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## **Translating Proper Names through Foreignizing/Domesticating Strategies: The Case Studies of *To the Lighthouse* and *The Waves***

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### **Abstract**

The current study explores the way the six Persian translators of Woolf's two novels, *The Waves* (TWS) and *To the Lighthouse* (TTL), have translated the proper names (PNs). Also, how the PNs might be connected to the translators' style through foreignizing/domesticating strategies that the translators have used through the optional shift. Also, how the translator shows his discursive presence may be related to how the translator may employ some recurring patterns for translating the PNs through some strategies. The procedure of 'retention of the name' is the nearest to foreignization and the farthest from domestication; the procedure of 'replacement of the name by a TL name' is the nearest to domestication and farthest from foreignization. Comparing the strategies, we can see that Najafipour has used the foreignizing and Ghebraei foreignizing and domesticating strategies differently. Also, Bejanyian tends to make the TL sound foreignized; Hosseini shows a pattern of domestication or normalization. Both Daryush and Keyhan have tried to keep the middle ground, though offering a tendency to use foreignizing strategies with a higher propensity. The final result shows that the six Persian translators have translated the PNs differently, whether using foreignizing or domesticating strategies.

*Keywords: Domesticating; Foreignizing; Proper Names; Shifts; Translator's style*

## 1. Introduction

All through the history of translation studies, translating proper names (henceforth, PNs) has been confronted with one critical question: whether to translate the PNs or not? If yes, how, if not, why. As a general premise, it has been argued that since the PNs are regarded as a part of the culture of any language and society, it seems to be resistant to translation, if not untranslatable. As another premise, it can be argued that the PNs can be categorized into different labels, some translatable because they have equivalents in the TL; some resistant to translation because one part of it may have an equivalent, and another part may have no equivalent in the TL; some untranslatable because there can be found no one to one correspondence between the PNs in the SL and the TL. Regarding the translatability of the PNs, two challenging questions might be raised: how the PNs have been rendered into another language through the strategies applied by the translators; and whether or not these strategies have something to do with the kinds of translation the translators have done. (for example, see [Hermans \(1996\)](#); [Schiavi \(1996\)](#); [Baker \(2000\)](#); [Bosseaux \(2000\)](#)).

Aside from the strategies used by the translators in translating the PNs, the critical issue is how these strategies have something to do with the kinds of translation a translator may produce as the final product. As the translator may make some changes in the process of translating, whether using obligatory or optional shifts, the strategies may be connected, in one way or another, to how the translator may project his discursive presence in the process of translation. Furthermore, how the translator shows his discursive presence may be related to how the translator may employ some recurring patterns in using language, designated as the translator's linguistic habits. How the translator uses some strategies, say for translating the PNs, may be connected to how he may use his linguistic habits in the form of some recurring linguistic patterns. These recurring patterns of the translator's linguistic habits are called 'the translator's style' for lack of a better term. As the 'thumbprint' ([Baker, 1996](#)), the style can be regarded as the recurring patterns of the translator's linguistic habits, yielded mainly from the shifts made by the translator at the micro-level structure of the TT. If they get frequent, these shifts may affect the kind of translation as the final product, i.e., foreignized/domesticated translation. As its primary concern, this paper tries to show there is a direct relationship between the strategies used by the translator and the way the translator may show his style ([Baker, 2000](#)), hence, his discursive presence ([Bosseaux, 2000](#)) and preferably, his voice ([Hermans, 1996](#)) in the translated narrative texts.

It seems that there should be a correlation between the way a translator uses domesticating/foreignizing strategies and the way he shows his discursive presence/absence in the process of translating into another language in that it can be related, in one way or another, to the shifts a translator may intend to make in



an optional and obligatory way. Shift or better, ‘translation shifts,’ as firstly used by [Catford \(1965\)](#), among others, is defined as any change that takes place in the process of transferring the SL meanings into the TT and is thus a central concept in the study of translations:

Shifts in the translation are known as those changes which occur or may occur in the process of translation. Most of the time, they result from dealing with the systemic differences between ST and TT languages ([Baker et al. \(1998, p. 226\)](#)).

Hence, the study of shifts needs to distinguish between 1) obligatory, 2) optional shifts, and 3) non-shift. Obligatory shifts may affect the final product, hence, the translator’s discursive presence, voice, and style at the micro-level in the TT. On the other hand, the optional shifts may occur without any linguistic or cultural necessity obliged by the translator. Furthermore, non-shifts may have shift-like impacts since they involve transferring an unchanging element into a different language and culture. Each shift may increase or decrease the ST and the TT distance. This ‘distance’ relates to how a translator may use domesticating/foreignizing strategies. The more the translator uses domesticating strategies, the more the distance is increased between the ST and the TT; the more the translator may use foreignizing strategies, the more the distance is decreased between the SL and the TT. As for non-shift, it may also act as a means of foreignization than domestication.

Of these three kinds of shift, it seems that the optional shift has a way to do with the translator’s discursive presence; hence, his voice and style in that it is through this shift that the translator intends to interfere in the TT through the various options he has at his disposal from the repertoire of the TL. In other words, he becomes much more active and involved in translation through the dynamic action he does as the main agent of the translation. Optional shifts thus always affect the agency of the translator. As the main translation agent, the translator may do many things to make his translation ready for the readership. Of the various things the translator may do, one important and determining thing is how the translator makes a ‘choice’ among the linguistic options the TL puts at his disposal. Another challenging issue is how the translator may repeat, consciously or unconsciously, some recurring patterns in using such linguistic items. The translator may use shifts, mostly optional but sometimes obligatory, to bring about some recurring linguistic patterning, rarely consciously, all through translation. If this recurring linguistic patterning gets frequent, it becomes a part of the linguistic ‘habit’ of the translator as the main agent of the translation. This linguistic ‘habit’ if getting frequent, becomes the “thumbprint” ([Baker, \(2000, p. 245\)](#)) of the translator, setting the path for what has been called ‘the translator’s style’ in translation studies in recent years. As the thumbprint, the style has been defined as some unconscious and uncontrollable patterning of the translator’s linguistic habits through the shifts he may make in translation. In this sense, the

translator's style is made of the optional choice selected from the repertoire of the TL. Therefore, to claim that style is a choice is to claim that there is an agent who selects the specific structures over others at his disposal among the repertoire of the TL. In addition, when the translator feels free to make an optional 'choice,' he intends to show that he is attempting to make room for himself in the TL to emphasize his discursive presence, and preferably, his voice, in the target language and culture, on which [Hermans \(1996\)](#) and [Schiavi \(1996\)](#) have elaborated.

The individual translator's presence, voice, and style may lead to what [Venuti \(2008\)](#) has termed the translator's visibility in *The Translator's Invisibility*. The way the translator attempts to make 'choice' through optional shifts may lead to his visibility in his translation. In this sense, (in) visibility relates to the translator's foreignizing/domesticating strategies. The more the translator becomes visible, the more he has used foreignizing strategies, and the more he has used domesticating strategies, the more he becomes invisible in his translation. Also, (in) visibility may be connected, in one way or another, to the translator's style: the more visible the translator becomes, the more his style is popped up; the more he becomes invisible, the more his style is faded away.

In sum, it seems that foreignizing/domesticating strategies are connected, in one way, to the optional shifts the translator makes, and, in another way, to how the translator may project his discursive presence, voice, and style in the translated texts. Furthermore, how the translator uses these strategies may be connected to how he may use his linguistic habits in the form of some recurring linguistic patterns. This paper tries to show that the way the six Persian translators of [Woolf's](#) two novels, i.e., *The Waves* (TWS, [1963](#)) and *to the Lighthouse* (TTL, [1927](#)), have translated the PNs might be connected to the translators' style through foreignizing/domesticating strategies they have used through the optional shifts employed in the process of their translations. This paper takes [Leppihalme's](#) model as its theoretical framework to see what the six Persian translators have done while translating the PN into Persian in these two novels.

## 2. Review of the Related Literature

As for the related literature on translating the PNs, a lot of papers have been written in recent years in which they have tried to tackle the topic in different, challenging ways (for instance, see [Ahanizadeh, 2012](#); [Anabisarab 2009](#); [Bosseaux, 2000](#); [Zabir & Haroon, 2018](#); and [Zarei & Norouzi 2014](#), among others). [Bosseaux \(2000\)](#) is one of the earliest translation scholars who have tackled translating the PNs in [Woolf's](#) TWS and not TTL. Yet none of these studies have approached translating the PNs based on [Leppihalme's](#) Procedures and [Venuti's](#) foreignizing/domesticating strategies concerning the translator's discursive presence, voice, and style, especially [Woolf's](#) two novels.



### 3. Method

As for translating the PNs, different models and approaches have been suggested, with Leppihalme’s (1997) model and Venuti’s (2008) two main strategies, among others. Leppihalme (1997) proposes the most basic translation strategies for the PNs: “to keep the name unaltered, to change it, and to omit it” (pp. 78-9; see the following diagrams and tables). According to Leppihalme, “the solution of retention of the names as such (ia)... was adopted in close to 70% of instances. Most of the names were naturally unchanged but were appropriate both lexical and orthographical changes are required” (p. 99). Leppihalme believes that moving from (ia) toward (iiib) shows that the translators have used minimum effort to get maximum benefits. As an applicable, comprehensive, and friendly-used model, Leppihalme’s model consists of three main components, subdivided into sub-groups that can be easily numbered, counted, and quantified. More than that, this model can encompass other strategies suggested by previous scholars. Last but not least, it can be put on a continuum ranging from foreignizing to domesticating strategies presented by Venuti. ‘Retention of the name’ (I) is the nearest strategy to foreignization and the farthest from domestication; ‘replacing the name by the TL name’ (iiib) is the nearest strategy to domestication and farthest from foreignization. Between strategy (I) and strategy (iiib), there are different ranges of foreignizing/domesticating strategies. ‘Omission’ strategy (III), especially (iiib), is the freest strategy, showing that the translator has preferred not to translate the PNs. The following diagram is self-evident:

**Table 1**

*Leppihalme’s Model Related to Venuti’s Strategies*

<b>Foreignizing Strategies</b>	<b>Domesticating Strategies</b>
1) Retention of name (either unchanged or in its conventional TL form); with three subcategories	(2) Replacement of name by another (beyond the changes required by convention); with two subcategories:
(1a) use the name as such;	(2a) replace the name by another SL name;
(1b) use the name, adding some guidance;	(2b) replace the name with a TL name.
(1c) use the name, adding a detailed explanation, for example, a footnote.	

The important point is that the translator's discursive presence, voice, and style can mainly be related to foreignizing strategies; however, the translator can keep the writer's original style using domesticating strategies.

### 3.1 Corpus

Two novels by Woolf, along with the six respective Persian translations, are selected: *The Waves* and *To the Lighthouse*, the former translated by Daryush (1977), Najafipour (1998), and Ghebraei (2012) and the latter by Bejaniyan (1991), Hosseini (1994), and Keyhan (2008). Firstly, the proper names of the main characters of the two novels are chosen and compared with their respective Persian equivalents. Secondly, the proper names of the places and locations are randomly selected from two novels and their corresponding Persian equivalents. Thirdly, the proper names of the plants and the flowers are randomly chosen. Finally, the proper names are seen in two novels and their six Persian translations.

### 3.2. Data analysis

As it is clear from table number 2, the three Persian translators have tried to translate the original PNs using 'retention of the name,' save for some minor changes in the phonemes of some names such as 'Virgil,' 'Elvedon,' 'Louis,' and 'Lucretius.' Comparing the three translators, Daryush has attempted to keep the French pronunciation of the PNs.



**Table 2**

*PNs in Three Persian Translations of TWS*

<b>PNs in TWS</b>	<b>Daryush</b>	<b>Najafipour</b>	<b>Ghebraei</b>
Bernard	برنارد	برنارد	برنارد
Susan	سوزان	سوزان	سوزان
Rhoda	رودا	ردا	رودا
Neville	نویل	نویل	نویل
Louis	لویز	لوئیس	لوئیس
Mrs. Constable	خانم کنستابل	خانم کنستابل	خانم کانسٹبل
Elvedon	ال وه دون	الودون	الودن
Miss Hudson	خانم هادسن	خانم هودسن	خانم هادسن
Virgil	ورژیل	ویرجیل	ویرژیل
Lucretius	لوکرتیوس	لوکرتیوس	لوکرتیوس

**Table 3***PNs in Three Persian Translations of TTL*

<b>PNs in TTL</b>	<b>Bejaniyan</b>	<b>Hosseini</b>	<b>Keyhan</b>
Mrs. Ramsay	خانم رامسی	خانم رمزی	خانم رمزی
Paul Rayley	پل رایلی	پاول رایلی	پل رایتی
Paunce Forte	پونسفورت	پاونسفورت	پانسفورت
Tansley	تانسلی	تنسلی	تنسلی
Mr. Banks	آقای بانکس	آقای بنکس	آقای بنکس
Padua	پادو	پاودا	پادوآ
Virgil	ویرجیل	ویرژیل	ویرژیل
Mrs. McNab	خانم مک نب	خانم مکناب	خانم مک نب
Elsay	السی	الزی	السی
Lily Brisco	لی لی بریسکو	لی لی بریسکو	لیلی بریسکو
Badger	بادجر	باجر	باجر
Jasper	جاسپر	یاسپر	جاسپر
Mrs. Beckwith	خانوم بکویت	خانوم بکویت	خانوم بکویت
Roger	روژو	راجر	راجر
Macalister	مک آلیستر	مکالیستر	مک الیستر
Croom	کروم	کروم	کروم
Marlow	مارلو	مارلو	مارلو





Berkeley	برکلی	برکلی	برکلی
Hume	هیوم	هیوم	هیوم
George Manning	جورج مانینگ	جورج مانینگ	جورج مانینگ

### 3.2.1 PNs of Places in the Waves (TWS)

As Tables 2 and 3 show, the translators have applied different foreignizing/domesticating strategies in different ways and proportions. Najafipour has mostly tried to keep the original names in his translation. Daryush and Ghebraei used ‘retention’ and ‘replacement’ strategies simultaneously.

**Table 4**

*PNs of Places in TWS*

PNs for Places in <i>TTL</i>	Daryush	Najafipour	Ghebraei
Ladies' garden	پرچین باغ بانوان	لیدیز گاردن	باغ خانم‌ها
Kitchen garden	باغچه‌ی آشپزخانه	کیچن گاردن	باغچه
Brisbane	باغچه‌ی آشپزخانه	بریسبان	بریزبین
Kitchen garden	بریزبین	کیچی گاردن	باغچه‌ی سبزیکاری
Oxford	اکسفورد	آکسفرד	آکسفورد
Cambridge	کیمبریج	کمبریج	کیمبریج
Edinburg	ادینبورو	ادینبورو	ادینبرو
Rome	رم	رم	رم
Paris	پاریس	پاریس	پاریس
Berlin	برلن	برلن	برلین

3.2.2 PNs of Places in *TTL*

As for translating the proper names of the places and geographical locations, the three translators of *TTL* have mostly tried to keep the original names with some minor changes.

**Table 5***PNs of Places in TTL*

PNs for Places in <i>TWS</i>	Bejaniyan	Hosseini	Keyhan
Edinburgh	ادینبرو	ادینبرو	ادینبرو
Mille end road	مایل اند رود	مایل اند رود	جنوب شهر
Finlay	فینلی	فین لی	فینلی
Bristol	بريستون	بريستول	دانشگاه بريستول
Balliol	کالج بالیول در اکسفورد	بالیول	کالج بالیول
Euston	ایستگاه اوستون	یوستن	یوستن
Grisons	دره گریزون	گریسونز	دره گریسونز
Brompton Road	جاده برومتون	برامپتون رد	خیابان برامپتون
Hebrides	هبرید	هبریدز	هبرید
Isles Of Skye	جزیره اسکای	جزایر اسکای	جزایر اسکای
Balaclava	الاکلاوا	بالاکلاوا	بالاکلاوا
Polynesie	پولینزی	جزایر پلینزی	پولینزی
West Moreland	جاده وستمورلند	وستمورلند	جاده وستمورلند



Vesuvius	آتشفشان وزو	آتشفشان وزو	کوه وزوو
Southampton	سوئامپتون	ساوئمتین	ساوئ همپتن
Sistine chapel	کلیسای سیستین	نمازخانه سیستین	نمازخانه سیستین
Rickmanswarth	دیکمانسفورت	ریکمنزورث	ریکمنزورث
Surbiton	سوربیتون	سوربیتون	سوربیتون
Golders Green	گولدرزگرین	گلدزگرین	گلدزگرین
Hampton court	همپتون کورت	هامپتون کورت	همپتون کورت

### 3.2.3 General PNs in TWS

As for translating the general proper names, the three translators of *TTL* have mainly tried to keep and replace the original names with some other names.

**Table 6**

#### *General PNs in TWS*

General PNs in TWS	Daryush	Najafipour	Ghebraei
Christmas	میلاد مسیح	کریمسم	کریمسم
Easter	عید فصیح	عید پاک	عید پاک
June	تیر	ژوئن	ژوئن
Missionaries	مرسلینی	میسون ها	هیئت های مذهبی
Pence	حذف	پنسی	پنی
Cricket	چلتوب	کریکت	کریکت
July	ژونیه	ژولای	ژونیه

Elm	درختان سرخدار	نارون	نارون
Don Juan	دون ژوان	دون ژوئن	دن ژوان
Oak	صنوبر	بلوط	بلوط

### 3.2.4 PNs of Flowers in *TTL*

As for translating the proper names of the flowers, the three Persian translators of *TTL* have replaced the original names with the appropriate Persian equivalents.

**Table 7**

*PNs of Flowers in TTL*

PNs for Flowers in <i>TTL</i>	Bejaniyan	Hosseini	Keyhan
cyclamen	پنجه مریم	پنجه مریم	گل‌های سیکلمه
jacmanna	جاکمانا	گل مینا	درخت کلماتیسی
tritoma	گیاه تریتوما	سوسن‌های مشعلی	حذف
Colony of plantains	بوته بارهنگ	بوته‌های بارهنگ	دسته بارهنگ
violets	بنفشه‌ها	گل بنفشه	بنفشه
asphodels	گل‌های سریش	سوسن	لاله
dahlias	گل کوکب	گل کوکب	گل کوکب
artichokes	قرنطی	گل میخک	میخک
poppies	گل‌های شقایق	دانه‌های خشخاش	شقایق‌های وحشی



cedar	شاخه‌های مقدس سدر	بافه‌های سدر	دسته‌های چوب سدر
Sea weed	گیاهی دریایی	علف دریایی	گیاهی دریایی

### 3.2.6 PNs of Foods in TWS

As for translating the proper names of the foods, the three Persian translators of *the Waves* have mostly replaced the original foods with the appropriate Persian equivalents.

**Table 8**

*PNs of Foods in TWS*

PNs for Foods in TWS	Daryush	Najafipour	Ghebraei
Bran pie	کلوچه‌ی سبوس	برن پای	کلوچهٔ سبوس
Buns	کلوچه	کلوچه	کیک
Ham sandwiches	ساندویچ ژامبون	ساندویچ	ساندویچ ژامبون
Steam	سماور	چای	سماور
Beef	گوشت گاو	گوشت گاو	گوشت گوسفند
Mutton	گوشت بره	گوشت گوسفند	گوشت گوساله
Sausage	سوسیس	سوسیس	سوسیس
Mash	گوشت کوبیده	خمیر	پوره سیب زمینی
Worcester	چک آپ	سس ورسستر	ووستر
Custard	مسقطی	فرنی	فرنی

As the data collection shows, the six Persian translators of Woolf's two novels have used different foreignizing/domesticating strategies through other 'choices' they have made via optional shifts at their disposal from the repertoire of the Persian TL. The two following tables show how the Persian translators of the waves and TTL have used Leppihalme's strategies, respectively.

**Table 9**

*Total PNs in TWS Based on Leppihalme*

<b>PNs in TWS</b>	<b>Daryush</b>	<b>Najafipour</b>	<b>Ghebraei</b>
Bernard	iaa	iaa	Iaa
Susan	iaa	iaa	Iaa
Rhoda	iab	iaa	Iab
Neville	iaa	iaa	Iaa
Louis	Iab	iaa	Iaa
Mrs. Constable	Iab	iab	Iaa
Elvedon	iab	iab	Iaa
Miss Hudson	iaa	iab	Iaa
Virgil	iab	iaa	Iab
Lucretius	Iab	iab	Iaa
Christmas	Iib	iaa	Iaa
Easter	Iibd	iib	Iib
June	Iib	iaa	Iia
Missionaries	Iib	iab	Iib
Pence	Iiaa	iab	Iib
Cricket	Iib	iaa	Iaa



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July	Iib	iab	Iib
Elm	Iibd	iib	iib
Don Juan	Iab	iab	Iaa
Oak	Iibd	iib	iib
Ladies' garden	Iiba	iaa	Iibc
Kitchen harden	Iiba	iaa	Iiic
Brisbane	Iaa	iaa	Iab
Kitchen garden	iiiia	iab	Iiba
Oxford	Iaa	iaa	Iaa
Cambridge	Iab	iab	Iaa
Edinburg	Iab	iab	iab
Rome	Iaa	iaa	Iaa
Paris	Iab	iab	Iab
Berlin	Iab	iab	Iaa
Bran pie	Iiba	iaa	Iiba
Buns	Iib	iib	Iib
Ham sandwiches	Iiba	iiic	Iiba
Steam	Iibd	iiibd	Iibd
Beef	Iib	iib	Iib
Mutton	Iib	iib	Iib
Sausage	Iab	iab	Iab
Mash	Iibd	iiibd	Iibd

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Worcester	libd	iaa	Iab
Custard	iibd	iibd	iibd

**Table 10***Total PNs in TTL Based on Leppihalme*

<b>PNs in TTL</b>	<b>Bejaniyan</b>	<b>Hosseini</b>	<b>Keyhan</b>
Mrs. Ramsay	iaa	iab	iab
Paul Rayley	iab	iaa	iab
Paunce Forte	iab	iaa	iab
Tansley	iab	Iaa	Iaa
MrBankes	Iab	Iaa	Iaa
Padua	iab	Iab	Iaa
Virgil	iaa	Iab	Iab
Mrs. McNab	Iab	Iaa	iab
Elsay	Iaa	Iab	Iab
Lily Brisco	Iaa	iaa	iaa
Badger	Iaa	Iab	Iaa
Jasper	Iaa	Iab	Iaa
Mrs. Beckwith	Iab	iab	iaa
Roger	libd	Iaa	iaa
Macalister	Iab	Iaa	Iab
Croom	Iaa	Iaa	Iaa
Marlow	Iaa	Iaa	Iaa





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Berkeley	Iaa	Iaa	Iaa
Hume	Iaa	Iaa	Iaa
George Manning	Iaa	Iaa	Iaa
Cyclamen	Iibd	Iibd	iab
Jacmanna	Iaa	Iib	iib
Tritoma	Iaa	iib	iiic
Colony of plantains	Iib	Iib	Iib
Violets	Iib	Iiba	iib
Asphodels	Iiba	Iib	iiia
Dahlias	Iib	Iib	Iib
Artichokes	Iib	Iiba	Iib
Poppies	Iibd	Iiba	Iibd
Cedar	Iiba	Iiba	Iiba
Seaweed	Iibd	Iib	Iibd
Edinburgh	Iia	Iia	Iia
Mille end road	Iaa	iab	iib
Finlay	Iaa	Iaa	Iaa
Bristol	Iba	iaa	Iba
Balliol	Iba	Iaa	Iba
Euston	Iba	Iaa	Iaa
Grisons	Iba	Iaa	Iba
Brompton Road	Iib	Iaa	Iib

Hebrides	Iab	Iaa	Iab
Skye	Iib	Iib	Iib
Balaclava	Iab	Iaa	Iaa
Polynesie	Iaa	Iba	Iaa
West Moreland	Iba	Iaa	Iba
Vesuvius	Ibb	Ibb	Ibb
Southampton	Iaa	Iab	iab
Sistine chapel	Iia	Iibd	iibd
Rickmanswarth	Iab	Iaa	Iaa
Surbiton	Iab	Iaa	Iaa
Golders Green	Iab	Iaa	Iaa
Hampton Court	Iaa	Iaa	Iaa

### 3.2.7 Tables Explained

- The procedure iaa, i.e., ‘the retention of phonetic and graphological of a name,’ has been repeated 35 times in *TWS* and 67 times in *TTL*.
- The procedure iab, i.e., ‘changing the phonetic and graphological of a name,’ has been repeated 33 times in *TWS* and 31 times in *TTL*.
- The procedure iib, i.e., ‘replacing the name by a target language name,’ has been repeated 23 times in *TWS* and 21 times in *TTL*.
- The procedure, iibd, i.e., ‘replacing a name by a different name in the TL’, is used 13 times in *TWS* and eight times in *TTL*.
- The procedure, Iiia, i.e., ‘omission of the name but transferring the sense by another means,’ has been used two times in *TWS* and just once in *TTL*.
- The procedure, Iia, i.e., ‘replacing the name with another SL name,’ has been repeated twice in *TWS* and 4times in *TTL*.



- The procedure, iiba, i.e., ‘replacing the name by a target language name plus some information and guidelines,’ has been used seven times in *TWS* and *TTL*.
- The procedure, iibc, i.e., ‘the replacement of a noun without any explanation,’ has been repeated just once in *TWS*.
- The procedure, iiic, i.e., ‘the omission of a part of a noun without any explanation,’ is used twice in *TWS* and once in *TTL*.
- The procedure, iba, i.e., is repeated ten times just in *TTL*.
- The last procedure, ibb, is repeated three times in *TTL*.

As the two tables show, each Persian translator of Woolf’s two novels has attempted to use Leppihalme’s strategies differently. The following table demonstrates the total Frequency of the application of Leppihalme’s strategies in the six Persian translations of the two novels:

**Table 11**

*Total Frequency of Strategies in Six Persian Translations Based on Leppihalme*

Sign	Strategy	Frequency in 3 Translations of <i>TTL</i>	Frequency in 3 translations of <i>the Waves</i>
(I)	Retention of name (either unchanged or in its conventional TL form); with three subcategories:	-	-
(ia)	use the name as such;	-	-
iaa	retention of phonetic and graph logical of the name	67	35
iab	changing the phonetic and graphological of the name	31	33
ib	use the name, adding some guidance;	-	-
iba	the reader is directed through explanation and description	10	-

ibb	the reader is directed through a familiar name in the target culture	3	-
ic	Use the name, adding a detailed explanation, for example, a footnote.	-	-
iic	Keep one part of the name and translate another part	-	-
(II)	Replacement of name by another (beyond the changes required by convention); with two subcategories:	-	-
iaa	replace the name by another SL name	4	2
iib	replacement of the name by a TL name plus a footnote	21	23
iiba	replacement of the name by a TL name plus some information and guidance	7	7
iibb	replace the name with a footnote	-	-
iibc	replacement of the name without any explanation	-	1
iibd	replacement by a different name in the TL	8	13
(III)	Omission of name; with two subcategories:	-	-
iiia	omission of the name but transfer the sense by other means, for example, by a common noun;	1	2
iiib	omission of a part of a noun without any explanation	-	-
iiic	compensation of the omitted part of the noun through explanation or footnotes	-	2



The following diagram (figure 1) shows the distribution of the strategies used by the six Persian translators of Woolf's two novels based on Leppihalme's model.

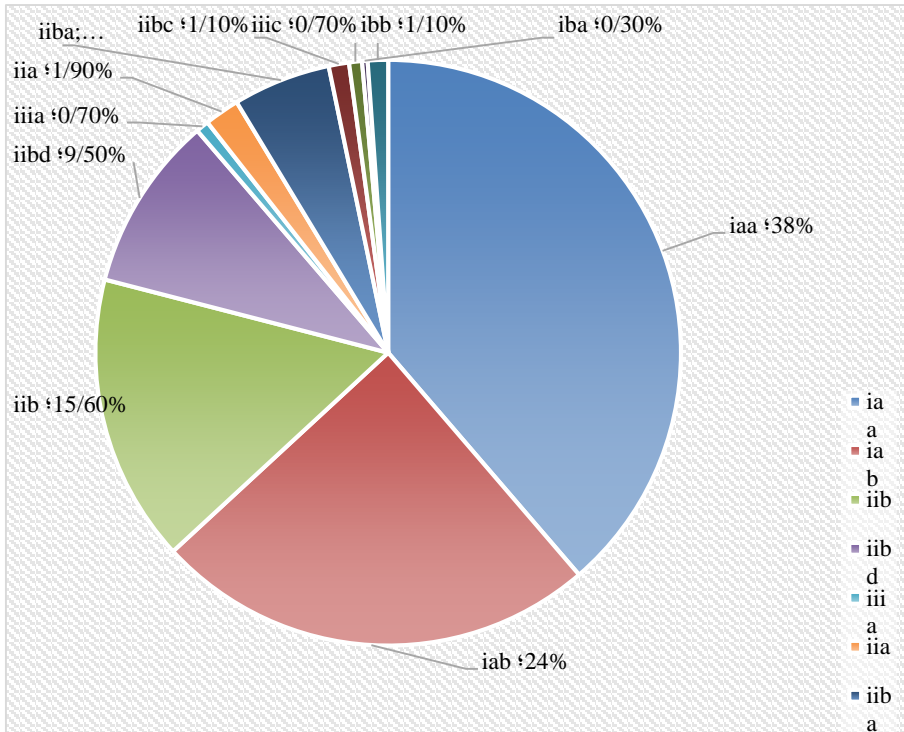


Figure 1. The Distribution of the Strategies

The following table shows how each Persian translator of Woolf's two novels has used Leppihalme's strategies in different proportions.

**Table 12**

*Total Frequency of Strategies Used by Each Translator Based on Leppihalme*

Sign	Strategy	F. in TTL	.	.	.	F. in TWS	Gh.	D.	N.
(I)	Retention of name (either unchanged or in its conventional TL form); with three subcategories:	-				-	-	-	
(ia)	Use the name as such;	-				-			
iaa	Retention of phonetic and graph logical of the name	67	9	0	8	35	14	8	13
iab	Changing the phonetic and graph logical of the name	31	3			33	7	12	14
ib	Use the name, adding some guidance;	-				-			
iba	The reader is directed through explanation and description	10				-	0	0	0
ibb	The reader is directed through a familiar name in the target culture	3				-	0	0	0
ic	Use the name, adding a detailed explanation, for example, a footnote.	-				-	-	-	
iic	Keep one part of the name and translate another part	-				-	-	-	



(II)	Replacement of name by another (beyond the changes required by convention); with two subcategories:	-				-	-		
iiia	Replace the name by another SL name	4				2	2	0	0
iiib	Replacement of the name by a TL name plus a footnote	21				23	9	8	6
iiiba	Replacement of the name by a TL name plus some information and guidance	7				7	4	3	0
iiibb	Replace the name with a footnote	-							-
iiibc	Replacement of the name without any explanation	-				1	1	0	0
iiibd	Replacement by a different name in the TL	8				13	3	7	3
(III)	Omission of name; with two subcategories:	-							-
iiia	Omission of the name but transfer the sense by other means, for example, by a common noun;	1				2	0	2	0
iiib	Omission of a part of a noun without any explanation	-				-			-
iiic	Compensation of the omitted part of the noun	-				0	0	0	0

through explanation or footnotes								
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#### 4. Discussion and Results

As the tables and diagrams indicate, the six Persian translators of Woolf's two novels have used Leppihalme's strategies in translating the PNs in different propensities. However, this question is raised: how should these frequencies and propensities be related to foreignizing/domesticating strategies and to the translators' discursive presence, voice, and style in another way?

As mentioned earlier, different strategies have been suggested for translating the PNs by various scholars, Newmark, Baker, Leppihalme, among others. However, translating the PNs, in one way or another, can be connected to two main strategies as proposed by Venuti: foreignizing/domesticating strategies. Interestingly enough, these strategies can be associated with the shifts made by the translators in translation. However, the point is that the preferably optional shifts that the translator makes can be related to some recurring patterns of the linguistic habits of the translator. If these linguistic habits get frequent, they can result in the translator's style, presence, and, preferably, a voice in the translated texts. In this sense, the strategies used by the translators for translating the PNs, as an aspect of the culture of any society, can reveal a way to the translator's discursive presence, voice, and style in the translated texts in the TL. One main reason to raise such a claim is that the shifts the translators make, consciously or unconsciously, can be connected to the linguistic habits of the translators through a few recurring patterns they might have elected among the repertoire of their TL. Oddly enough, these recurring patterns of the translators' linguistic habits might lead to what Baker (1992) has designated as 'universal features of translation,' typically taking place in the translated texts rather than the original texts and that is "not the result of interference from specific linguistic systems" (Baker 1992, p. 243). Baker (1996) has identified the four universals of translation: explication, simplification, leveling out, and normalization (see Horri (2009) for a detailed explanation of these universals). Of these universals, normalization can be related to domesticating strategies in that the translator keeps this tendency to 'exaggerate features of the target language and conform to its typical patterns' (Baker 1996, p. 183). In this sense, normalization finds a relationship with those strategies Leppihalme has termed 'replacement' (II) with its different subcategories (iia, iib, and iic). For instance, the way the six Persian translators of Woolf's two novels have tried to replace the SL PNs with some TL PNs shows that they have been attempting to normalize the oddity of the SL with the typical patterns of the TL. Generally, as defined by Baker (1992; 1996; 1998) and studied by other scholars, the four universals of translation provide a challenging theoretical framework for studying the translator's discursive presence, vice, and style in the translated texts.

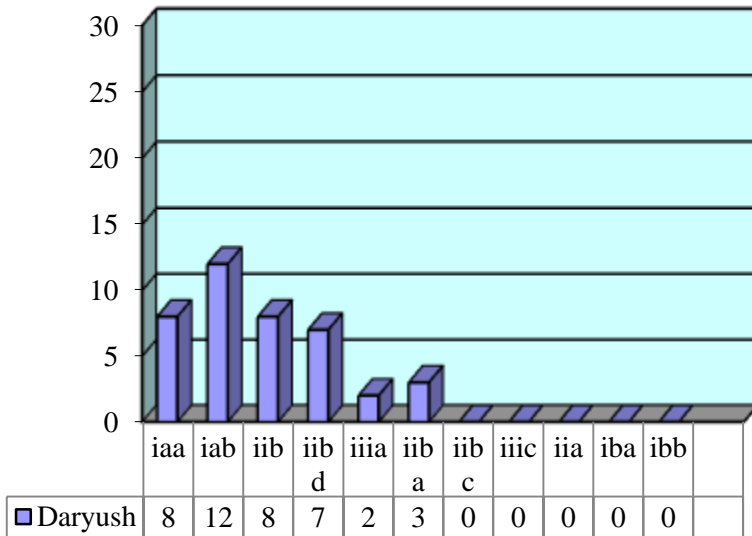




Interestingly, to show how translating the PNs through the shifts that the translators make can be related to the foreignizing/domesticating strategies as well as the translator’s discursive presence, voice, and style, it is necessary to make a profile for each Persian translator to allow us to come up with some new findings regarding the translator’s voice as defined by Hermans (1996) and Schiavi (1996) and the translator’s style as defined by Baker (1996; 2000), among others. Hopefully, the translator’s profile can give us a snapshot of the personal strategies used by the translator.

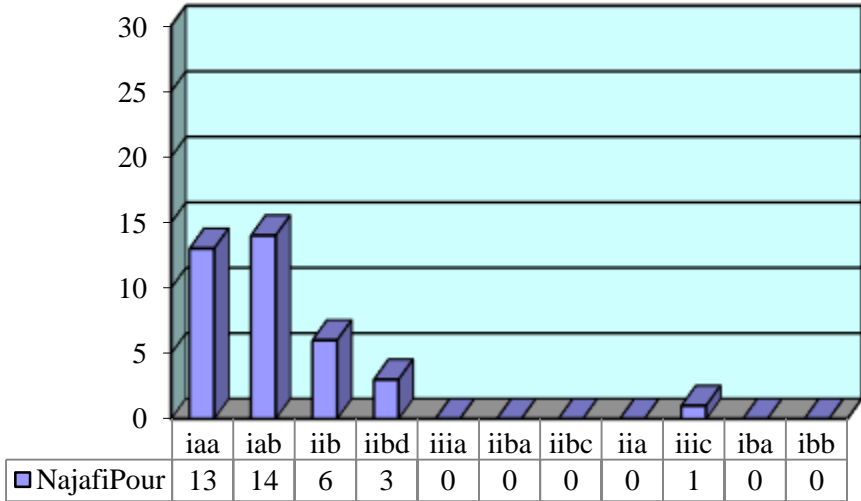
*4.1 TWS’ Persian Profile*

The three Persian translators have translated the three Persian translations of Woolf’s *TWS* in different periods: Daryush, Najafipour, and Ghebraei.



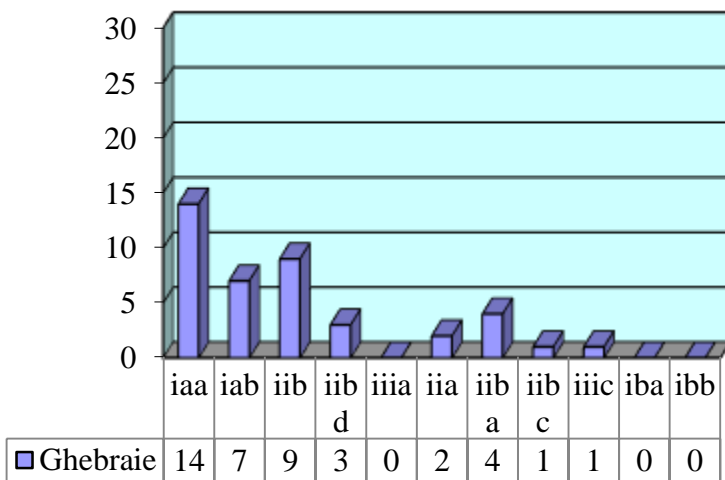
*Figure 2. Daryush’s profile*

Also, Daryush has tried to keep the writer's original style and voice, using much more foreignizing strategies.



*Figure 3.* Najafipour's profile

As the numbers show, Najafipour has used foreignizing strategies with high propensity. It reveals that he has wanted to keep the original names, keeping the writer's original style and voice in the TL.



*Figure 4.* Ghebraie's profile



Ghebraei’s translation has tried to keep the writer’s original style and voice and put his thumbprint as his style in the translation, using foreignizing and domesticating strategies in different ways. Ghebraei has tried to keep the writer’s original style and voice and his discursive presence and voice in his translation.

#### 4.2 TTL’s Persian Profile

As for its Persian translations, *TTL* has been translated thrice by different translators: Bejaniyan, Hosseini, and Keyhan. The translators have used the following procedures:

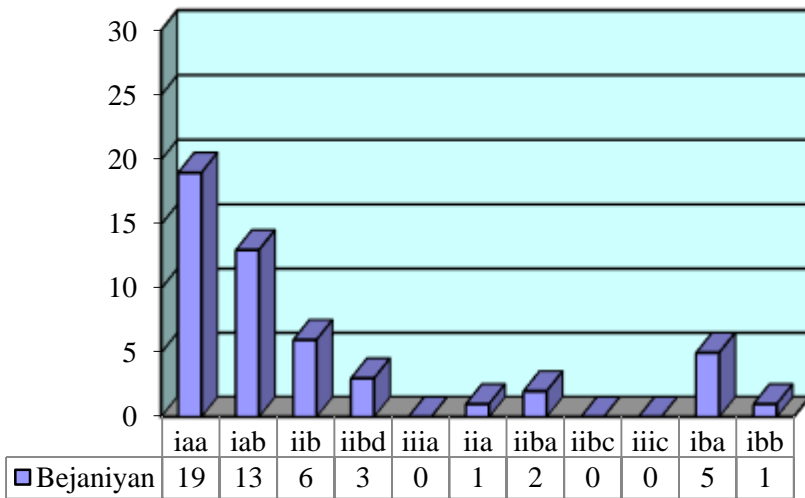


Figure 5. Bejaniyan’s profile





As the diagrams show, the translators have used both foreignizing/domesticating strategies with various propensities. Compared with the other two translators, Hosseini has tried to keep the writer's original voice and discursive presence and voice in his translation.

Now, comparing the strategies used by the three Persian translators of *TWS*, we can see that Najafipour has primarily used foreignizing strategies, and Ghebraei has used foreignizing and domesticating strategies, though with different propensities. Hence, Ghebraei seems to use normalization more than Najafipour. Such a claim can be said for both Bejanyian's and Hosseini's translations, respectively: Bejanyian shows a tendency to leave the original text as it is and make it sound foreign (no mention of the fact that how she has changed the overall meaning of the original text at the macro-level); Hosseini shows a clear pattern of domestication or normalization. Hence, Hosseini can be said to normalize more than Bejanyian. Both Daryush and Keyhan have tried to keep the middle ground in using the strategies though they have shown a tendency to foreignize strategies with a higher propensity. Oddly enough, some findings of this paper can be compared with what [Bosseaux \(2000\)](#) has found regarding two French translations of Woolf's *TWS*.

Regarding Venuti's two strategies, sometimes the translators, by adding strange and unfamiliar elements such as translating the PNs literally without giving further explanation, have tried to both familiarize and defamiliarize their translation, making the process of reading their translations both easy and difficult for the Iranian readership, thereby revealing both the original writer's voice and style as well as their discursive presence and voice in the translated text. However, some believe that foreignization, such as transliteration of the original words, preserves the spatial sense of the original text. Others believe that these elements expose the reader to the words of the TL and facilitate the discovery of the meaning of the words according to the context of the translated text. It seems that it is possible to find some relationships between the strategies used by the translators and their discursive presence, voice, and style in the translated texts.

## 5. Conclusion

It may be argued that the six translators' tendency to both keep and change the characteristics of the SL and the TL through, for example, preserving phonetic and written form on the one hand, and replacing a name with a similar name on the other, could show both the writer's style and the translators' discursive presence, voice and style. In general, the whole point of the translator's stylistics is that the translator has to make some changes, engravings, and manipulations to convey the author's stylistics, which results in the translator's stylistics. The translator should preserve his style to recreate the author's style in the TL.

Moreover, the main point behind the translator's stylistics goes back to the presence or absence of the translator in the translated texts.

This paper tried to study the six translators' discursive presence, voice, and style in the Persian translations of Woolf's *TWS* and *TTL* by examining the way these translators have used different foreignizing and domesticating strategies via the optional shifts they have made in the process of translating various categories of the PNs. Such a careful examination allows us to talk about the role and the status of the translator as the main agent of the translation as a social activity, on the one hand, and to promote the status of the translation as the final product of that agent as a creative activity and not a 'derivative activity' forcing the translators to stay hidden behind their translations and inferior to the original creator. As far as translation goes beyond translating just the linguistic items of the SL and becoming part of the culture of any society, the translator has this chance to make optional choices to show his strategies. If the optional shifts get frequent, they can show the translator's discursive presence, voice, and style in his translation. One reason indicates that each translator can produce his specific version of the same text because he can make many choices in his repertoire.

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