

## Writer's Style in Translation: FID as Woolf's Stylistic Feature in Three Persian Translations of *To the Lighthouse*<sup>1</sup>

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### Abstract

This paper examines translating FID (free indirect discourse) as Woolf's stylistic feature in three Persian translations of *TTL (To the Lighthouse)*. As a dual voice hypothesis, FID shows how the narrator's voice has been merged with that of the characters'. However, the problem is whether the translator should translate STR structurally at the micro-level or functionally at the macro-level. FID has some syntactic, semantic, and textual features that might undergo some changes in the process of translation. As one of the grammatical features of FID, the progressive aspect is related to the character's focalization but reported by the narrator's voice through the past tense. Functionally speaking, three Persian translators have done their best to convey the effect and function of FID regarding both syntactic and semantic features. Through a quantitatively driven methodology, this paper has tried to tackle the issue of translating FID into Persian. However, Hosseini has felt that the shift from ID (indirect discourse) to DD (direct discourse) might transfer the 'feel' and the 'tone' of the ST. Keyhân has made the complexity of Woolf's style more explicit and simplified. Bejâniân has paid less attention to Woolf's style, giving a very literal and simplified rendering. Generally, the three translations by the three Persian translators have tried to recreate such feelings of FID as sympathy and empathy in the target readers, though with varying degrees. However, Hosseini has tried both to keep the stylistic features of Woolf and to present a translation for the target readers; a translation that creates the exact feelings of reading a Persian story in their minds.

**Keywords:** FID, progressive aspect, STR, Translation style, Writer's style

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## 1. Introduction

As a stylistic feature, free indirect discourse (henceforth, FID), simply put, is the combination of 'direct discourse' (DD) and 'indirect discourse' (ID). In these modes of speech and thought representation (STR), two voices and perspectives are reported directly, indirectly, and freely: the narrator and the characters. In DD and ID, two voices are distinctive and reported directly and indirectly by the narrator, respectively: In DD, the reporting clause belongs to the narrator, as the voice of the clause, and the perspective belongs to the character as reported by the narrator; in ID, both voice and perspective belong to the narrator. However, the challenging point lies in FDD and FID: two voices and perspectives merge entirely, making it so difficult to distinguish between the narrator's and character's voice and perspective. As a complex means of representing the speech and thought of a particular fictional or non-fictional character, FID has fascinated both literary critics and stylisticians yet raised some problems in that the readers, aesthetically, functionally, and psychologically, tend to sense how the narrator's voice has been joined by, merged with, or replaced by that of the character of the text. More than that, sometimes it is very crucial for the readers to know who is speaking 'now' in the text and from whose perspective they see the events of the story (See Rimmon-Kenan 1983/2002; Chatman 1978; McHale 1978; Fowler, 1996; Bosseaux 2004; Fludernik 2005, among others). Last but not least, FDD and FID bring with them a kind of irony to the text through what Pascal (1977) has called the 'dual voice hypothesis', i.e., the narrator's voice is combined with those of the characters. However, the most important challenge takes place where STR, at best FID, is translated into another language in that STR is a more structurally-based technique, working at the micro-level structure, than functionally, working at the macro-level. Since languages are structurally different from each other, it seems that there happen some important structural shifts in the process of translation (See Horri 2010; 2017, among others). The problem is whether the translator should translate STR structurally at the micro-level or functionally at the macro-level, knowing that the SL and the TL are not the same at these two levels. And how many changes at the micro-level may result in the change of the overall meaning at the macro-level of both the ST and the TT, although we know that the narrator's voice and character's perspective are so

determining in the text. This paper shows how Woolf's stylistic features have been kept, changed, or lost in the three Persian translations of *To the Lighthouse* (TTL) by three translators including Saleh Hosseini, Khojaste Keyhân, and Sylvia Bejâniân.

## 2. Review of the Related Literature

In *Encyclopedia of Narrative Theory*, Fludernik (2005) states that critical interest in the representation of speech can be traced back to book III of Plato's (292D–294E) *The Republic*, in which Socrates discusses the modes of narration, distinguishing two basic narrative modes: 'telling' (the poet as narrator) or 'diegesis', and 'showing' (the poet in the role of characters) or 'mimesis.' Yet modern narratologists (Chatman, 1978; McHale, 1978; Leech & Short, 1981, included), tend to follow the Aristotelian approach in their classifications, arguing that there are degrees of directness in telling and showing; ranging from the authority of a controlling narrator's voice ('narrative report' or 'diegetic summary', as proposed by McHale); through 'indirect' modes like 'indirect' or 'reported speech,' to forms of 'direct' and 'free direct speech.' (Toolan, 1998, p. 360, among others). Banfield (1982) has devoted a complete monograph to discussing different modes of STR, especially FID. Chatman (1978) has discussed the modes in both literature and cinema. McHale (1978) has classified the modes into seven types, applying them to a novel by Dos Passos. Ron (1981) believes that FID can be "meaningful only within literary mimesis and that its limits may be taken to mark some of the limits of the mimetic powers of language" (Ron, 1981, p. 17). Leech and Short (1981) have discussed all aspects of STR in their book entitled, *Style in Fiction*. Rimmon-Kenan (1983; 2002) has devoted an entire chapter, discussing the linguistic and literary functions of FID. Oltean (1993) has discussed the pragmatic and referential functions of FID. Toolan (1998, 2001) has studied the STR mode in different literary works. Horri (2002) has studied the modes of STR in his unpublished MA thesis. Also, Rouhianinen (2000) has shown what happens when FID is being translated into Finnish in D.H. Lawrence's *Women in Love*. As for translation, Bosseaux (2001; 2004) has studied the translated style in both her unpublished MA and Ph.D. dissertations, respectively. Klitgard (2004) has reviewed two Dutch translations of Joyce's *Ulysses* to show how the Dutch translators have translated the dual voice and dual style of FID as a narrative device. In her M.A.

thesis, Delzenderooy (2008) has tried to investigate the three Persian translators' styles of Woolf's *The Waves*. In his works mainly written in Persian, Horri (2007; 2010) has tried to elaborate on varying aspects of the relationship between narratology and translation. As opposed to Horri (2007), who has worked on the theoretical background of the narrative communicative model in translation, and Horri (2010), who has introduced FID in translation in a general and undistinguished way, and Horri (2017), who has studied translated FID in three Persian translations of *TTL* mainly at the micro-level, this paper attempts to take translating FID as an integrated whole at the macro-level, showing how shifts made by the translator at the micro-level may change the overall meaning of voice and perspective at the micro-level of the three Persian translations of *TTL*.

### 3. FID Defined

From the 1970s on, there has been an increasing interest in defining, categorizing, and applying FID to both literary and non-literary texts. Based on an all-agreed definition, it is a combination of DD and ID. Simpson and Montgomery (1995) have elaborated that the standard techniques for representing speech and thought come into being through the *Direct* and *Indirect* modes (Simpson & Montgomery, 1995, p. 131). They draw the following diagram to elaborate on this point:

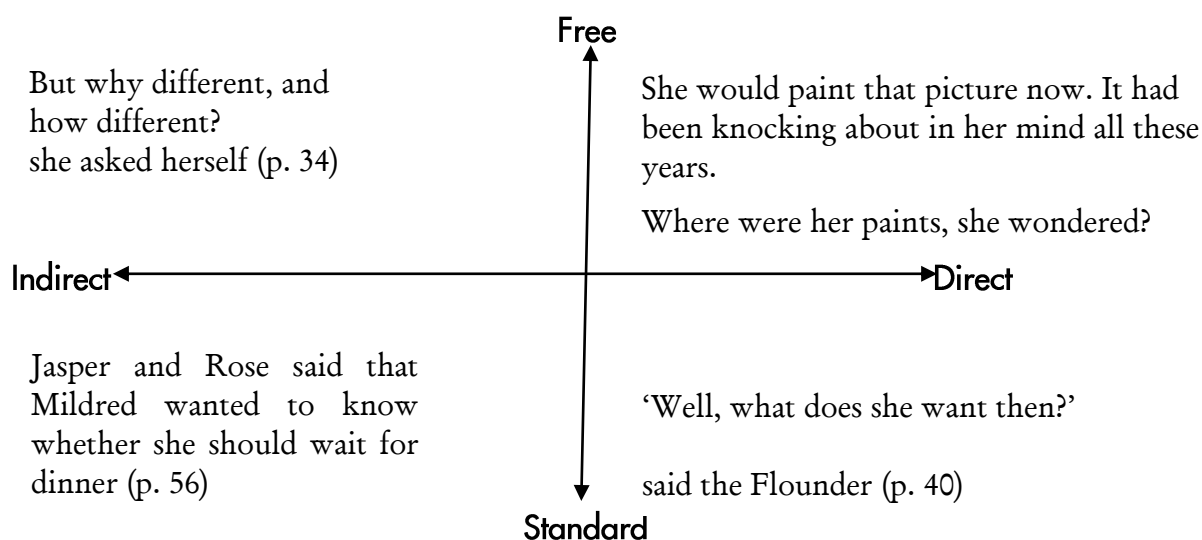


Figure 1. Modes of STR by Simpson and Montgomery through *TTL* (Simpson & Montgomery, 1995, p. 132)

Concerning these syntactic, semantic, pragmatic, and stylistic features of FID, the translator is also faced with some problems. As far as the syntactic features of FID are concerned, every language may express them in different ways. So it seems that the syntactic features of FID are the first items that may undergo minor or major changes in the process of translation at the micro-level. As for the semantic and discourse features at the inter-sentential level, the way a text might be cohesive or coherent through such cohesive devices as temporal linking, semantic connectors, and referential linking, maybe linguistically different from cohesive devices and textual items in Persian. In other words, what may be regarded as cohesive and coherent in English may not be considered cohesive or coherent in Persian. All in all, FID seems to be such an elusive item that it may be regarded as resistant to translation at both the syntactic and textual levels (See Horri, 2017, for more details).

### 3.1. FID as Woolf's stylistic feature in *TTL*

The novel begins with a direct quote by Mrs. Ramsay in response to James' wish to go to the lighthouse:

"Yes, of course, if it's fine tomorrow," said Mrs. Ramsay. "But you'll have to be up with the lark," she added. (p.1)

After this short quote, the novel goes on with the narrator's mental narration of Mrs. Ramsay's thoughts and feelings toward her son, James. It is called a mental narration in that the third-person narrator reports indirectly what is going on in Mrs. Ramsay's mind towards James. In this sense, the mental narration can be a longer extension of indirect discourse (ID), in which the extra-diegetic narrator can penetrate freely into the character's mind. In other words, it reflects both the inner speech/thought of the character and how this inner thought is verbalized and focalized through the narrator's mouth. Then, there is a shift in James' mind. Then again, there will be a change from James' psycho-narration to Mrs. Ramsay's perspective, seeing her son sitting there, and imagining him "all red and ermine on the Bench or directing a stern and momentous enterprise in some crisis of public affairs" (p. 1). Then, after a direct quote, the narrator reports James' psycho-

narration again, and after that, the perspective shifts from the psycho-narration of James' feeling towards his father to a description of Mr. Ramsay. After some other backward and forwards in perspective, it comes to the following passage beginning with: "But it may be fine—I expect it will be fine," said Mrs. Ramsay, making some little twist of the reddish-brown stocking she was knitting, impatiently"., and ending with "so she added, rather differently, one must take them whatever comforts one can. (p. 1)

In this passage, Mrs. Ramsay, while knitting the reddish-brown stocking impatiently, imagines what would happen if they went to the lighthouse. Here, there is an extra-diegetic narrator who has been chosen by Woolf to relate the events. This narrator never takes part in the story, so he will be a 'hetero-diegetic' narrator too. It is this 'extra/hetero-diegetic narrator who reports the story following the past perfective tense 'said'. However, the second sentence, beginning with the imperfective progressive aspect 'making', shows that this second sentence, though reported by the narrator, belongs to Mrs. Ramsay. As said, the imperfective progressive aspect, indicating "the internal structure of the situation" (Comrie, 1976, p. 16), is understood as Mrs. Ramsay's observation or perception, especially through the adverb 'impatiently', which emphasizes how Mrs. Ramsay is knitting the brown stocking. More than that, it represents her feelings because, as Ehrlich (1990) has stated, it is "contemporaneous with {Mrs. Ramsay's} thought events" (Ehrlich, 1990, p. 89). Progressivity shows that 'knitting' has begun at an endless point before Mrs. Ramsay utters the quote. Also, progressivity with an imperfective aspect indicates a situation of long duration on the one hand and represents the act of {Mrs. Ramsay's} consciousness whose moment is NOW" (Banfield, 1982, p.107), on the other. Technically speaking, the narrator is the voice of the first sentence, but focalization belongs to Mrs. Ramsay in the second sentence and the rest of the passage. Through progressivity, the narrator's voice is merged with Mrs. Ramsay's perspective. In fact, from the third sentence on, the narrator's narration is merged with the character's focalization through the psychological point of view using modality, deixis, and transitivity, among other things, to make an FID passage.

### 3.2. FID Translated

In like manner, in the given passage, the character's mind is flowing from one, even trivial thing to another thing using modality, deixis, and transitivity. From this sentence on, the perspective shifts from the narrator to Mrs. Ramsay, and the camera is installed within her mind, and we have her thought verbalized by the narrator. Of course, these sentences, as reflective consciousness in Banfield's term, are never uttered verbally by Mrs. Ramsay. It is the narrator who verbalizes Mrs. Ramsay's thoughts to the reader. So here, we will have the character's thoughts verbalized and uttered by the narrator. We can designate such an intertwining narrator's voice with the character's vision as FIT. The insertions of projecting clauses such as 'she would ask', 'she asked', and 'she added' distinguish this passage from an 'interior monologue', in that the character's speech and thoughts are presented directly to the reader without any projecting clause. Interestingly, before the passage comes to its end, the perspective shifts to the narrator again, narrating what Mrs. Ramsay, who has been thinking in silence, asks of her daughters. Now, the question remains concerning its three Persian translations: has this passage as FID been rendered as such in Persian or not? Here comes the three translations:

خانم رمزی گفت: «شاید هم هوا خوب بشود- امیدوارم خوب بشود»، و با بی‌حوصلگی به جوراب قهوه‌ای مایل به قرمزی که می‌بافت اندک چرخشی داد. اگر جوراب را امشب تمام می‌کرد و اگر عاقبت به فانوس دریایی می‌رفتند قرار بود آن را به پسر کوچک نگهبان فانوس دریایی که در خطر ابتلا به سل مفصل بود بدهند. .... خانم رمزی که روی سخنش مخصوصاً با دخترهایش بود می‌پرسید: «اگر شما باشید چه می‌کنید؟» و با لحن نسبتاً متفاوتی می‌افزود: «پس در حق آنها ذره‌ای هم نباید کوتاهی کرد». (حسینی، ۱۳۷۰، صص. ۱۶-۱۷)

خانم رمزی گفت: «حتماً هوا خوب خواهد بود- فکر می‌کنم خوب باشد.» و جوراب خرمایی رنگی را که با بی‌صبری می‌بافت کمی چرخاند. اگر امشب تمامش می‌کرد و اگر بالاخره به فانوس دریایی می‌رفتند، آن را به نگهبان آنجا می‌داد، برای پسر کوچکش که انگار سل استخوان داشت. .... بنابراین به دخترهایش خطاب می‌کرد. بعد با لحنی متفاوت ادامه می‌داد. بنابراین آدم هر قدر می‌تواند چیزهایی برایشان ببرد که موجب کمی آسایش گردد. (کیهان، ص. ۲)

خانم رامسی پاسخ داد: «اما هوا آفتابی خواهد شد. من تصور می‌کنم هوا خوب خواهد شد» و عجولانه قسمتی از جوراب سرخ تیره رنگی را که می‌بافت دور انگشت پیچید... در حالی که لحن صدایش را کمی تغییر می‌داد گفت: «باید تمام لطفی را که این اشخاص از آن محروم مانده اند برایشان به ارمغان ببریم». (بجانیان، ص. ۲۳)

As for the three translations, they have rendered DD into the same DD in Persian, and the progressive verb with Persian 'mi-baft' functions as an imperfective progressive past tense in Persian. As for the rest of the passage, Hosseini has correctly tried to use Persian words and structure to show that it is the narrator who has focalized on Mrs. Ramsay's mind to reflect on what is going on there. Generally, the readers finish the passage and feel that it is presented to us from Mrs. Ramsay's point of view. In other words, in translation, just like the original, FID has been rendered correctly. As for the third sentence, the three translators have rendered the narrators' report of Mrs. Ramsay properly, though with different Persian lexicon. When it comes to the end of the passage, the readers find that there is no direct speech but indirect thought reported by the narrator in the original text. However, it is not the case with Bejanian's translation. In other words, Hosseini and Keyhan have kept the indirectness of Mrs. Ramsay's thoughts in their translations, Bejanian has changed it to direct speech. At the same time, the readers know that Mrs. Ramsay never verbalizes anything directly in the source text. By doing so, Bejanian has altered the point of view from the narrator in the ST to Mrs. Ramsay in her TT.

#### 4. Methodology

As for the methodology, a text analysis of the selected short and long passages of both Woolf's text and its three Persian corresponding translations was taken as the units of comparison. Then, each unit of the ST was compared and contrasted with the corresponding TT regarding the main components of FID. Because FID seems to be an elusive method, especially at syntactic and textual levels in both the original and the translation, the researcher preferred to check out the reliability of the findings by using the raters. As for the reliability of the findings, two faculty members, one from Persian and another from English Department, were



asked to read at least one passage, mentioned above, to judge whether the three Persian translators have been successful at rendering FID as Woolf's stylistic features or not.

## 5. Results

As the passage mentioned above showed, FID, as a stylistic feature of the original writer, has some elements at syntactic, semantic, and textual levels that might undergo some changes in the process of translating from one language into another. As for the translated narrative texts, the syntactic features are the first items that may undergo some optional or obligatory shifts in translating since every language has its system to express these standard features in different ways. In other words, although it is necessary for the translators to take the syntactic features into account in the process of translating at the micro-level, and if their loss in translation gets frequent, it may affect the whole meaning, it is difficult to assess the quality of FID translation in the TT just based on the extent these syntactic features have been translated into another language.

Therefore, functionally speaking, the three Persian translators have done their best, though to varying degrees, to convey the effect and function of FID at both the syntactic and semantic features, using the capabilities the Persian language system has provided them. However, according to the translation which is provided by Hosseini, we have sometimes felt, intuitively may be, that the shift from ID to DD might transfer the 'feel' and the 'tone' of the ST; hence, the writer's style, in a much more appropriate and effective way; Or else, these shifts might be related, in one way or another, to how he has wanted to put his imprint or in the translated novel. In this sense, Hosseini has tried to show his discursive presence, voice, and style in translation. As for his discursive presence, voice, and style, it suffices to make mention his emotional involvement in translation. If the readers remember that the narrator is more 'covert' than 'overt' in direct modes of STR, and vice versa in indirect modes, and the dominancy of the character's speech and thought in direct modes, we may conclude that Hosseini has been involved emotionally where he has changed indirect modes to direct ones. As for Keyhân, as another Persian translator, she has kept the middle ground, paying much attention to making the

complexity of Woolf's style more explicit and simplified and giving a more readable Persian translation. As for Bejâniân, as the third translator, she has paid less attention to Woolf's style, giving a very literal and simplified rendering, sometimes with misunderstanding and mistranslation.

## 6. Discussion

There is no general agreement among the scholars on the kinds and types of these syntactic features in the ST, let alone in the TT. Therefore, it seems that we should take into account FID beyond the sentence level, i.e., at the inter-sentential or, at best, the textual and discursive levels. In this sense, FID should be studied in the context in which the sentences have been gathered together to make a meaningful text. One of the textual elements that, in certain contexts, and concerning inter-sentential relations, can be regarded as one of the features of FID is a "progressive aspect" (Ehrlich, 1990, p. 83; see also Gharaei & Dastjerdi 2012), allowing the narrator to report from the vantage point of the character. In other words, the progressive aspect is related to the character's focalization but is reported by the narrator's voice through the past tense. Put simply, this co-occurrence of the past tense and the present deixis is simultaneous with the character's consciousness. So we can regard this long passage as representing FID at both the syntactic and textual levels. Taking at the textual level, we can designate such passage as 'stream of consciousness in general, with its related sub-genres and techniques such as 'interior monologue', 'narrated monologue', 'substitutionary narration', 'psycho-narration', and the like. In the 'stream of consciousness novel, to which *TTL* belongs, FID functions as a technique or narrative device by which the writer finds this chance to represent the inner feelings and emotions of their characters. Together with interior monologue, FID is believed to be a technical means at the writer's disposal to represent the stream of consciousness or the flow of the character's mind. Of course, as for Woolf, FID is not a technical toy with which to play just for the fun's sake, but as a way to put forth the essence of life as it is, because for her, "life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" (Woolf, 1924, p. 106). In this respect, FID lets Woolf

"record the atoms as they fall upon the mind in the order in which they fall" (Woolf, 1924, p. 107). We can conclude that Woolf's use of different forms of STR, especially FID, makes the readers recognize that the very act of narration is itself a stream of consciousness. In this sense, such techniques as FID can "record the atoms as they fall upon the mind in the order in which they fall." (ibid.)

All in all, since FID, as a stylistic feature, is a more syntactically-based feature, taking place at the micro-level than textual at the macro-level, it is difficult to judge whether the translators have kept FID structurally or changed it functionally in the process of translation. As for the reliability of the findings, two faculty members, one from the Persian department, and another from English were asked to read the above-mention example and to judge whether the three Persian translators have been successful at rendering FID as Woolf's stylistic features. Their assessment showed that Hosseini has tried to keep the writer's style, though he has given a little hard-to-read translation, since, as mentioned by the raters, he has chosen some difficult equivalents and compound-complex sentences. However, Keyhân has given a simplified and explicit translation. Generally, the raters concluded that Bejâniân's rendering cannot be accepted as a qualified translation regarding translating FID.

## 7. Conclusion

Generally speaking, it seems that the three Persian translators have tried to re-create such feelings of FID as sympathy and empathy in the target readers, though with varying degrees. However, concerning the linguistic and stylistic features of the Persian language, it seems that Hosseini has done his best both to keep the stylistic features of Woolf, on the one hand, and to present an acceptable translation for the target readers, on the other. Yet, much more investigation is needed to check how FID has been translated by other Persian translators in different translated novels and to what extent FID can be compatible with the system of the Persian language. As mentioned earlier, opposed to Horri (2007), who has worked on the theoretical background of the narrative communicative model in translation, and Horri (2010), who has introduced FID in translation in a general and undistinguished way, and Horri (2017), who has studied translated FID in three Persian translations of *TTL* mainly at the micro-level, this paper attempted to take

translating FID as an integrated whole at the macro-level, showing how shifts made by the translator at the micro-level may change the overall meaning of voice and perspective at the micro-level of the three Persian translations of *TTL*. Also, along with Gharaei & Dastjerdi (2012) and Rouhinianen (2000), this paper showed that there is no specific strategy available for the translators to render the stylistic features of STR from one language to another.

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## سبک نویسنده در ترجمه: گفتمان غیرمستقیم آزاد به مثابه شاخص سبکی وولف

### در سه ترجمه فارسی به سوی فانوس دریایی<sup>۱</sup>

ابوالفضل حری<sup>۲</sup>

#### چکیده

این مقاله، ترجمه گفتمان غیرمستقیم آزاد را به مثابه شاخص سبکی وولف در سه ترجمه فارسی رمان به سوی فانوس دریایی بررسی می‌کند. گفتمان غیرمستقیم آزاد به مثابه صدایی دوگانه، نشان می‌دهد چگونه صدای راوی با دیدگاه شخصیت ترکیب می‌شود. با این حال، مسئله این‌جاست که آیا باید وجوه بازنمایی گفتمان را به صورت ساختاری در سطح خردساختار ترجمه کرد یا به صورت گفتمانی در سطح کلان‌ساختار. گفتمان غیرمستقیم آزاد، ویژگی‌هایی نحوی، معنایی و سبکی دارد که ممکن است در فرایند ترجمه دچار تغییراتی شوند. وجه استمرار به مثابه یکی از ویژگی‌های نحوی، با کانونی‌شدگی شخصیت در ارتباط است اما راوی آن را به صیغه گذشته از زبان خود گزارش می‌کند. از حیث کارکردی، سه مترجم فارسی کوشیده‌اند ویژگی‌های نحوی و سبکی متن اصلی را در ترجمه خود نشان بدهند. این مقاله به شیوه عمدتاً کیفی، ترجمه گفتمان غیرمستقیم آزاد را به فارسی بررسی کرده است. با این حال، ترجمه صالح حسینی برای حفظ لحن و احساس متن اصلی، گفتمان غیرمستقیم را به مستقیم بازگردانده است. ترجمه کیهان نیز سبک پیچیده متن اصلی را ساده و تصریح کرده است. ترجمه بجانیان چندان نکوشیده که سبک وولف را بازگرداند و ترجمه‌ای عمدتاً تحت‌اللفظی است. در مجموع، سه ترجمه مختلف از سوی سه مترجم بر آن بوده‌اند تا ویژگی‌های FID مانند احساس همدلی و هم‌ذات‌پنداری را به میزان متفاوت به خوانندگان مقصد انتقال دهند. با این حال، از میان سه مترجم، حسینی کوشیده است هم به سبک متن اصلی وفادار بماند و هم ترجمه‌ای را در اختیار خوانندگان مقصد بگذارد که تأثیری هم‌چون خوانش متنی نگاشته شده به زبان فارسی را در ذهن آنان برانگیزد.

**واژه‌های راهنما:** سبک ترجمه، سبک نویسنده، گفتمان غیرمستقیم آزاد، وجوه بازنمایی گفتمان،

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