

# Bakhtin's Polyphony and Translation: A Case Study of a Persian Translation of Alice Munro's Runaway

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## Abstract

Mikhail Bakhtin (1984), as a Russian linguist and philosopher introduced the concept of 'voice' in the text. This paper investigates the voices in the Persian translation of Alice Munro's Runaway based on Bakhtin's theory on polyphony. The methodology is content analysis. As Munday (2008) indicates in order to investigate the voices it is necessary to analyze the style in the source text, and to make comparison between source and target text. By the following Munday's strategies on the stylistic analysis, the researcher shows that the polyphonic nature in the Runaway is due to the Munro's choice of the Free Indirect Discourse (FID) as the mode of narration. Findings reveal the voices existed in source text have been reduced in target text due to the partial failure in rendering and reproducing the lexical and grammatical features of FID.

**Keywords:** Bakhtin's Polyphony, free Indirect Discourse, Persian translation, voice

## Introduction

'Voice' is a term that Bakhtin introduces it in his theories. As Emerson (1984) states "a voice, Bakhtin talks about is not just words or ideas strung together: it is a 'semantic position,' a point of view on the world, it is one personality orienting itself among other personalities within a limited field" (Emerson, 1984).

Bakhtin introduces the two phenomenon of voice—polyphony and heteroglossia. Literally, polyphony means "multi-voicedness" (Bakhtin, 1984). According to him it refers to the voices existed in the novels. These voices are belonged to the author, narrator, and characters which are expressed freely. Heteroglossia is a Russian word, taken from "raznorechie" which means literally different – speech-ness" (Morris, 1994). In a literal manner, heteroglossia means different languages. Bakhtin's definition (1981) on heteroglossia is "the internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups." (Bakhtin, 1981).

The aim of this study is to investigate Bakhtin's polyphony in order to answer the question how the voices are heard in the Persian translation of Munro's (2004) Runaway short stories collections. The first short stories namely Runaway from which the collections takes its title is the concern of this article. It is translated by Daghighi (2007). Based on Vice's ideas (1997) narrator's voice is taken as the author's voice (P.126) in this study. One of the main concern of Munday is to study voices in translated text. He first turns to text stylistic analysis of ST and then compares it with that of its stylistic conventions of TT. Such comparison shows how voices are heard in the TT. Those conducted relevant researches which are found include Gharaei and Dabaghi (2014), Gharaei & Vahid Dastjerdi (2012), Horri (2010), and Delzendehrooy (2010) which will be discussed later

### **Voices in Novels**

As it is mentioned, Mikhail Bakhtin (1984), introduces the concept of polyphony in the novel which is literally means "multi-voicedness" (Bakhtin, 1984). He presents new opening perspective about a novel as an independent genre in which there are multi voices arose within the text from the author, narrator, and characters who express their own independent thoughts, ideologies, point of views, freely. Bakhtin (1984), finds these characteristics in the Dostoevsky's works asserting that "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels" (P.6). In polyphony novel the author's voice has not dominant on another's voice such as the narrator and the characters. The author in the polyphonic novel allows to his/her characters be able to interact with the other characters, sometimes a "character's viewpoint is allowed to exist as opposed to the author's own" (Bellow, 1965, P. 220). All the above mentioned go hand in hand to make the main characteristic of polyphonic novel and Bakhtin's theory: "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (Bakhtin, 1984,P.6).

### **Voices in Translation**

In the field of translation studies some scholars have their idea on the voices. May (1994) who worked on the Bakhtin's theory on the polyphony defines translation as a substitution of conversation which takes place in one's mind of the ST with the discrete voices. He also states that everything in the ST such as 'work's ownership' and 'surrounding culture', and also voices are influenced by the translation, as he says "the process of translation shifts all the relationships of ownership within and around the text" (May, 1994).

May (1994) declares that "Translation changes the author's own relation to the novel. Whereas Bakhtin describes the author as interacting with the play of voices in the text, sculpting from the raw material of "someone else's speech," for the translator the entire work is someone else's speech into which all its once-alien voices are subsumed. All too often this means that the translator redefines the work from above, asserting boundaries between voices and replacing a fluid narrating voice with one more authoritative. It would seem that the translator, having less "authorship" over the text, asserts more authority rather than playing with the boundaries of that authority. Words that were "half someone else's" for the author are, for the translator, all someone else's; in the process of taking control of them, the translator commonly re-evaluates them as all his or her own".

Munday (2008) states that the term 'voice' is an ideological term "since the possibility of a consistent voice presupposes a single unified self, which has been challenged by postmodernism and most notably in the work of Mikhail Bakhtin"(Munday, 2008). He also suggests that "Bakhtin's view of narrative as polyphonic ... removes the absolute boundaries between both source and target and between the intra- and extralinguistic features of the text" (Munday, 2008). Since Munday (2008) focuses on the voices in the translated text he refers to Bakhtin's idea based on that there is a relationship between "voice, style, and discourse in the dialogic intermeshing of characters, groups, and points of view"(Munday,2008). Therefore he (2008) concludes that the first thing in order to investigate the voices in ST is the style, and in order to survey the style, it is the text that should be taken into consideration since a text "is the only immediately visible part of the narrative, it is only by studying the language of the text that the style of the author or translator might really be identified and hence the voice(s) present in the discourse be determined. Voice is therefore to be approached through the analysis of style" (P.19).

Munday (2008) states that in order to stylistic analysis, it is necessary to analysis of linguistics choices that the author used for his/her works. In his studies on the stylistic analysis

Munday (2008) refers to the two models by which the style of the texts have been analyzed. The first is Hallidayan systemic-functional linguistics (1994) and the second is Paul Simpson's model (1993) on the point of view in narration. Halliday (1994) considers the register analysis in terms of lexicogrammatical and discourse semantic. According to him (1994) register has three dimensions; field, tenor, and mode. In this model there is a mutual relationship between the register dimensions (field, tenor, and mode) and discourse semantics. Field and discourse semantics consider the ideational function; tenor and discourse semantics consider the interpersonal function; and finally mode and discourse semantic consider textual function. According to Munday (2008), the ideational, interpersonal and textual function "are linked to the representation of narrative point of view, the perspective from which a narrator, or author portrays events" (P.23). For this purpose Munday introduces Simpson' model (1993) on the narrative point of view. Simpson works "on the seminal work of Uspensky and of Fowler, identifying specific 'planes' of point of view (spatial, temporal, psychological, and ideological) together with the typical linguistic markers associated with them"(Munday, 2008). However Uspensky (1973) adds another plane, phraseological, since according to Munday (2008) Uspensky has considered spatial and temporal point of view as part of the same phenomenon. This makes sense since there is much in common in the presentation of these phenomena" (Munday, 2008).

Phraseological plane links to "naming, speech representation (direct or indirect discourse, monologue, and so on) and the use of standard or non-standard forms, which has much in common with the concept of authorial voice" (Munday, 2008). According to Munday phraseological is a good reason to consider the concept of voice. Uspensky states that phraseological point of view leads to create "different voices and it is voice that most translators consider to be a prime guide in their selection of linguistic choices." (1973, as cited in Munday, 2008). He also states that phraseological occurs "in those cases where the author uses different diction to describe different characters or where he makes use of one form or another of reported or substituted speech in his description. He gives an example in which "within the same work the author may first describe one character from the point of view of another character, then he may use his point of view (that is, he may speak in his own voice), then he may resort to the point of view of a third person who is nether the author nor an immediate participant in the action, and so forth" (Uspensky, 1973). He also adds that "in many cases the plane of phraseology (or the plane of speech characteristics) may be only the plane in the work on which we can detect changes in the authorial position" (Uspensky, 1973). For this purpose Munday (2008) refers to this plane which is constituted on naming, use of foreign and non-standard forms, pronouns, and speech representation. According to Munday (2008), the last element which is speech representation is more important because it is a good reason to consider the concept of voice. For Mundy speech representation is referred to the concept of speech and thought representation. It "may arguably include the very work of the translator, where the TT is reporting the discourse of the ST" (Mossop 1998, as cited in Munday). Speech and though representation is a technique used in narratives in which "both narratorial viewpoint and character perspective can be mediated through" this (Simpson, 2004). As Simpson (2004), indicates this technique presents the ways by which the characteristics of character's speech can be shown. They are direct discourse, indirect discourse and free indirect discourse. Free indirect discourse is a mode of writing by which the narrator and the character's voice blend together. These mixture of the voices provide "double voice" (Pascal, 1977). Since our study is to investigate the plurality of voices according to Bakhtin' theory and since Alice Munro uses this technique in order to create polyphonic nature in her stories, we take free indirect discourse in order to know how the voices are heard in the Persian translation of Munro's Runaway.

## Materials and Methods

### Materials

Runaway (2004) is one of the Alice Munro's short stories collections. She is a first Canadian author of Nobel Prize winner for literature in 2013, the master of the writing short story. The protagonists played a role in her short stories are women. The women who are influenced on their deep-rooted custom and tradition involve with love. The existence or the lack of love is the main subject matter that Munro shows it in all of her short stories. In her eight short stories of Runaway, the researcher chose the first one of them namely Runaway, in order to investigate how voices are rendered in Person translation by Daghighi (2007).

### Method

McArthur (1998), introduces four types of discourse in narration: direct discourse (DD), indirect discourse (ID), free direct discourse (FDD) and free indirect discourse (FID). FID, as a major tool in this research is a technique used by writers in order to show the narrator and the character's voice. FID regards both speech and thought and consists of a mixed linguistically features of DD and ID. DD is a character' word/thought which is told by the narrator with the exact words of that charters. The features of DD is the introductory verbs such as 'say' or 'claim' and etc., quotation mark, first or second person pronoun, the verbs which is belonged in almost the time to present time, the near locatives and temporals such as here and now and at last the subjective and emotive expressions. ID is a narrator's words retelling the character's words/thought by his/her own words. It means that if the narrator wants to change the DD to ID, he removes the quotation mark, adds the conjunction such as 'that', back shifts the present verbs to the past, adjusts the pronouns, changes the near locatives and temporals to his own words and omits the punctuation marks such as question marks or exclamation marks that the character uses of that markers in order to show his/her feelings in DD. However when FID appears within the text, it takes some features of DD and ID. DD features is the near locatives and temporals and subjective and emotive expressions, while there is no introductory verb. ID features is the adjusted of pronoun and the back shifted of tenses. This combination of some features of DD as a character's voice and ID as a narrative voice leads to create " a combined discourse, or what Roy Pascal (1977) termed the DUAL voice" (Wals,2001). Pascal (1977) states that by merging the author, characters and narrator's voice, subjectivity and objectivity in FID provide 'dual voice' and there for the polyphony has been created. This technique is used by Munro in her work, the Runaway. Following is some examples randomly:

(ST1) It was obvious by now that the five o'clock person wasn't coming.

(ST2) She dressed as if she was going to town—she hoped that if they could get out of here, go to the laundromat ,....

(ST3) Carla said, "I can't stand it anymore." What could she not stand?

(ST4) But what would she care about? How would she know that she was alive?

(ST5) The next thing she knew she was on a bus somewhere—in Greece?—with a lot of people she did not know, and ...

(ST6) The fact that he was unsure of himself would not make her any safer now.

In order to recognize FID in ST, the researcher used Gharaei and Vahid Dastjerdi's (2012), classification for the markers of FID. According to them FID markers are classified into three parts: grammatical markers including back-shifted of tenses and adjusted of pronouns; lexical markers including the exclamatory and interrogative sentences, modal auxiliaries and near locatives and temporals; and the third one is punctuations including markers such as question marks, exclamation marks, dashes and parentheses.

In ST1 there are not only introductory verb and quotation mark but some features of ID and DD, leading to create FID. The back shifted of verbs, was and was not coming, and the third person

pronoun ‘it’ as the grammatical marks together with the sing of DD, the near temporal of ‘now’ as a lexical markers creates FID which leads to hearing two voices; that of the character and that of the narrator.

In ST2 there are again some ID and DD features which are blended together to provide two voices, the narrator and the character. The modal verb ‘could’ is in the category of lexical markers in FID. According to Verdonk modals show the voice of the character since some sort of personal attitude to-ward the event is evoked by the use of modals, and this subjectivity is what an objective third person narrator is not expected to have (2002, as cited in Gharaei and Dabaghi, 2014). The near locative ‘here’ is also used which is a lexical feature. The back shifted of the verbs such as ‘dressed’, ‘hoped’ and ‘was going’ and the adjusted pronoun ‘she’ is a grammatical features and ID. Dashes as a punctuation mark is in that sentence, all of them give rise FID. Like the previous case, here again no introductory verb and quotation marks are existent.

In ST3, as evident, the second sentences is FID, by using interrogative sentences such as ‘What could she not stand?’ is in lexical markers indicative of DD and the voice of the character. The existence of the question mark is also an evident for this claim since narrators do not exclaim, characters do (Hoff, 2009).there is also modality ‘could’ that it is again putted in the lexical markers and also as a character’s voice. There are no introductory verb and quotation marks used in this sentence and the tense of the sentence is back-shifted to the past; these are all signs of ID. The result is a special kind of blurring of DD and ID which leads to hearing at least two voices: that of the character and that of the narrator.

By the same token, ST4 is also a case of FID, because it has share in common with ID and DD features, the back shifted of tenses and adjusted pronouns as a grammatical features and the interrogative sentences with their question marks as a lexical features give rise to FID.

In ST5 there are combination of ID and DD leads to create FID. There are third person ‘she’ in three times and the back shifted of verbs ‘knew’, ‘was’ as a grammatical features the question mark as a lexical feature and dashes as a punctuation and also as third classification of FID markers.

In ST6 the adjusted pronouns ‘he’ and ‘her’ and the back shifted of ‘was’ as a grammatical marker and the near temporal ‘now’ and the modal verb ‘would’ as a lexical marker creates FID.

The above sentences which is narrated by FID indicates polyphonic nature of Runaway created by the Munro, showing the voices of the characters and that of narrator.

#### Results

To investigate if the same voices are heard in the Persian translation, the corresponding translated sentences should be studied to see if the mode of narration is FID. This section shows the results.

**Table 1: The Comparison of Sample of Data Analysis on the FID Markers between ST and TT in Runaway**

FID Markers in ST1	FID Markers in TT1
It was obvious by now that the five o’clock person wasn’t coming (Runaway, P.8).	Hālā digar moshakhas būd shagerd-e sāte panj nemi āyad. (Daghighi, P.22).

As table 1 shows, the lexical marker of FID is near temporal ‘now’ which is reflected in TT as ‘hālā’. There are two back shifted of verbs as a grammatical marker: ‘was’ and ‘was coming’. The first back shifted of verbs is rendered as ‘būd’ i.e. (was) in TT, however the second verbs, ‘wasn’t coming’, as a past progressive, has been translated to ‘nemi āyad’, i.e. (are not coming), a present progressive in TT that it is not back shifted in TT.

**Table 2: The Comparison of Sample of Data Analysis on the FID Markers between ST and TT in Runaway**

FID Markers in ST2	FID Markers in TT2
She dressed as if she was going to town—she hoped that if they could get out of here, go to the laundromat ,... (Runaway, P .8).	Tori lebās pūshid ke engār gharār būd beravad shahr- omidvar būd agar betavānand as un ja kharej shavand, beravand be lebās shouei-e sekeie ... (Daghighi, P.22)

As it is shown in table 2, translator has translated the near locative ‘here’ to ‘un jā’. The modal auxiliary ‘could’ as a lexical marker of FID, indicating the character’s (un)certainly are rendered as ‘tavānestan’, i.e. (to be able) in TT2.

**Table 3: The Comparison of Sample of Data Analysis on the FID Markers between ST and TT in Runaway**

FID Markers in ST3	FID Markers in TT3
Carla said, “I can’t stand it anymore.” What could she not stand?	Karla goft “digar tahamolash ra nadāram”. Tahamol- e che chizi ra nadāsh? (Daghighi, P.35)

As table 3 shows, punctuation mark are preserved in the interrogative sentences in TT3. The modal auxiliary ‘could’ which exists in ST3 are not indicated the character’s (un)certainly in Persian translation although it is back shifted in TT3.

**Table 4: The Comparison of Sample of Data Analysis on the FID Markers between ST and TT in Runaway**

FID Markers in ST4	FID Markers in TT4
With nobody glowering over her, nobody’s mood infecting her with misery. But what would she care about? How would she know that she was alive? (RNAWY, P.17)	bi anke kasi az dastash asabāni shāvād, vā bādkholghi-e kasi rūhiie ash ra kharāb konad. Vali digar che chizi barāiash mohem būd? Az kojā bāiad mifahmid zende ast? (Daghighi, P.48).

The underlined sentences in table 4 show FID sentences. Both of them are interrogative sentences. Interrogative sentences are the lexical features of FID. The first interrogative sentence starts with the Wh- question. The word ‘what’ is rendered as ‘che chizi’ which is reflected in TT4 as in ST4. ‘Would’ as a modality indicating the character’s possibility has not been rendered in TT although it is back shifted in the past tense. The third person ‘she’ as a grammatical feature of FID is rendered as ‘barāiash’ i.e. (for her) in ST. The question mark has been preserved as in ST4.

The second interrogative sentences, as a lexical features of FID starts with ‘how’. It is rendered ‘az kojā’, i.e. (from where). A modal auxiliary ‘would’ as a lexical feature of FID is rendered as ‘bāyad’ in TT4. The simple past tense of ‘was’ as a grammatical feature of FID and also as narrator’s voice has not back shifted in past tense but present, ‘ast’ i.e. (is).

**Table 5: The Comparison of Sample of Data Analysis on the FID Markers between ST and TT in Runaway**

FID Markers in ST5	FID Markers in TT5
The next thing she knew she was on a bus somewhere—in Greece?—with a lot of people she did not know, and ... (RNAWY, P.16)	Cheshmash ra rūie ham gozāsh, ehsās kard jāei savar-e otobūs ast- dar yūnan?- ba koli ādam ke nemishenākht, va ... (Daghighi, P.44)

Table 5 shows that the punctuation marks such as dashes and question mark have been preserved in TT5. Daghighi renders 'was' as 'ast' in TT. The third person pronoun has been reproduced in TT.

**Table 6: The Comparison of Sample of Data Analysis on the FID Markers between ST and TT in Runaway**

FID Markers in ST6	FID Markers in TT6
The fact that he was unsure of himself would not make her any safer now (Runaway, P.18)	In vāgheiat ke Klark etemād be nafs nadāsht baés nemishod Sylvia hālā aminiat-e bishtari ehsās konad (Daghighi, P.51).

Based on table 6 the back shifted of verb 'was' has been back shifted in TT. However the adjusted pronouns such as 'he' and 'her' have been rendered to proper nouns, 'Clark' and 'Sylvia', respectively. Moreover the modal auxiliaries 'would' are rendered as 'baés nemishod'.

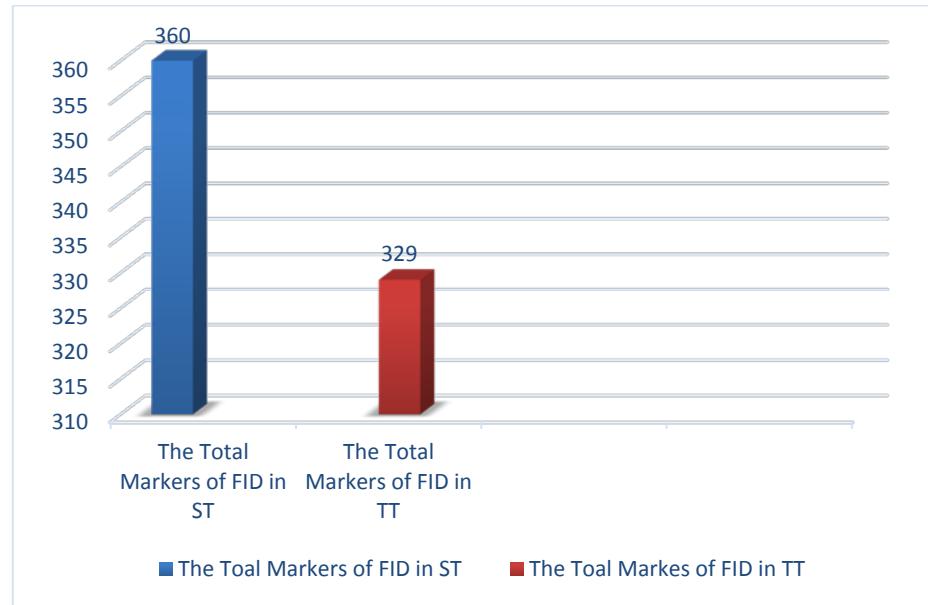
As it is mentioned earlier according to Gharaei and Vahid Dastjerdi (2012), FID markers are classified into three parts: grammatical markers, lexical markers, and punctuation markers. In a widely study on the FID sentences in the whole of the story, the present researcher achieves the results as it is illustrated in the following table:

**Table 7: The Comparison between ST and TT in Runaway**

FID Markers in ST				FID Markers in TT			
	Markers	Frequency	percentages		Markers	Frequency	percentages
Grammatical marker	Back shifted of verbs	70	19.444%	Grammatical marker	Back shifted of verbs	67	20.36%
	Adjusted Pronouns	59	16.388%		Adjusted Pronouns	53	16.11%
Lexical marker	Near temporal	34	9.444%	Lexical marker	Near temporal	29	8.81%
	Near locative	40	11.111%		Near locative	36	10.94%
	Modalities	21	5.833%		Modalities	9	2.74%
	Exclamation sentences	1	0.29%		Exclamation sentences	1	0.30%
	Interrogative sentences	18	5%		Interrogative sentences	18	5.47%
Punctuation	Question mark	14	3.888%	Punctuation	Question mark	14	4.26%
	Exclamation mark	0	0%		Exclamation mark	0	0%
	Dashes	98	27.222%		Dashes	97	29.48%
	Parenthesis	5	1.388%		Parenthesis	5	1.52%
	Total	360	100%		Total	329	100%

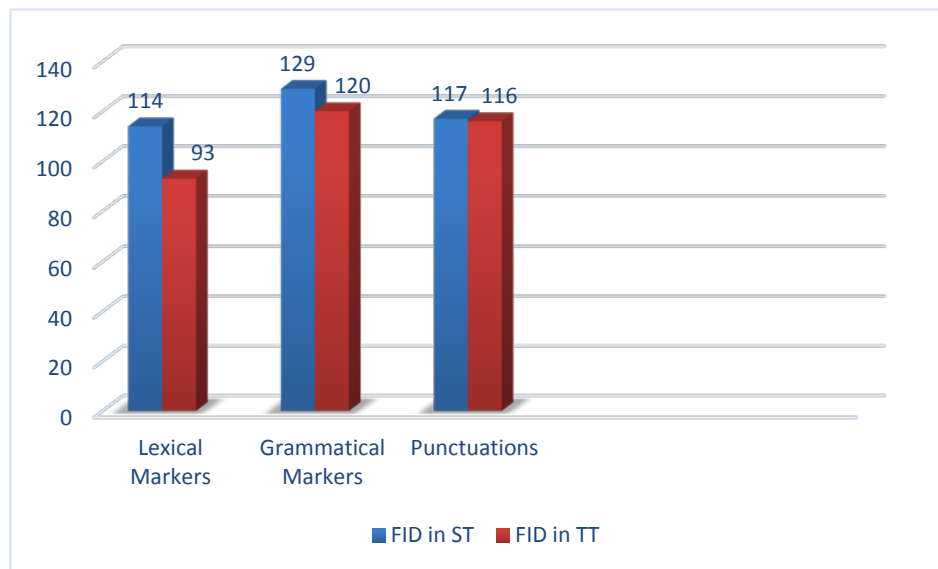
Based on table 7, from a total of 360 FID features in ST, the Persian translator has filled 329 of that FID markers in TT.

The following figure illustrates a comparison on the total FID markers between ST and TT in Runaway:



**Figure 1: The Comparison of the FID Markers between ST and TT in Runaway**

Figure 1 shows that there are significant deviations between the ST total markers of FID and the total of that markers in TT. Generally speaking the total markers of FID in ST is 360 of which the Persian translator has filled 329 of that total FID markers in TT. These deviations are occurred via the translation and also the failures that the translator has committed. The following figure shows the grammatical, lexical and punctuation markers of FID in ST compared with that of grammatical, lexical and punctuation markers of FID in TT.



**Figure 2: The Comparison of the Grammatical, Lexical and Punctuation Markers of FID between ST and TT in Runaway**

Figure 2 shows the more deviations occurred in lexical markers, grammatical markers, and punctuation, respectively. The more deviations are occurred in lexical markers especially in the modal verbs, then the grammatical markers have deviations and the last and least the punctuation



markers. A total of 114 lexical markers of FID in ST, the Persian translator has filled 93 of that FID markers in TT. A total of 129 grammatical features of FID in ST, the Persian translator has filled 120 of that FID markers in TT. A total of 117 punctuation FID markers in ST, the Persian translator has filled 116 of that FID markers in TT. This is because of the translation of modality in TT. As we see in the table 7 A total of 21 modalities in ST, the Persian translator has filled only 9 of that modality in TT.

### Discussion

As mentioned earlier, FID is created by some features of DD and ID. DD is related to the character's voice and ID discourse is related to the narrator's voice. Merging DD and ID, FID is created. The indicators of sentences in FID are lexical, grammatical and punctuation markers. Lexical markers include the nearest locatives and temporals, modalities, exclamations and interrogations. These markers show the character's voice. Grammatical markers include the back shifted of verbs and adjusted pronouns, indicating the narrator's voice, and finally the punctuation marks which contain question and exclamation marks, dashes and parenthesis. These markers are the features of character's voice. When they are mingled with some features of ID then FID have been produced. FID creates the duality of voices, the character and that of the narrator's voice.

Based on the Figure no. 1, results reveal that in the selected Persian translation of Munro's *Runaway*, the translator Daghighi (2007) has translated FID markers in a way that the effect of the FID is less emphasized. As it is shown in the Figure no. 2 the more amount of deviations are occurred in lexical markers and in grammatical markers, respectively. The punctuation markers have been less variations than previous ones.

In the analysis of lexical features, findings disclose that the nearest locative and temporal as well as modalities have been more deviations in comparison with exclamations and interrogations sentences. Findings reveals that Daghighi has not succeeded in rendering the nearest locative. For example, as it is illustrated in table 2, 'here' as the near locative in ST is rendered as 'there' in TT. The term 'there' is a distant locative, using by the narrator in ID sentence while 'here' shows the near locative using by the character. Since the near locative 'here' in FID indicates the character's voice, the translator's rendering of 'here' to 'there' leads to blur the character's voice and therefore only the narrator's voice could be heard thus the FID has been shifted to ID. Another findings are related to the modal auxiliaries 'could' and 'would'. Both of them in FID show the character's possibility or certainty. However in translating the 'could' although they are back shifted in TT, they are rendered as 'to be able' in TT, not showing the possibility or certainty of that character. In the part about modal auxiliary of 'would' used in FID sentences translator are not rendered an exact equivalent of 'would' in all the cases. These deviations again leads to reduce the effect of the FID. It should be mentioned that, based on table no.7, there is no deviation in rendering the exclamation and interrogation sentences in TT.

In the investigation of grammatical features in FID sentences, the past tense of some verbs used in FID are not back shifted in TT. In other words most of the back shifted of verbs indicating the past tense in ST have been translated to present tense. As it is illustrated in table no.1, the past tense of 'was not coming' has been translated to 'are not coming', as a present progressive in TT. Moreover the adjusted pronouns such as third person and adjectives pronouns are rendered into proper names. For instance, as table no.6 shows, the third person 'he' has been translated to 'Clark' and the adjective pronoun 'her' has been translated to 'Sylvia'. These deviations shows the failures in translating the third person and the adjective pronouns in to proper nouns. Rendering the pronouns used in FID with proper names lead to shift the voices from character's to narrator

(Rouhianien, 2000). Examining of the punctuation markers shows that translator has maintained these markers in TT as in ST, except just one case.

Various studies have been done on analyzing of FID in translation. Gharaei and Dabaghi (2014), Gharaei & Vahid Dastjerdi (2012), Horri (2010), and Delzendehtrooy (2010), have investigated on the FID markers.

Gharaei and Dabaghi (2014) whose topic is “What Do Voices in the Garden Party? An Analysis of Voices in the Persian Translation of Mansfield’s Short Story” focused on the voices existed in the Mansfield’s Garden Party short story. They aim to reveal that how the voices are heard in the Persian translation. In their discussions they state that “the grammatical features especially back-shifting of tenses, are the most problematic areas of translation into Persian” (Gharaei and Dabaghi, 2014).

Gharaei and Vahid Dastjerdi (2012) presented their article with the title of “Free Indirect Discourse in Farsi Translations of Wolf’s Mrs. Dalloway”. They aimed to reveal how much the translators have been successful in rendering the FID markers to TTs. Working on the Persian translations of Wolf’s Mrs. Dalloway they states that “the stylistic features of FID have been employed in original Persian works of fiction and cannot be considered as alien to Persian” (Gharaei and Vahid Dastjerdi, 2012). With this regard they concluded that these leads to attribute such deviations to unfamiliarity of translators with the stylistic techniques and devices employed in Persian fiction, or/and their unfamiliarity with the stylistic features of the ST” (Gharaei and Vahid Dastjerdi, 2012).

Abolfazl Horri (2010) whose article entitled “Free Indirect Discourse on the Three Persian Translations of Wolf’s To the Lighthouse” aim to study to what extend the translators could reproduce FID in Persian translations. He (2010), states that FID is a kind of narrative discourse which is included linguistically and textual indicators. He concludes that there are some differences in Persian language structurally compared with that of other languages leading to create inconsistency in the translations with the norms of Persian language. With this regard he states that the lack of knowledge of one of the translators in rendering the indicators of language, especially on the grammatical markers, leads to change the effect of the FID.

In her article Adequacy or Accept-ability? Toward Making the Style of the Author Known, Somayeh Delzendehtrooy (2010) focused on the Persian translations of Wolf’s To the Lighthouse. She aimed to investigate “the role of translators in transferring the style of the author”. Since Wolf applies FID in her story, Delzendehtrooy emphasis that the “translators have an important responsibility for making known the style and technique of authors worldwide” (Delzendehtrooy, 2010). After analyzing her case study she concluded that the problem that the translators are faced with, is the grammatical feature of the FID which is due to the deviations of domesticating strategies used by the translator.

There is a similarity between the present research and the previous ones. Results from former researches show that the grammatical features are the problematic issues encompassing the translators, especially in the process of back shifting the past tense of verbs existed in ST to TT. It seems that this problem is created due to the differences between the grammatical rules which are existed in Persian and English languages. Moreover translators’ unfamiliarity to the author’s style leads to shift the FID effects into another discourse— ID and DD. However in the part of lexical features they did not express any ideas to how these features have been translated.

This study aimed to investigate Bakhtin’s theory on the polyphony in order to answer the question on how the voices are heard in the Persian translation of Munro’s (2004) Runaway short stories collections. The most important findings are on the lexical and grammatical markers of FID translation, respectively. Less deviation is seen in the case of punctuation markers. With regard to

lexical markers of FID, failures in rendering the nearest locatives and temporals as well as modal auxiliaries verbs, creates the most deviations in TT leading to transpose FID sentences into ID. Similar analyzing of the grammatical markers of FID in TT show that they are not fully represented in the Persian translation. On the other hand some of the tenses are not back shifted in TT. Moreover the adjusted of pronouns are rendered to proper nouns. All of these deviations leads to decreases the voices in TT compared with those voices which are heard in the ST. According to Pascal (1977) FID creates duality of voices—the voice of the character and that of the narrator. Munro has used FID in *Runaway* however via the translation this polyphonic effects tends to diminish the voices. During the study it is revealed that the translator does not have a complete and perfect knowledge on FID markers although she has tried to reproduce them in the TT. However she leads to decrease the duality of voices into one voice.

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