to some extent by the attributive adjectives replacing some of the modifiers that follow the nouns in the source text. For example, the Estonian 'meloodiline hoiatus,' when translated directly, would be 'a melodic warning,' while the source text 'warning, musical' is more fragmented by the deliberate attributive structure of the narration method. This translation choice makes the text clearer for the readers in the target text. Another strategic choice towards clarity is the use of dashes within the stream of consciousness. The target language clause '– Clarissa oli kindel –' is surrounded with dashes, not commas, like in the source text. The third-person pronoun is again omitted, and the name 'Clarissa' added, with the purpose of clarity.

Onomatopoeia and repetition are present in the passages of both languages. Where repetition cannot be as extensive as in the source language, it is compensated by employing it in a different phrase. Examples of repetition in the target passage are as follows: 'miks nõnda,' 'sedasama' and 'kõige.' The implementation of onomatopoeia in the words 'kõmataski,' 'rühkimises,' 'lohinas' and 'hoos' follows the same pattern as repetition. The fewer onomatopoeic words of the target language are compensated in other phrases with lexical choices. An example of this is the use of language in the line 'armetumad vanamoored, kõige masendavamad õnnetusehunnikud ... (adudes allakäiku).' Here, the nuanced lexical choices, which I would propose to be 'wretched hags, most dismal heaps of misery,' support the vivid tone of the source text, as does the alliteration of 'a' within the parentheses. The

target language includes foreign elements, like original street names, Big Ben and omnibuses, which shows the use of foreignization over domestication. The foreign setting in this passage could help the target audience experience the historic and cultural aspects of the novel.

When one was young, said Peter, one was too much excited to know people. Now that one was old, fifty-two to be precise (Sally was fifty-five, in body, she said, but her heart was like a girl's of twenty); now that one was mature then, said Peter, one could watch, one could understand, and one did not lose the power of feeling, he said. No, that is true, said Sally. She felt more deeply, more passionately every year. It increased, he said, alas, perhaps, but one should be glad of it – it went on increasing in his experience. There was some one in India. He would like to tell Sally about her. He would like Sally to know her. She was married, he said. She had two small children. They must all come to Manchester, said Sally – he must promise before they left. (212)

Nooruses, ütles Peter, tahab inimene nii väga tutvusi sobitada. Nüüd, vanast peast; ta on viiekümne kahe aastane, kui täpne olla (Sally ütles, et kehalt on ta viiskümmend viis, aga hingelt nagu kahekümneaastane plika); nüüd, niisiis küpses eas, ütles Peter, võib jälgida, mõista, ilma et tundeerksus kaoks, ütles ta. See on tõsi mis tõsi, möönis Sally. Ta tundis iga aastaga ühe sügavamalt, üha kirglikumalt. Tundlikkus kasvab, ütles Peter – vahest kahjuks, aga selle üle tuleks rõõmu tunda – tema kogemuste põhjal tundlikkus kasvas. Tal on Indias üks naine. Ta tahaks Sallyle sellest naisest rääkida. Naine on abielus, ütles Peter. Tal on kaks väikest last. Nad kõik peavad Manchesterisse tulema, ütles Sally – Peter peab lubaduse andma, enne kui nad koju lähevad. (171)

This paragraph marks the beginning of the penultimate page of *Mrs. Dalloway*.

The rhythmic flow and narration method of the source text in it consists of interior monologue intermixed with spoken dialogue between characters, of free indirect discourse and indirect speech. The intermeshing of narration elements is a quintessential example of how Woolf builds her narration, which includes stream of consciousness in the thoughts and feelings of Peter and Sally as they reflect on their life. The passage at hand is notable for its use of repetition in the syntax and the short clauses with the phrases 'one was,' 'one could,' 'one did' and 'some one.' The repetition of 'one' is integrated with an allusion, an indirect reference to the universality of their life: 'when one was young' and 'now that one was old.'

Further merged aspects in the source text include parallelism, which can be detected in the contrasting of 'young' and 'old,' of 'heart' and 'body,' and the theme of time. Throughout the paragraph, the theme shadows the shifts in the focus, which include thoughts about the past, the present dialogue and future plans. Through the prism of

pragmatism, the discussions about youth, aging and emotions suggest a deep connection and understanding between Peter and Sally. Further confirmation to their deep connection can be seen in his confession about a married woman with children in India. The disclosure carries a multitude of connotations with it. Namely, it addresses the social and moral codes in Britain at the time, a possible isolating effect of the traditional society, the discrepancies between public and private lives along with colonial history and its impacts.

In the target language, the blending of narration devices is largely maintained, as are the parallelism and allusion elements. 'One' is first translated to 'inimene,' which means 'human' or 'person,' then to the third person singular pronoun 'ta' and, finally, replaced with the impersonal verb 'võib.' The missing repetition from the first two sentences is compensated by repeating the words 'tundlikkus' (feeling deeply) and 'naine' (woman) in other sentences. By repeating 'tundlikkus,' instead of the pronoun 'it' (see), a level of emphasis is placed on it, which might be for the purpose of clarity for the target audience. The addition of 'naine' and its repetition also influences clarity but originates from the lack of gendered pronouns in the target language, indicating to natural equivalence.

An increase in the narrative structure of the sentences results from reduced fragmentation, as can be seen in 'fifty-five, in body, she said, but her heart was like a girl's of twenty': 'Sally ütles, et kehalt on ta viiskümmend viis, aga hingelt nagu kahekümneaastane plika.' The prioritisation of clarity in the target text over the attributive structure of the source text suggests the contemplation of natural equivalence and purpose. Further examples of natural equivalence are found in the word 'plika,' which could be considered a more familiar term than 'girl,' and in the more colloquial tone of the phrase 'see on tõsi mis tõsi' when compared to 'no, that is true.' As this conversation is held between two close people, these nuances in the tone could signify the contrast between private and public lives to the target audience. If the motive behind these tonal choices is to explain or

introduce a cultural context of the source, then that might indicate to the translation device of purpose, but if the motive is to counterbalance the differences in the narrative structure of the sentences, then to compensation.

“There’s Elizabeth,” he said, “she feels not half of what we feel, not yet.” “But,” said Sally, watching Elizabeth go to her father, “one can see they are devoted to each other.” She could feel it by the way Elizabeth went to her father. For her father had been looking at her, as he stood talking to the Bradshaws, and he thought to himself, who is that lovely girl? And suddenly he realized that it was his Elizabeth, and he had not recognized her, she looked so lovely in her pink frock! Elizabeth had felt him looking at her as she talked to Willie Titcomb. So she went to him and they stood together, now that the party was almost over, looking at the people going, and the rooms getting emptier and emptier, with things scattered on the floor. Even Ellie Henderson was going, nearly last of all, though no one had spoken to her, but she had wanted to see everything, to tell Edith. And Richard and Elizabeth were rather glad it was over, but Richard was proud of his daughter. And he had not meant to tell her, but he could not help telling her. He had looked at her, he said, and he had wondered, who is that lovely girl? And it was his daughter! That did make her happy. But her poor dog was howling. (212-213)

“Näe, Elizabeth,” ütles Peter, “ta pole veel pooltki nii tundlik, kui oleme meie.“ „Aga,“ vastas Sally, jälgides, kuidas Elizabeth isa juurde astub, “on näha, et nad on teineteisesse kiindunud.“ Ta taipas seda, kui Elizabeth isa juurde astus. Sest isa oli Bradshaw’dega juttu ajades tütar silmitsenud ja endamisi mõelnud, kes on see ilus tüdruk. Korruga oli ta taibanud, et see on tema Elizabeth, ja tema polnud tütar ära tundnud, nii ilus oli too oma roosa kleidiga! Willie Titcombiga juttu ajades oli Elizabeth tundnud, et isa teda vaatab. Niisiis läks ta isa juurde ja nad seisis kõrvuti, nüüd kus pidu hakkas lõppema, ja vaatasid lahkuvaid inimesi ja ühe tühjemaks jäävaid tube, põrandale pillutud asju. Isegi Ellie Henderson hakkas minema – viimaste hulgas, ehkki keegi polnud temaga juttu ajanud, aga ta oli tahtnud kõike näha, et siis Edithile edasi rääkida. Ja Richardil ning Elizabethil oli üsna hea meel, et pidu läbi sai, ja Richard oli tütre üle uhke. Ta polnud kavatsenud seda Elizabethile öelda, ei saanud aga ütlemata jätta. Ta vaatas Elizabethi, ütles Richard, ja arutas, kes on see ilus tüdruk, ja see oli tema tütar! See tegi Elizabethile rõõmu. Aga tema vaene koer ulub. (171-172).

The paragraph includes the same intermeshed narration methods as the previous one, jumping between spoken dialogue, the thoughts of several characters and descriptions of ongoing events as well as feelings. At the end, the introspective moment of Elizabeth feeling happiness is interrupted by her howling dog. Repetition has a significant role, for its elements are evident not only in the syntax and word choice but also on the thought and speech level. Richard realises in his thoughts that the lovely girl is his daughter, and later retells this by repeating his thought process and realisation in speech. Repetitions aids in the emphasis of the inner life of the characters as well as in creating a clear rhythmic pace to the juxtaposed narration. Examples of imagery are 'lovely in her pink frock,' 'rooms getting emptier and emptier' and 'things scattered on the floor.' Social commentary is revealed through the interactions at the social event but also through unspoken

observations. The observation about Ellie Henderson exposes exclusion, tied to feelings of isolation caused by societal rules.

The target text maintains the careful combination of narrative devices but the immediacy of Elizabeth being interrupted by her howling dog has a slight change. The English sentence 'but her poor dog was howling' includes past progressive and signifies an ongoing action with some duration while the Estonian 'aga tema vaene koer ulub' uses present simple, which suggests a level of immediacy without duration. The imagery and repetitions of the source are preserved in the target text, as the repetitive nature of elements in this paragraph originates from simple clauses and inversion, not the attributive structure of the sentences. Natural equivalence and compensation can be seen in the target language clause 'pole veel pooltki nii tundlik,' which uses the negation construction 'pole' ('is not') and differs from the direct negation in 'she feels not half of what we feel'. The temporal indicator of 'veel' is placed within the negation phrase, while in the source text, 'not yet' is added at the end of the sentence. The comparison of 'kui oleme meie,' may have a more direct impact than the comparison within 'not half of what we feel.'

Another natural equivalence adjustment is found in the exclamation of 'there's Elizabeth.' Such an exclamation could indicate to a physical gesture, for example a hand gesture, or the people having the dialogue could both be looking in the same direction, when Elizabeth just happened appear in the field of vision. The literal translation of the sentence pair would be 'seal on Elizabeth,' while the verb 'näe' in 'näe, Elizabeth' comes from 'nägema' (seeing). Its influence in increasing a visual effect is straightforward. As a result, the target text verb is more descriptive as opposed to suggestive. Compensation is evident in the replacement or omittance of source language gendered pronouns. In addition, natural equivalence could have influenced the change in the verb 'feel' (tundma) with 'taipas' (realised) and both purpose and natural equivalence might have impacted the adverb

use in 'stood together' (seisid koos) to be changed to 'seisid kõrvuti' (stood side by side), the purpose being clarity for the target audience.

“Richard has improved. You are right,” said Sally. “I shall go and talk to him. I shall say good-night. What does the brain matter,” said Lady Rosseter, getting up, “compared with the heart?” “I will come,” said Peter, but he sat on for a moment. What is this terror? what is this ecstasy? he thought to himself. What is it that fills me with extraordinary excitement? It is Clarissa, he said. For there she was. (213)

“Richard on etemaks läinud. Sul on õigus,” ütles Sally. “Ma lähen ajan temaga juttu. Ütlen head ööd. Mis loeb aju südamega võrreldes?” küsis leedi Rosseter tõustes. „Ma tulen ka,“ ütles Peter, istus aga veel hetke. Millest see kahm? millest see joovastus? mõtles ta endamisis. Mis on see, mis täidab mind erakordse erutusega? Clarissa, vastas ta. Seal oligi Clarissa. (172)

The end of the novel provides another characteristic illustration of the distinctive narrative technique, which combines direct speech, dialogue, interior monologue, free indirect discourse and, of course, stream of consciousness. The repetition of 'I shall' and 'what is' emphasizes the rhythmic flow of the narrative. Next, a plethora of connotations are carried in the comment by Lady Rosseter. Firstly, calling Sally by the name Lady Rosseter could reiterate her role as a wife in the public sphere and her preference of the heart over the brain could indicate to her authenticity in both her private and public life. The parallelism of the brain and heart might be symbolism for logic and intellect as a contrast to emotions and passion. The themes of intellect contrasted with emotions may also be an allusion to the increasing recognition of psychoanalysis in the beginning of the 20th century or to literary classics like *Pride and Prejudice* by Jane Austen.

With the ending of the book, the recurring topic of time is tied to the influence of feelings and emotional well-being. Peter realising that he feels intense emotions upon seeing Clarissa confirms her significance in his life, even though a long time had passed. The introspective ending might result in a variety of reactions or emotions among the readers, which relates to the ambiguity of the tone in *Mrs. Dalloway*, as indicated by Hite (2010: 254) and Edmondson (2012: 29).

In the target language, a linguistic difference has reduced the amount of repetition. More specifically, the Estonian verb 'lähen' (from 'minema') does not require the use of a

modal verb ('shall') in this particular sentence. The repetition of the source language 'what' is retained with the target language 'millest' and 'mis'. A minimal compensation is visible, originating from the agglutinative nature of Estonian. The parallelism and symbolism of the brain and the heart are also maintained, though the sentence lacks the fragmentation of the source question. The choice may reflect the purpose of the translator to maintain clarity and the implementation of natural equivalence. As a result, the narrative effect of the sentence increases.

An indication of equivalence can be seen in the translation of 'heart', for two passages above, in the clause 'her heart was like a girl's of twenty,' the noun was translated as 'hing' (soul). In the last paragraph, the noun becomes 'süda' (heart). The first preserves the parallelism of the body and the soul, while the second maintains the parallelism of the brain and the heart, indicating to the implementation of natural equivalence and purpose. The use of the translation 'leedi' might be an indication of directional equivalence or foreignization, for it carries elements of foreign culture and language. A married woman in Estonia would be 'proua.' A prioritisation of themes and their connections is reflected in the maintained level of urgency in the internal monologue of Peter. The choices of the descriptive vocabulary of 'kahm,' 'joovastus' and 'erakordne erutus' in the rhetorical questions capture the intensity of his emotions. Therefore, the emphasis is on the introspection at the end is upheld, which may prompt the target audience to also experience a range of reactions or mixed emotions.

3.1 Discussion

Mrs. Dalloway is generally known for the use of stream of consciousness, but the novel also includes other narrative devices. In fact, Woolf juxtaposes a variety of narration methods, starting with stream of consciousness, interior monologue, direct and indirect speech and ending with free indirect discourse. She does so to build her distinctive narrative

technique in *Mrs. Dalloway* and to explore human consciousness and interpersonal relationships. As a result, my discussion covers the devices and approaches employed for the translation of the juxtaposed narrative style, and features the particularity of the translation aspects of stream of consciousness within the narrative.

Based on the translation analysis of the first and last pages of *Mrs. Dalloway* and *Proua Dalloway*, the most distinctive finding involves the level of narrative effect. The Estonian translation has proven to be slightly more narrative than the English source text. This effect is a result of several factors, one of which is that linguistic differences between the two languages lead to the use of language devices, which have a more narrative effect. The most influential example of linguistic differences includes relying on cases as opposed to prepositions and articles. The target language completely lacking a grammatical gender impacts the use and equivalence of pronouns, which are gendered in English.

The slight increase in narrativity is also a consequent effect of the difference in the level of fragmentation in the source and target texts. The fragmentation of the source text is achieved through punctuation, complex sentence structures and the heavy use of fragmented modifiers, particularly in the stream-of-consciousness-part of the narrative. The fragmentation appears less in the target text due to the use of attributive adjectives instead of fragmented modifiers. In addition to the attributive adjectives of the target language, the stylistic nuances of the source text sometimes lead to the restructuring of the sentences in the target text. This displays the prioritisation of clarity in the text and content for the readability of the target audience. The pragmatic purpose of the translation can be seen in added clarity between the introspective and spoken features along with explicitness to mark the characters the features are about.

According to the empiric analysis of the first and last two pages of the source and target text, the translation method of purpose was implemented the most. The next used

method was natural equivalence while the methods of foreignization and compensation followed closely. The few examples of directional equivalence and addition imply occasional use of these methods and the single instances of omission and domestication suggest a scarce use. The application of adaptation was not evident in the analysed passages. In the stream of consciousness parts of the text, the translation largely retains the rhythm and flow by implementing natural equivalence, compensation, purpose, and directional equivalence. These methods aid in retaining the original rhythm and the fragmented flow while simultaneously adapting the text to align with Estonian grammar and culture. A further support in the retention is the careful use of punctuation and structural adjustments. This involves a careful balance between fragmentation and clarity.

What makes the method of purpose significant is its consideration of the aims of translation beyond literal accuracy. This leads to a frequent combination of purpose with other methods. In the combination of methods, those impacting the cultural level of the narrative and text are often incorporated with methods that have an increased linguistic effect. The attention for the impact, style and tone of the source and target texts can be seen in the application of purpose along with natural equivalence. The implementation of natural equivalence consequently confirms that directional equivalence was considered as well. A multifaceted contemplation and application of the methods relates to the importance of conveying the same meaning in both languages, which Pym relates to the ethics of translation (2010: 38).

I would deduct that when a satisfying balance between natural and directional equivalence is not achieved, compensation aids in providing the target audience with a comparably engaging experience. A memorable example of compensation is the addition of assonance in the target text to offset the differences in the fragmentation of the text. The impact of one compensation may appear minor, but as the adjustments accumulate, so does

the impact. While addition and omission had a minor role in these passages, the carefully achieved balance between cultural aspects of the source and the target texts is seen in the volume of foreignization and domestication. Similarly to equivalence, the implementation of one implies a careful consideration of both. The measure of foreignization in the passages is markedly higher than that of domestication, as some foreign elements of the novel, like Omnibuses and Big Ben in London are integral parts of the environment. They also influence the thematic symbolism portrayed in *Mrs. Dalloway*. This balance of the two methods aligns with the idea of the translator being visible as promoted by Venuti (1986: 208-209).

As already indicated by the higher degree of foreignization, the translation somewhat prioritises the context of the source text. Some cultural aspects are emphasized, as they might help the target audience understand the social commentary and criticism of the author. Additionally, certain elements of the novel are stressed to maintain thematic coherence, like the foreshadowing words 'flower,' 'plunge' and 'heart'. In essence, all the implemented translation methods employed were instrumental in maintaining the thematic equivalence of the source, but if one had to be stressed, it would be purpose. An emphasis on the themes is reflected in the successful conveyance of time and its fluidity, social etiquette, the parallelism of the public and private spheres, and isolation, among others.

Thematic equivalence in a translated text can be linked to the concepts of third space, hybridity and transitional spaces (Bhabha 1990: 207), where two languages and cultures are synthesised (Gentzler 2001: 177-178). A translation of a nuanced source text with a loaded cultural background may be seen as a hybrid target text, synthesising thematic equivalence with cultural and linguistic adaptation and preservation. Moreover, such merged hybrid target text echoes the views of Lange (2015: 70) about its increased or changed resonances. A carefully balanced translation may, therefore, contribute to shifting translation into a form of cultural mediation.

4. Conclusion

The aim of this thesis is to study the translation of the narrative method of *stream of consciousness* from English to Estonian, using translated extracts from *Mrs. Dalloway* (1925) by Virginia Woolf. The Estonian translation, *Proua Dalloway* (1998), was created by Riina Jesmin. The consequent research question is: what strategies are employed to translate the stream of consciousness in Mrs. Dalloway into Estonian, and how do the differences between the language and the culture of the source and target audience influence the outcome? The features of the source text and the literary and language devices used in the target text are studied using a qualitative method. More specifically, the methodology employed will be that of close reading and structural analysis, with some historical and cultural contextualisation.

The literature review introduces the history, the use and the effects of stream of consciousness, which appeared as a Modernist narration method with the purpose of imitating thoughts and their rhythmic flow. Woolf merges aspects from various introspective narration methods and juxtaposes the inner and outer lives of characters. Shifts in the narrative focus from one character to another offers the readers more comprehensive insights, while, at the same time, requiring readers to closely follow the text. The Germanic English and Finno-Ugric Estonian have a plethora of differences, which leads to the implementation of a variety of translation methods.

The merged narration of Mrs. Dalloway includes stream of consciousness, characterised by extensive fragmentation and introspection. While the flow and rhythm of the source text is largely maintained, the target text is less fragmented. The purpose of clarity and better readability for the target audience can be detected in a number of restructured structures and sentences. Foreignization is prioritised over domestication to preserve the cultural setting and recurring themes of the source text. When working with a language that

lacks grammatical gender, pragmatic choices such as the substitution of pronouns may be inevitable. Despite linguistic differences, stylistic nuances and the context is maintained with a combination of several translation methods. In such combinations, the methods influencing the cultural level of the narrative and text are often incorporated with linguistics-based methods. Thematic emphasis of time, societal rules and isolation, of parallelisms, like reason with emotions, the public sphere with the private sphere is evident. The main aim of the implementation of these techniques is to find a balance between the clarity for the target audience and the essential rhythm of the stream of consciousness without compromising the context and the themes of the novel.

The results of the empirical analysis confirm the necessity of carefully combining methods when translating nuanced literary texts, like *Mrs. Dalloway*. The results also stress deliberation and attention in translating historic, cultural, literary and linguistic aspects, and in the usage of translation methods, while being accessible to the target audience. Consequently, translation may aid in cultural mediation.

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RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Kady Põldmaa

A Study On the Translation of Stream of Consciousness in *Mrs. Dalloway* by Virginia Woolf. Uurimus teadvuse voolu tõlkest Virginia Woolfi “Proua Dalloways”

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Tõlkeuringud mõjutavad kultuuridevahelise suhtluse edendamist suuremate ja väiksemate keelte vahel. Parem suhtlus võib aidata luua ning säilitada kultuurilist ja keelelist mitmekesisust. Umbes 1,1 miljonit eesti keele emakeelekõnelejat jaotab selle väikeste keelte sekka ning väiksus võib mõjutada ressursside kättesaadavust ja teaduslünkade täitmist. Antud bakalaureusetöö uurib teadvuse voo tõlkimist inglise keelest eesti keelde. Algtekstiks on Virginia Woolfi teos "Mrs. Dalloway" (1935) ja sihttekstiks Riina Jesmini tõlge "Proua Dalloway" (1998). Töös küsitakse, milliseid strateegiaid kasutatakse “Mrs. Dalloway” jutustuse tõlkimisel eesti keelde ning kuidas võivad lähte- ja sihtkirjanduse keele ja kultuuri erinevused tulemusi mõjutada.

Lõputöö koosneb sissejuhatausest, mis hõlmab lühikest kokkuvõtet romaanist ja selle tunnustest. Järgnevas peatükis käsitletakse teaduslikku kirjandust teadvuse voo, “Mrs. Dalloway” ja tõlketeeoriate kohta. Toetudes eelmise peatüki teaduskirjandusele, uuritakse empiirilises peatükis lähteteksti ja analüüsitakse sihtteksti omadusi ning selle saavutamiseks kasutatud tõlkemeetodeid. Analüüsiks kasutatakse romaani kahte esimest ja viimast lehekülge, tuues välja järjestikused väljavõtted lähte- ja sihttekstist. Analüüsiks kasutatakse lähilugemise ja struktuurianalüüsi meetodeid koos mõningase ajaloolise ja kultuurilise kontekstualiseerimisega. Järgneb arutelu.

Peamiste tulemustena võib välja tuua jutustavust ja rõhuasetust selgusele sihtlugejaskonna jaoks. Eestikeelne tõlge on veidi jutustavam. Lisaks puudub eesti keeles grammatiline sugu, mis ingliskeelsetel asesõnadel on, ja mistõttu on asesõnad sihttekstis kas asendatud või ära jäetud. Sihttekstis on selgemini eristatud, kes parasjagu mida mõtleb või ütleb. Teksti katkendlikkust, mis on osa teadvuse voo rütmilisest kõlast, esineb selle tulemusena veidi vähem. Vaatamata väikesele erinevusele rütmilisuses on mõtete voolavus suuresti sihttekstis edasi antud, rakendades järgmisi tõlkemeetodeid: kompensatsiooni, eesmärki ning loomulikku ja suunatud ekvivalentsi. Kultuuri tasandil esineb võõrapärastamist tunduvalt rohkem kui kodustamise meetodit. Teemade rõhuasetust peegeldab muu hulgas aja ja selle voolavuse, sotsiaalse etiketi, avaliku ja erasektori paralleelsuse edukas edasiandmine. Seega võib nüansirikka kultuurilise taustaga lähteteksti tõlget vaadelda kui hübriidset sihtteksti, milles tasakaalustatakse lähteteksti temaatiline ekvivalentsus, samal ajal kohandades ja säilitades sihtkultuuri ja -keele elemente.

Märksõnad: Inglise keel ja keeleteadus, inglise kirjandus, tõlketeadus, tõlkemeetodid, teadvuse voog, jutustus, lähtetekst, sihttekst.

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