



## Translators' Voice in Two Translations of *The Waves* by Virginia Woolf

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Received: October 26, 2024

Accepted: February 10, 2025

### Abstract

Every novel contains multiple characters, each of whom has their own personality; nonetheless, behind all characters, there are authors who are expressing themselves through their stories, generating the authors' discursive presence (aka their voice). When a text goes through the translation process, the translator's voice is automatically attached to it. Translators may choose to be invisible, or they may choose to highlight their own presence. In order to examine what becomes of the authors' and translators' voices in the process of translation, this article picked Virginia Woolf's famous novel *The Waves* as a case study, and two of its Persian translations. The results revealed that Woolf's presence, traces of her personality traits, and thought processes were strongly evident in her writing style, the characters' speech patterns, along their interests and obsessions. Furthermore, the two translators exercised visibility to different degrees compared to each other; they subtly showed their presence through elements like style, prologue, and footnotes. However, ultimately, neither translator was (in Venuti's terms) too visible since they had tried to remain loyal to Woolf's expressive literary style instead.

**Keywords:** Voice; Visibility; Style, Paratext; Literature; Translation

### INTRODUCTION

When it comes to literary originals, unless there are multiple writers for one novel, there is only a single real person's discursive presence influencing the plot. However, in a translated text, what is expressed may not be solely the author's voice; a split message is conveyed as a result of the translator's conscious or unconscious decision-making. Accordingly, it doesn't matter how few changes translators make in the process of translation, the translators' voice—their discursive presence or mediating presence—along with the author's voice is always present in the target text (Munday, 2008).

When readers are engaged in reading a book, they usually do not wish to be fully aware

that they are reading a translation (Deldzendehtrooy, 2014); the underlying reason, as Hermans (1996) put it, could most likely be that readers want to maintain an illusion of transparency. Nevertheless, a second voice (aka the translator's voice) will always exist in the translated discourse (Hermans, 1996). Therefore, when reading a translation, there are some sections (like introductions and footnotes) where the translator is most visible, making it pretty obvious that the text is a translation even without weighing it against the source text (Munday, 2008; Venuti, 2017). On the other hand, present textual shifts (for instance changes in style) in the target text are often hidden, and can be revealed only by comparing the source and the target (Hermans, 1996; Munday, 2008). Consequently, the translator's

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voice will be best observable and distinguishable when TT and ST are compared side by side. Correspondingly, the researchers of this study decided to hunt for the translator's voice and to distinguish it from that of the authors. When at least two translations are compared and contrasted to each other (and not just to the source text), the differences between the translator's and the author's voices become much more conspicuous. Accordingly, this article examined two different translations of Woolf's *The Waves*: by Daryush and Gebrayi. On that note, the researchers first aimed to find Woolf's voice in the original novel. The second goal was to discover each of the individual two translators' distinct voices in the target texts. On the basis of these aims, the following research questions were proposed:

**RQ1.** *What aspects of the Waves make Woolf's voice observable in the original text?*

**RQ2.** *How can Daryush's and Gebrayi's voices be observed in the translations?*

**RQ3.** *How are the translators' voices similar to or different from Woolf's voice?*

**RQ4.** *How are the translators' voices similar to or different from each other?*

## REVIEW OF LITERATURE

### The Evolution of Voice

The concept of voice is not a textual feature merely devoted to literary texts but instances of voice are noticeable in daily life (Taivalkoski-Shilov, 2019). Generally, voice is a vague concept, and there is not much consensus among scholars on its definition. However, Folkart (1996, p. 127) has stated that voice was "a cluster of textual features that gives the impression of being attributable to a single source of enunciation". Peden (1987, p.9) went another route by describing voice as "the way something is communicated: the way the tale is told; the way a poem is sung."

However, voice and its definition are not so simplistic and involve other delicate and complicated aspects as well. In some cases, voice may serve as an instrument to impose an ideological consideration. In such cases, a voice reveals crisis, contradiction, or challenge as in the case of feminist authors (Lanser, 1992). In

a more detailed classification of voice, Elbow (1994) has classified voice into five categories of audible voice or intonation, dramatic voice, recognizable or distinctive voice, voice with authority, and resonant voice or presence. What makes defining a voice even more challenging is that it is distinguished from other terms that are closely related to it. Style and register are two concepts that both describe discursive features; nevertheless, they are not considered as voice proper although they help authors develop their voices (Cherry, 1988). In the same line, *etho* and *persona* are different from voice because they are created with authors' deliberate choices (Cherry, 1988) not intentional or unintentional reasoning (Matsuda, 2001).

Anyhow, voice has gained momentum in literary texts because the multilayered quality and deliberate ambiguity are two main characteristics of such texts (Taivalkoski-Shilov, 2019). In fact, in literary texts, every character has their own voice, whose translation into other languages is a serious challenge (Taivalkoski-Shilov, 2019).

Before providing more explanations on voice in the field of literary translation, various aspects of voice in translation studies should be explained. Alvstad (2013) remarked that voice dealt with various concepts in translation studies, which can be both a metaphorical or a visible phenomenon; it can also relate to the way authors show their presence in a text, and how translators try to revive the author's voice or create their own voice.

Voice is also employed in audiovisual translation, referring to the literal voice of voice actors. In another classification, voice is categorized as textual and contextual voices of translation. The former means the voices observable in the translated texts, and the latter deals with voices of factors such as prefaces, reviews, and other texts around the main translated text-paratextual elements, that can influence the textual voices (Alvstad, Greenall, Jansen & Taivalkoski-Shilov, 2017).

Turning back to literary translation, the significance of voice can be explored from various perspectives, proving that voice is not restricted to texts and may go beyond textual matters. From a textual angle, it is believed that

each author creates his own voice in his/her works (Farrell, 2007), and each character is equipped with a specific voice of their own (Taivalkoski-Shilov, 2019). This voice is the key factor that determines the appropriate choice of equivalents among all the available alternatives (Hatim & Munday, 2007). From this perspective, the translator's responsibility is to follow the voice of the original author; otherwise, his translation is not perceived as a literary work (Taivalkoski-Shilov, 2019). From a cultural aspect, Anderman (2007) posited that voice could also be problematic for translators because they have to deal with, cultural, geographical, and historical re-location; in such cases, translators may opt for creating an entirely new voice (i.e., they'll present their own voice), or they need to follow a literal rendering of the original. Spivak (1993) developed his own theory of voice from a political perspective: translations made from the third world into English—the hegemonic language—tend to eradicate the author's voice and fabricate a standard new voice. For Spivak, such texts are no longer translations but *translatese*, which removes the identity of politically less powerful countries. Finally, Hermans (1996) considered voice from a narratological perspective. For him, the voice of the translator is consistently noticeable in a text because of the temporal or geographical differences, self-referential texts, and the omissions or explanations made by the translator. From this perspective, translators tend to make their voices more visible through paratextual elements such as footnotes. Interestingly, he believed that the translator's voice may even be louder if he feels he has more power than the author.

### Previous Studies about Voice

Works whose main subject is a voice in Translation Studies have mostly focused on the narratological perspective. In other words, they have tried to explore how the translator has used paratextual elements to show his presence in the translated text (Ngai, 2020; Taivalkoski-Shilov & Koponen, 2017; Valdeón, 2017).

There seem to be quite a few studies on the textual aspect of voice. More specifically, the stylistic features used by translators to construct

a text need to be explored in more details. The intended target notion by stylistic features is “the relation between language and artistic function” (Leech & Short, 1981, p.13). In simple terms, style is concerned with the writers' worldview, so and the content of their writings—plots, character, and language—are meant to represent that (Barotova, 2020). In this definition, style is the linguistic characteristics of the original writer not the translator (Saldanha, 2005). On the other hand, Baker (2000, p.244) asserted that translators must “reproduce as closely as possible the style of the original.” These two points lead to the question: can translators even have a voice of their own, or must they follow the same voice of the original author? Such questions are necessary to be examined in the field of literary translation so that literary translations may end up having worth both as translated texts and as literary works.

## METHODOLOGY

### Research Design

This study delved into a case study research design. According to Lunenburg and Irby (2008), in the case study research design, unique individuals and entities are studied: if the choice is made to focus on one person or thing, it's called a single-case design, but if different people or objects are studied, a multiple-case design will be the result. They continued that more likely than not, one needed to resort to purposeful sampling. Moreover, this design has subtypes of its own: extreme case, critical case, convenience case, typical case, and politically important case (Lunenburg & Irby, 2008). This article took advantage of purposeful sampling to find a novel in which the author's voice was quite strong—forming a single-case design—and which had at least two distinct Persian translations.

### Case-Studies

This investigation took on one of Virginia Woolf's famous novels called *The Waves*, in which her discursive presence is quite potent. Plus, the translator's voice was examined in two Persian translations of this novel: *خیزابها* by Parviz Daryush and *موجها* by Mehdi Ghebrayi.

## Procedures

In the beginning, the researchers needed to pick a good novel as a case-study. After a decent exploration, the researchers concluded that *The Waves* was a perfect case for this reason: although this novel involves six characters narrating the story of their lives (in other words, there are six narrative voices), it is not difficult to spot the author's voice as her discursive presence is very noticeable. Subsequently, in order to identify the author's voice, the researchers carefully studied the source text, read a biography of Woolf's life, and also read other studies revolving around *The Waves* along with Woolf's style and narrative techniques.

Next, the researchers read both the translated texts in their entirety. In order to distinguish the translator's and the author's voice from one another, each translation was examined side by side with the source text. Through this examination, the researchers could easily uncover if any feature came from the original novel or was created through the process of translation; in essence: if the feature belonged to Woolf or was an innovation made by the translator.

Finally, they compared and contrasted the two translators' voices attempting to find similarities and differences.

## RESULTS AND DISCUSSIONS

### Analyzing the Waves

This novel follows the lives of six interconnected characters from early childhood to old age. It has nine chapters with more or less the same structure: each chapter starts with a short (about two pages long) interlude that describes the cycles of life and nature using heavy water imageries, narrated by an unknown person (Study guide to *The Waves*). After this, the chapters move on to the actual story narrated by the six main characters. Woolf was fond of experimentation (Kumar, 2015). When she started writing this novel, according to her own diary, she wanted to achieve a piece of art between prose, poetry, and play; she wished her work to possess a mixture of narrative fiction, lyric poetry, and drama (Bosseaux, 2004).

### Narrative Point of View

There has been some debate over what type of

narrative point of view exists in *The Waves*. In consistence with the Study guide to *The Waves*, it has a third-person omniscient narrator which interweaves the thoughts of the six characters. But aside from interludes in each chapter, this narrator is almost absent; his/her only role is to identify who is speaking at any given point, such as "Bernard said", "Roda said", and so on.

When readers start this book, due to use of terms like "said"(for instance "'I see a ring,' said Bernard"), they may be led to believe that they will encounter characters speaking in dialogs, but they will soon realize that is not the case. Graham (1970), Kumar (2015) and Bosseaux (2004) mentioned views that had depicted the point of view in *The Waves* as a soliloquy or internal monolog (also known as interior monolog or inner monolog). The Oxford Learner's Dictionary defines soliloquy as "a speech in a play in which a character, who is alone on the stage, speaks his or her thoughts; the act of speaking thoughts in this way". Then again, internal monolog is a "narrative technique that exhibits the thoughts passing through the minds of the protagonists" (Brittanica, 2020). As a result, a soliloquy is a type of monolog in which the character speaks to him/herself instead of monologuing at other characters (Monologue vs. Soliloquy, n.d.).

Furthermore, Phelan, Rabinowitz, and Warhol (2012, p. 77) believed that *The Waves* had a multi-person narration, for which they used the phrases "free indirect discourse", "passive voice narration", and "monologized thought". Anyhow, if the researchers of this current paper were to put it in their own words, here's how it would go: the six characters/narrators take turns to express themselves using first person pronouns, so whoever has the turn, only his/her (no one else's) thoughts and feelings are revealed to the readers .

When the researchers were going through this novel, they found it quite challenging to have a smooth perusal. There are too many narrators: even though the narrative identifies which character is speaking, if one is not paying absolute attention, due to the lack of difference in the characters' speech patterns, one will lose track of who is speaking. The researchers were then reminded of another text they had read,

that as well has multiple narrators, and wished to compare the two narrative style, since the uniqueness of the narrative style in *The Waves* can be asserted through comparison.

*The Heroes of Olympus* is a pentalogy in which there are seven narrators; they take turns in different chapters to tell their stories; each chapter is marked by the name of the character who is going to be narrating. These five young adult novels have limited-third person narrative points of view. Unlike *The Waves*, the novels in *The Heroes of Olympus* series, narrators have wildly different narration styles; they have distinct methods of conveying their thoughts and describing events. This makes *The Waves* different from the above-mentioned series and many other novels since it does not consist of narrators with distinct methods of conveying thoughts and describing events or scenery.

Be that as it may, the researchers are under the impression that limited-third person narration isn't much different from first-person narration: of course, they use different pronouns, but in both narratives, the readers get to be figuratively in the character's head; they get to know the character's thoughts, feelings, and everything that happens through their perspective. Anyway, unlike the main characters in *The Waves*, the main characters in *The Heroes of Olympus* have divergent ways of narrating the events: they focus on different details, act in particular ways, have highly distinct thought processes, and have slightly different speech patterns. At any rate, given the hugely dissimilar situations for *The Waves* and *The Heroes of Olympus*—being written in different centuries, for different audiences, etc.—the observed differences are not shocking.

### Woolf's Voice

Virginia Woolf was an established author who believed that writers should express in their writings what life subjectivity is, and how influential it can be (Kumar, 2015). Accordingly, her voice is quite strong all over the novel; yet, there are some parts where her discursive presence is more noticeable, which will be discussed here.

First and foremost, Woolf's writing style is perhaps the most notable trait of her voice. Most

scholars have described the style of writing in *The Waves* as a stream of consciousness, which is a phrase used to describe a fluid style where the writer or one of her characters speaks or thinks in a way that there is a nonstop flow of thoughts and feelings; their thoughts flow, collide, and entangle in each other without a clear structure or break (Graham, 1970; Kumar, 2015). The Shmoop website raised an interesting point: this novel is obsessed with water, ocean, and waves, so the writing style (aka stream of consciousness) flows, rises, and falls just like them, as if water imagery has infiltrated the style itself. Here's an excerpt that is a clear representation for stream of consciousness:

'I sit snug in my own corner going North,' said Jinny, 'in this roaring express which is yet so smooth that it flattens hedges, lengthens hills. We flash past signal-boxes; we make the earth rock slightly from side to side. The distance closes forever in a point; and we forever open the distance wide again. The telegraph poles bob up incessantly; one is felled, another rises. Now we roar and swing into a tunnel. The gentleman pulls up the window. I see reflections on the shining glass which lines the tunnel (Woolf, 2008, p. 22).

It goes on and on for 16 more lines, and this is just one character speaking.

Subsequently, Woolf paraded her voice through the issue of identity. The so-called narrator uses up a lot of space to convince the readers how diverse the personalities of the six main characters are from each other, but the question has been raised if they are really different people. Kumar (2015) postulated that all six characters spoke in a similar, almost identical voice, as if they were only one character. The Shmoop website concurred by saying that even if these six characters were not the exact same person, they at least represented pieces of a larger whole; in other words, they are parts or aspects of one person, making identity fluid in Woolf's perspective.

Morbidity is the third indicator of her voice. Overall, the characters are totally morbid people; one cannot find a group of friends who are as pre-occupied with death as these six narrators. The sentences below have been taken directly out of



the novel:

--Death among the apple trees forever.

--Death is woven in with the violets,' said Louis. 'Death and again death.

The researchers believe this grim quality in the characters to be rooted in Woolf's own personality: from her tough childhood, her mental state in her adult years, to her eventual suicide.

Obsession with art is the fourth indicator. Throughout the novel, it seems that all characters are involved with some form of art or another, but it can be observed especially for Bernard, Neville, and Louis. Bernard is obsessed with language; he thinks or talks about its nature and impact, and generally uses it as a coping mechanism. Neville and Louis are interested in literature: Neville is the writer of the group while Louis is the poet. These features are in fact rooted in Woolf's own fascination with how far the power of art and language can have an effect (Study guide to *The Waves*). As a result, Woolf's voice—aka footprints of her personality—can be easily observed in the characters themselves.

The fifth factor where Woolf's voice left a strong impression is the character's literary articulations; their speech patterns sound the same at all times. Woolf has made no attempt to distinguish the speaking/thinking styles of the characters from one another; additionally, for the first few chapters that represent childhood, one cannot help noticing that no child would ever talk like that (i.e., perfect, posh, and literary): rhythm, sentence structure, and vocabulary style of all characters remains unchanged in every stage of life, from childhood to adulthood (Graham, 1970). This undifferentiated pattern shows Woolf's discursive presence, and her own style—instead of creating different styles for different characters. The literary speech patterns can be seen in the following quotes:

--'I hear something stamping,' said Louis. 'A great beast's foot is chained. It stamps, and stamps, and stamps.'

--'I burn, I shiver,' said Jinny, 'out of this sun, into this shadow.'

### Analyzing Daryush's Translation

#### *General Characteristics of this Text*

This translation was published before the Islamic revolution, so it is quite old, governed by

different dominant poetics at the time. Since it was published before the Islamic revolution and censoring and cultural appropriation weren't the same as today, the existence of words about alcoholic drinks and public displays of affection isn't surprising.

The English original has nine separate numbered chapters. This target text doesn't have separate chapters; it has just split some parts of the text using this symbol \* (None of the placements of this symbol are corresponding to the chapter separations of the original). So aside from occasional stars, there are no chapter separations, the story is just a big block of uninterrupted text.

The last chapter of the source text starts with a typical page describing nature, and then there is a large section (about 40 pages) where Bernard narrates: he summarizes the story, talks about what has happened to him and his friends, and also talks about his own revelations. In the Persian version, the first page with the descriptions is mostly translated, except that its last paragraph has been deleted. On top of that, all of Bernard's narration is nonexistent in the text. Therefore, apart from the first few paragraphs, the last chapter of the book has not been translated at all. This choice to delete a large and important section of the novel can show the translator's agency but not his voice—his presence—not unless readers compare the target text to its source.

Another important note to touch upon is the translator's style. The text generally reads very formally favoring literary writing; it contains old words (well suitable for that era), and is rich in variant appealing words. It is also decidedly loyal to the original style, words, and even word order to a great extent.

The first few pages of each chapter describing natural events are very hard to read or understand—they look almost unreadable (in the translator's defense, they are hard to understand in the source novel as well). But other pages that are narrated by the six main characters are rather easier to follow; they sound more flowing, perhaps because they are telling a story, not mere lengthy descriptions.

The examples below can display Daryush's style clearly.

- The sea was slightly creased as if the cloth had wrinkles in it.  
دریا اندکی چین برداشته بود گفتی پارچه‌ای چروکدار شده باشد.
- The grey cloth became barred with thick strokes moving, one after another, beneath the surface.  
و پارچه کبود رگمرگه شده راه‌راه‌های گسترده یکی پس از دیگری زیر رویه‌هی می جنبیدند.
- 'Still I gape,' said Susan, 'like a young bird, unsatisfied, for something that has escaped me.'  
سوزان گفت: باز هم مثل یک پرنده، رضایت نیافته دنبال چیزی که به آن دست نیافته‌ام، دهانم باز مانده.
- 'All seems alive,' said Louis. 'I cannot hear death anywhere tonight.'  
لوئیز گفت: همه چیز زنده می‌نماید. امشب مرگ به گوشم نمی‌رسید.

### *Daryush's Voice*

The following is an account of those particular features of the translated text that display the translator's presence, because wherever the translator's presence is evident, he has projected his voice.

Footnotes are the first feature. When readers encounter footnotes (either explaining a term, or displaying the foreign spelling of any name or word), they become more aware that they are not reading an original, they will feel the translator's presence. In this text, there are only six footnotes: four are there to represent the English spelling of names, one to tell the readers what book to refer to for more information, and two footnotes have explained terms used in the text.

Daryush provided the following footnote for this word:

- گارسن!<sup>1</sup> سوزان می‌گوید.  
1. که همان پیشخدمت خودمان باشد.

The second aspect of his voice—which likewise makes readers aware that they are reading a translation—is the English spelling of names that have been directly brought in the text itself right in front of the first time the Persian writing of any name is mentioned. Apart from the four above-mentioned footnotes, the English spelling of all the other names has been displayed like this. For instance:

بیدی Biddy دارد فلسه‌های ماهی را با کارد لباره‌ای روی تخته چرمی می‌تراشد.  
و کجکی به خانم هادسن Hudson نگاه می‌کنند.

### *Analyzing Ghebrayi's Translation*

#### *General Characteristics of This Text*

When Ghebrayi was translating this novel, he was aware of the previous translation; he had read it and knew where the flaws (in his own perspective) were. Although this translation was published years after the Islamic revolution, words about alcoholic drinks and public displays of affections are surprisingly still present; they are even present in the audiobook.

The chapter separations are precisely like the original; there are nine chapters, each of which starts on a different page from the last chapter. Plus, Bernard's summary and revelations (i.e., the last chapter) are fully present and translated in this version. Lastly, this has more paragraph breaks than the original or the previous target text, which helps it avoid being a big blob of text.

The translator's style is also significant. This target text also reads formally and highly literary; it is full of various rich and literary words. However, it is generally easier to read than the last translation because it is more fluent; plus, although it is loyal enough to lexical variety and style, it is still less loyal than the previous version. Of course, it has to be considered that researchers of the current article are a little biased by the contemporary dominant poetics—structure, style, and words. Additionally, the pronunciation of the names is much closer to English pronunciation than Daryush's version.

For the sake of comparison, the same examples with Ghebrayi's translation are presented presented:

- The sea was slightly creased as if the cloth had wrinkles in it.  
دریا کمی چین و شکن داشت، انگار پارچه‌ای در آن کیس خورده باشد.
- The grey cloth became barred with thick strokes moving, one after another, beneath the surface.

پارچه خاکستری با تاش‌های ضخیمی که یکی پس از دیگری، زیر رویه می‌جنبیدند.

- 'Still I gape,' said Susan, 'like a young bird, unsatisfied, for something that has escaped me.'

سوزان گفت: مثل جوجه پرنده‌ای گرسنه برای چیزی که از چنگم رفته هنوز دهانم باز است.

- 'All seems alive,' said Louis. 'I cannot hear death anywhere tonight.'

لوئیس گفت: همه چیز زنده به نظر می‌رسد، امشب صدای مرگ را از هیچ جا نمی‌شنوم.

### Ghebrayi's Voice

Here is an account of the characteristics that are indicating of Ghebrayi's voice throughout the book.

The primary feature involves endnotes, of which there exist two types. Initially, the first time every name is mentioned in the text, its English spelling is brought in a corresponding numbered endnote. Second, there are those endnotes for the sake of explaining foreign notions, or choices made in the translation. There are 69 endnotes in total. For instance, the sentence below is an endnote given by Ghebrayi:

و خانم کانستبل از کنج چمن 48 می‌دود.  
48. Pampas grass علف بلند تزیینی، بومی آمریکای جنوبی، که گل آذین افشان درشت، انبوه، پر مانند و سفید نقره‌ای دارد.

It is interesting to note that compared to footnotes, endnotes are less intrusive, less likely to interrupt the reader's immersion and investment in the story.

The second characteristic is a prolog where Ghebrayi has talked about why he chose to translate this novel, how his translation was different from the previous, how long it took him, etc. This excerpt has directly been taken out of the translator's message:

ملاک من در انتخاب این آثار جانمایه ازلی و ابدی عشق و مرگ و بازی با زمان و پرداخت و ساختار سنجیده و استادانه و بی‌نظیر هر یک از اینهاست. همینقدر بگویم که این رمان سه سال و نیم در دست من است و تا انتشار (خوشبینانه) از چهار سال خواهد گذشت. جا دارد از ترجمه قبلی به نام خیزابها نیز نام ببرم که گویا در سال 1356 به قلم پرویز داریوش اولین بار منتشر شد.

Lastly, there is a brief introduction to Virginia Woolf—her works, and her life—plus, there is a complete introduction to *The Waves*, its characters, summary, style, and so on. Let us observe an excerpt from this text:

ویرجینیا وولف در 25 ژانویه 1882 در خانه شماره 22 هاید پارک گیت، کنزینگتن با نام ادلین ویرجینیا استیون به دنیا آمد. پدرش، لسلای استیون که همسرش مرده بود، در 1878 با جولیا جکسن، بیوه هربرت داکورث ازدواج کرد.... ویرجینیا راحت به کتابخانه پدرش دسترسی داشت و همین جانشین بهتری برای تحصیلات در مدرسه و دانشگاه بود که او نیز مانند اغلب زنان هم‌دوره خود از آن محروم بود.

Both the prolog and introductions are indications of the translator's presence because he pointed out in the prolog that he chose to translate and include these specific introductions in the final version of the book.

### CONCLUSION

This study aimed to investigate the notion of the translator's voice or discursive presence in two Persian translations of *The Waves* by Daryush and Ghebrayi. It was meant to study these translators' voices both in isolation, and in comparison, and contrast to each other and to the author's original voice.

In trying to answer the first research question, Woolf's voice can be observed in her writing style, the way her six characters speak and think, along with the characters' interests, or obsessions. In general, Woolf's presence, together with traces of her personality traits, and thought processes are strongly evident in all aspects of the novel.

Furthermore, to answer the second research question, Daryush's voice can be observed in footnotes, and referral to the English spelling of names right in the middle of the text. Then, Ghebrayi's voice can be witnessed in the prolog, introductions to the author and the novel, footnotes, and endnotes.

In response to the third research question, compared to the original voice, neither translator was in Venuti's terms very visible in the text itself. Both translators tried to stay loyal to the expressive literary style of the author; meaning that Woolf's voice was so strong that the translators preferred to remain in her shadow.



Forth and finally, the difference between the two translators' voices was that Ghebrayi attained more visibility through paratext (by using a prolog, introductions, and endnotes).

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