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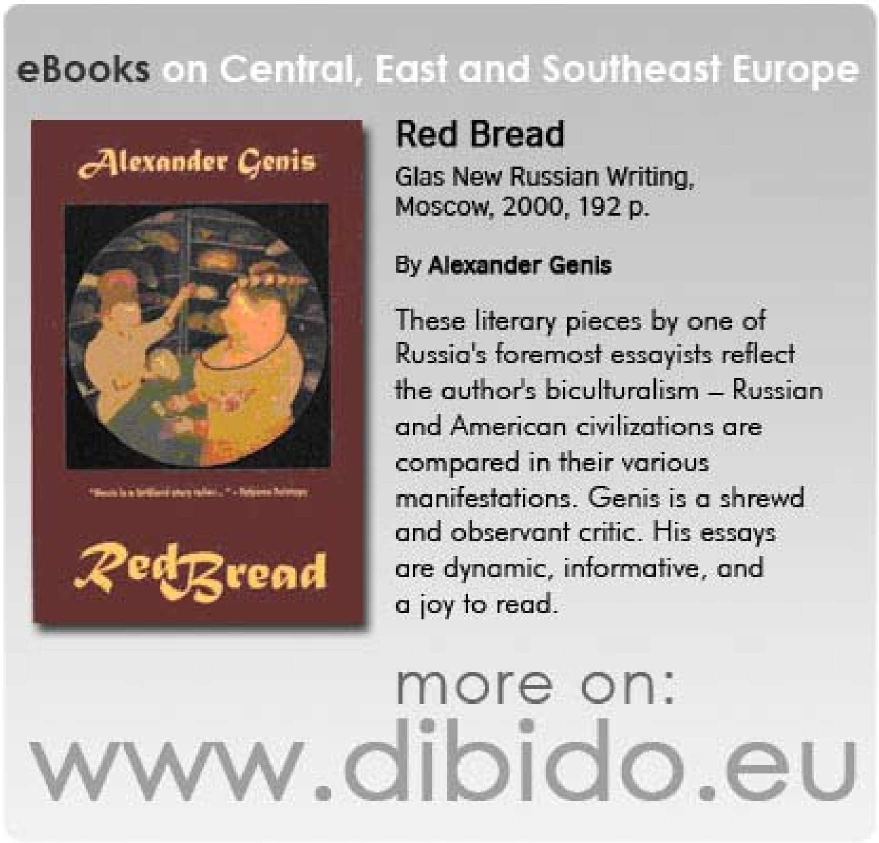

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Rendering Benjy's Narrative in the Lithuanian Translation of William Faulkner's Novel *The Sound and the Fury*

Bendžio naratyvo vertimo į lietuvių kalbą ypatumai Viljamo Folknerio romane „Triukšmas ir įniršis“

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Santrauka

Straipsnis analizuoja skirtumus tarp Viljamo Folknerio romano “Triukšmas ir įniršis” pirmo skyriaus originalo ir jo vertimo į lietuvių kalbą remiantis lygiagrečiojo tekstyno metodika. Satistiškai apdorojus originalų tekstą, pastebėta, kad rašytojas tikslingai naudoja lingvistines netaisyklingos vartosenos ir pasikartojimo priemones tam, kad perteiktų neįprastą pasakotojo pasaulėvaizdį. Aprašomosios komparatyvinės analizės tikslas - įrodyti, kad lietuviškas vertimas nėra nuoseklus verčiant tuos teksto vienetus, kurie yra stilistiškai reikšmingi originaliajame tekste. Apibendrinus duomenis galima teigti, kad vertimo diskursas stipriai skiriasi nuo originalo diskurso dėl nenuosekliai traktuojamų stilistinių priemonių, pagerintos sakinių sintaksės, padidinto leksinio dažnio bei kitų pokyčių.

Esminiai žodžiai: *nukrypimas, pasikartojimas, iškilumas, ekvivalencija, transpozicija.*

Summary

The current article describes the differences emerging from the comparison of William Faulkner's novel *The Sound and the Fury* and its translation into Lithuanian by Violeta Tauragienė. The analysis focuses exclusively on the narrative of Benjy which represents a specific case of inventively using the deviant and repetitive patterns on both lexical and syntactical levels. The article argues that it was the literary intention of Faulkner to employ these linguistic devices in order to create the unusual voice of the narrator. Words of high frequency, the emphasis on simple syntax, and grammatically deviant expressions create a unique individual narrative voice and generate thematic symbols. The comparative analysis of Benjy's narrative and its translation into Lithuanian involves identifying and treating the patterns of stylistic significance as translation units in discussing the changes that resulted from the translator's interpretation. The descriptive comparative approach to the texts shows that the translator is inconsistent in rendering the stylistically prominent patterns present in the original text in result of which the translation exhibits a substantial shift on discourse level.

Key words: *deviation, repetition, foregrounding, equivalence, transposition.*

INTRODUCTION

The process of translation involves establishing some kind of equivalence between original texts and their respective translations. Shifts are inherent to the process of translation; therefore, the notion of equivalence cannot be discussed apart from considering inevitable changes taking place on morphological, grammatical, lexical, and discourse levels. This task is subject to multiple determinants due to which a translation is as much a product of interpretation as is the reading of the original text. However dynamic the process of translation is, it always stems from some ruling product-and-production norms, some preferences of translators, some expectations of audiences, and theoretical prescriptions. The thorough knowledge of the source (original) text (ST) and its context as well as the culture of the target (translated) text (TT) helps a translator set a working framework within which he/she deals with rendering the subtleties of the original text. The discussion of this kind should draw on the extensive description of actual translations in order to observe the existing patterns and formulate the desired principles. Currently, the Lithuanian scholars of translation studies have a very fragmentary view of the trends and quality of actual translations in Lithuania; therefore, it is of great importance to launch a systematic descriptive comparative study of actual translations into Lithuanian.

Talking about fiction translation, the Lithuanian book market has faced a rapid production of translating various authors in the recent years. Translation studies have not kept up the same pace as translation production in result of which there is no proper dialogue between the translators and the translation scholars, between the publishers and the translators. The absence of firm theoretical ground and communication among these groups leads to the failure of managing the quality of translations, which could be now observed sporadically when reading the actual translations.

The current article uses the real-life translation to argue that there is a thin line between a justified, motivated target-oriented translation and domestication that removes the patterns of foregrounding present in the original text. There is also a thin line between creatively dynamic equivalence and untested assumptions about the ST context, which may cause undesired register, genre and discourse shifts by jettisoning textual elements, themes or motifs crucial to the literary intention of the original text.

APPROACH TO RESEARCH

The current analysis focuses on the comparison of the patterns of deviation and repetition with their respective renderings in the parallel corpus compiled from Part 1 of *The Sound and the Fury* by William Faulkner (further referred to as ST) and its translation into Lithuanian *Triukšmas ir įniršis* by Violeta Tauragienė (further referred to as TT). This corpus is named as PRC_SOUND AND FURY $_{\text{ENG>LT.}}$ Since the major interest lies in discussing how significant the patterns of deviation and repetition are to the discourse of the unusual mind, the analysis excludes those parts of Benjy's narrative that represent the direct speech and the reporting clauses, for example, *she said*, *Mother said*, etc. The overall ST representing the narrator's mind comprises 1,233 sentences and 9,277 words, including lexical and functional words. All the sentences of the ST are numbered and labelled to show their type in terms of clausal structure. Paralleling the ST with the TT involved numbering the reference page for each sentence in order to allocate the examples further cited in Analysis. For example, [F15] refers to page 15 of the ST, and [T33] refers to page 33 of the TT.

The current analysis is not TT-focused; therefore, it does not aim at analyzing and typologising all the patterns of transpositions available in the TT in a quantifying manner. The analysis aims at pinning down the cases of the TT departing from the intention of the ST. It also addresses the issue of discourse shifts, occurring in result of inconsistent rendering of the foreground language patterns that serve as stylistic devices in the ST. The ST exhibits extreme lexical and syntactical simplicity, which is confirmed by the quantitative results, including lexical frequency counts, lexical density, sentence length counts, and readability scores, derived from applying the online Advanced Text Analysis and Textalyzer tools as well as readability tests to the ST.

The references to textual and semiotic analysis set the framework for interpreting the stylistic implications of the counts. These references show that the patterns of deviation and repetition occurring both on syntactic and lexical levels in the ST do not only render the naïve mind but also set the key archetypes that function as thematic symbols throughout the whole novel. The deviant and repetitive patterns are treated as translational units in examining the issue of discourse equivalence. The findings lead to the assumption that the translator opted for a number of decisions and solutions that disrupted the unity of

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repetitive patterns and removed the oddity of deviant lexical and syntactic structures.

ANALYSIS

LINGUISTIC EVIDENCE OF PRIMITIVE STYLE

The quantitative analysis of the ST run by the Advanced Text Analysis tool confirms that the author used primitive means of language to construe Benjy's narrative. According to this tool, the sampled ST has 3.87 characters per word, 1.17 syllables per word, and 7.52 words per sentence on average. The count shows overall simplicity in terms of word and sentence length. The maximum sentence length is 42 words (counting the contracted forms as one word) and the minimum is 1 word long as follows:

(1) [F59-60] I couldn't see it, but my hands saw it, and I could hear it getting night, and my hands saw the slipper but I couldn't see myself but my hands could see the slipper, and I squatted there, hearing it getting dark.

(2) [F4] *Here.*

Table 1 reveals that the share of one-syllable words is dominating over other words. About one-third of total words are of the two-syllable composition. And only 1.5% share covers the words ranging from 3 to 5 syllables. This striking count confirms a very conscious stylistic choice to use simple core English terms to construe the narrative of a person with a limited capacity to verbalize and categorize his experiences or perceptions.

Table 1. *Length of words in terms of syllable according to Textalyzer.*

Syllable count	Frequency
1	72.1%
2	26.4%
3	1.4%
4-5	0.1%

Lexical density is 10.19% according to the Advanced Text Analysis tool (15.4% according to Textalyzer). The low level of density indicates a high level of lexical repetition and a small proportion of content words over the total words. Furthermore, the various readability tests qualify the level of Benjy's narrative as very easy or low-literate. For example, the Gunning Fox Index, indicating the number of formal education years to understand a text, is 3.30 for Benjy's narrative, which is estimated as a very easy level. Table 2 represents the results of other readability tests, indicating the approximate US grade level needed to take in order to comprehend Benjy's narrative. It also includes a very high Flesch Reading Ease score as compared to the target 60-70 scores of standard documents.

Table 2. *Readability scores for the ST according to online readability calculator.*

Test	Rating
SMOG	5.36
Coleman-Liau index	2.92
Flesh-Kincaid Grade level	2.16
ARI (Automated Readability Index)	0.50
Flesch Reading Ease	93.10

Furthermore, the online readability calculator suggests improving the readability level of 369 sentences out of total 1233. Rated in terms of comprehension level, the Benjy section exhibits low literacy.

The examination of content words in the ST brings more evidence to back up the assumption that Benjy's narrative is low-literate and primitive. Table 3 illustrates the frequencies of all the adjectives available in the narrative under query.

Table 3. *Frequencies of some adjectives in the ST according to Textalyzer.*

Adjective	Frequency
bright	19
dark	15
black	14
long	9
red	8
smooth	7
quiet	6
cold	5
little	5

The use of adjectives is indicative of the speaker's cognitive capacity to perceive the world around and to reflect on his/her perceptions. Adjectives help us evaluate and categorize information. The quantitative findings of Biber et al (1999: 504) confirm that adjectives are widely-spread in all registers, thus building their "informational density". In contrast to the common trend in language use, the narrative by Benjy shows a very limited capacity to describe information by means of adjectives.

STYLISTIC IMPLICATIONS OF DEVIATION AND REPETITION

Deviation from the language norms and repetition of lexical and syntactical patterns are fundamental devices of foregrounding the purpose of which is to make those deviant and repeated parts of text "perceptually prominent" (Short, 1996, 11). Faulkner makes a meaningful use of deviation and repetition in the Benjy section in *The Sound and the Fury*, considered his most experimental novel.

The first section of the novel represents the perspective of Benjy, one of the major protagonists and one of the total 4 narrators. Benjy represents an extreme case of an unreliable narrator as he is a mentally sick 33 years-old man, totally dependant on his family care and deeply attached to his sister Caddy. The section is called "April 7, 1928", the date of Benjy's thirty-third birthday, and spans for one day. The discourse consists of 3 techniques of narration – namely, internalized thoughts, dialogues and memories, the latter in the italicized font. The linguistically and structurally chaotic narrative by Benjy appears to be a well-premeditated strategy or technique of representing the universe of a person who signifies "the idiot savant" (Singh, 1994, 23). As Singh further notices, "Its [disorderly discourse] underlying order becomes manifest when we become familiar with the grammar of his primitive perception".

Benjy's account of events is a key to the whole novel in terms of its theme, structure, and philosophical implications. Breaking the chronology of time, Faulkner places the Benjy section at the very beginning of the novel to open up the saga of the declining Compson family along with the disintegration of the old Southern myth. Beckoff (1973: 57) comments that Benjy's narrative is not merely an aspect of the theme but "the "hard nucleus" of the novel, the "symbolic token" of the book." The language of the narrative with its deviant and highly repetitive patterns makes Benjy become a symbol of the disintegrating grand Southern past, unable to communicate in the modern presence, clinging desperately to the past memories of Caddy, his only source of affection, fragmented in his flawed perception, loveless and lost in time. Singh (1994, 113) points out that Faulkner uses an already established convention "behind the device of having a flawed being as the narrator. It is a strategy devised to look at reality through the prism of primordial innocence. Benjy's perceptions are totally free from the distorting powers of intelligence".

Out of total four sections, Benjy's narrative is the most difficult one to follow due to the frequent use of anachronisms, the stream-of-consciousness technique, highly repetitive lexis and syntactic patterns, obscure cohesion, deviant lexis and syntax. Deviation involves a number of patterns that contradict the norms of language and logic, for example, deviant collocations (e.g. "flower tree", "smell the cold", "hear it getting dark"), deviant grammar (e.g. using the transitive verbs *hit*, *throw*, *hunt* intransitively), using the terms generically to refer to more specific terms (e.g. "mouth" instead of "lips") and many more. Example (3) describes the situation when Benjy burns his hand and tries to put it into the mouth in order to ease his pain. Instead of simply saying that he put his hand into his mouth, Benjy sees the hand - not him self - as an agent in the following manner:

(3) [F49] My voice went louder then and **my hand tried** **to go back** to my mouth, but Dilsey held it.

Things move by themselves as animate objects for Benjy – he seems to focus on an effect rather than a cause, not seeing the relationship between them both. Luster teases Benjy by hiding his favourite flowers and returns them immediately upon the call of his mother Dilsey. In this scene, the flowers seem to move by themselves and the agent, who really moves them, is absent from Benjy's psyche:

(4) [F45] The flowers **came back**.
[T59] Gėlės **sugrįžo**.

Deviation and repetition often work hand-in-hand for Faulkner, thus creating a highly individual narrative style. For example, the excessive repetition of the conjunction *and* is in a way deviant to the norms of good English sentence. The majority of sentences that the online readability calculator suggests improving are excessively syndetic. Faulkner occasionally uses fairly long sentences in Benjy's narrative; however, the internal clausal structure of these sentences is far from being complex. They are heavily syndetic, creating the primitive childlike flow of speech as in example (1) or the following cases:

(5) [F1] Luster came away from the flower tree **and** we went along the fence **and** they stopped **and** we stopped **and** I looked through the fence while Luster was hunting in the grass.
(6) [F39] So I hushed **and** Caddy got up **and** we went into the kitchen **and** turned the light on **and** Caddy took the kitchen soap **and** washed her mouth at the sink, hard.

In reviewing the style of Faulkner's literary output, Beckoff (1973: 27) notes that nearly each common noun "in a Faulkner sentence has at least one adjective to modify it. In rare instances, Faulkner will revert to the more economical style of poetry <…>". Benjy's narrative is exactly this rare case of capturing the style of a primitive and restricted mind. The adjectives are not frequent and highly repetitive in Benjy's narrative (cf. Table 3). Although Benjy's narrative is deviant and restricted, Leech and Short (2007, 166) notice its poetic faculties that emerge not only from language economy, resulting from the lack of elegant variation, but also from the unusual syntax.

Repetition and deviation, as means of foregrounding, emphasize the objects and scenes of highly symbolic nature to Benjy. The repetition of verbs seems to relate to the limited capacity of Benjy to verbalize his experiences; whereas, the repetition of nouns works towards establishing symbols. Section 2.3 shows that even moderate repetition is semantically significant. Table 4 highlights some highly frequent verbs and nouns in the ST.

Table 4. *Frequencies of key verbs and nouns in the ST according to Advanced Text Analysis.*

Word	**Frequency**	**Part of speech**
go	215	V
come	123	V
look	71	V
cry	65	V
hand	60	N
hear	52	V
door	49	N
fire	40	N
tree	34	N
smell	32	V
branch	23	N
flower	20	N
window	14	N
shadow	12	N
mirror	11	N
shape	10	N

In Benjy's discourse, frequency directly correlates with the semantic pattern of generating a number of thematic symbols. For example, the word 'flower' is used generically to refer to two types of Benjy's favourite plants – namely, the jimson weed, a poisonous plant associated with his beloved sister Caddy, and the narcissus, symbolizing "the idiot's self-centered, self-enclosed world" (Kerr, 1983, 45). In Singh's (1994, 39) interpretation, "the flower is symbolic of ephemerality of pleasure". Singh (1994, 39-40) discusses the symbolism of fire, shapes and mirror, saying that the repetition of these words establishes "a clear-cut pattern of connotations". Singh interprets fire as a sexual "symbol of transformation and regeneration", forming a semantic unity with the images of mirror ("a symbol of Benjy's unconscious memories") and water. To Kerr (1983), the images of water and mirror embody death. Towards the end of Part I, Benjy observes the gathering of the family as reflected in the mirror. This almost final scene represents the regression of Benjy back to his childhood. It stands in contrast to the very beginning of Part 1 which establishes the present moment of narration when Benjy is already 33 years old. This scene of relapse to a child state is quintessential to the subject of the novel – namely, the decay of the Southern family and the Southern myth with its inherent motifs of sin and punishment. Discussing the multiple references to the shadow, both Kerr (1983, 46) and Singh (1994, 38) recur to the Jungian explanation of shadow as a negative and primitive aspect of one's personality. Like deviation, repetition turns to be a key mechanism of mapping Benjy's "mode of mythic thinking" (Singh, 1994, 32) where the repeated reference to objects generates symbolism. Encompassing the collective values, the imagery in Part I foreshadows the events to happen in the following parts of the novel.

CORPUS-BASED DISCUSSION OF DISCOURSE SHIFT

The repetitive and deviant patterns occur throughout the narrative, weaving into monotonous, nearly hypnotic flow of thought, images, voices etc. It is important to pin down these patterns in the ST in order to render the intention of the author in a consistent manner. Responding to the linguistic means of primitive style in the ST, the translator uses various means of transposition; however some of transpositions remove the intentional effect of rendering a naïve, simplistic, monotonous, clumsy rhythm and pattern of Benjy's accounting of the events. The translator often opts to minimize repetition and to "correct" deviation, which results into a discourse shift.

The author builds a highly frequent and dense patterning of verbs, nouns and adjectives. However, the translator frequently renders the repetitive lexical items as equivalents of various synonyms. Examples (7) – (15) show the translation of the phrasal verb *go away* in a number of cases:

(7) [F1] They **went away** across the pasture.
[T5] Jie **nužingsniavo** tolyn per ganyklą.
(8) [F1] I held to the fence and watched them **going away**.
[T5] Įsikibęs į tvorą stoviu ir žiūriu, kaip jie **tolsta**.
(9) [F19] Father **went away**.
[T27] Tėtis **pasišalino**.
(10) [F44] He put it in his pocket and **went away**.
[T58] Įsidėjo kamuoliuką į kišenę ir **nuėjo**.
(11) [F44] They **went away**.
[T58] Jie **nuėjo tolyn**.
(12) [F33] *She put her arms around me again, but I* ***went away***
[T44] *Vėl apglėbė mane rankomis, bet aš* ***pasitraukiau šalin***.
(13) [F37] We couldn't see them when they were still **going away.**
[T49] Mes jau nebematėme jų **žingsniuojant**.
(14) [F47] The candles **went away**.
[T61] Žvakutės **užgeso**.
(15) [F47] It went to the door, and then the fire **went away**.
[T61] Pasiekė krosnies dureles, ugnis **išnyko** vėl.

Taking into consideration the metaphysical mode of Benjy's thinking whereby the inanimate objects act as agents as in examples (3) and (4), it is worth rendering "go away" in example (14) as the active verb *dingo* rather than as a synonym of passive fading.

The following ST sentence is repeated twice in a row; however, the translator opted to use some variation in rendering them in the following manner:

(16) [F40] He **looked** at me
[T53] Jis **pažiūrėjo** į mane.
[T53] Ir **žvilgtelėjo** į mane.

Furthermore, the phrase *flower spaces* occurs thrice in the ST but the translator deals with it differently each time as follows:

(17) [F1] Through the fence, between **the curling flower spaces**, I could see them hitting.
[T5] Pro tvorą ir **susiraizgiusias gėles** mačiau, kaip jie smūgiuoja.
(18) [F41] We went to the fence and looked through **the curling flower spaces.**
[T55] Nužingsniavome prie tvoros žiūrėdami pro **kiaurymes tarp susivijusių gėlių**.
(19) [F44] I held to the fence and looked through **the flower spaces**.
[T58] Įsikibau į tvorą ir žiūrėjau pro **tarpus tarp gėlių**.

By all means, this phrase is deviant. It is likely to say "between / through the curling flowers". Benjy focuses on the field of vision rather than the objects themselves. The translator fails to capture this oddity in translation. Moreover, the translator breaks the pattern of repetition by rendering the same adjective "curling" in two different manners though it was not an intention of the author to create semantic variation.

Leech and Short (2007, 165) notice that Benjy "appears to have a two-dimensional view of what we think of as a three-dimensional universe". Example (20) points out the two-dimensional and, hence, very metaphysical vision of Benjy:

(20) [F38] The grass was buzzing in the moonlight where **my shadow walked on the grass**.
[T50] Žolė dūzgia mėnesienoje, kur **mano šešėlis velkasi per žolę**.

The shadow of Benjy seems to be walking on the grass, assuming the qualities of an animate being. However, the rendering of the phrase *my shadow walked on the grass* in the TT loses this metaphysical aspect and becomes a very explicit and ordinary imagery.

As Singh points out (1994, 32), a close examination of "his [Benjy's] lexis reveals that he does not have the ability to use abstract terms related to the thing which is being described. In communicative situations, he relies on common core terms." For example, Benjy keeps referring to a number of his perceptions and experiences by means of one word. Due to his limited capacity, he is not able to scrutinize or contemplate over the objects and events in a sophisticated way. Hence, we see Benjy applying more generic terms to some more specific objects as it is a case of using "flower tree" to refer to blooming bushes, which the translator opted to render as "žydintis medis". The search on BNC yielded only 1 result for "flower tree" in the text => **A70** *Best.* London: Periodical Publishers Assoc., 1991, pp.??, 2800 s-units, 35632 words. The "flower tree" is obviously Benjy's phrase to refer to a specific plant in a generic way, using the primitive vocabulary that he possesses.

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(21) [F48] I could still hear the clock between my **voice**.
[T63] Tarpuose tarp savo **riksmų** vis dar girdėjau tiksint sieninį laikrodį.

In example (21) "voice" is a generic word in Benjy's vocabulary to refer to the sound that he himself produces. Alternatively, the TT uses "riksmai", which is a far more specific word than the direct translation "balsai". It should be also noted that the same sentence shows a deviant use of the preposition *between* combined with the noun *voice* in the singular form as, normally, this preposition should take the plural noun. The deviant pattern disappears in the TT due to the translator's option to interpret the noun *voice* as a synonym of shouting. Like "voice" and "tree", the noun *mouth* is also used generically in the sentence where Benjy observes Quentin, the daughter of Caddy:

(22) [F55] *Her* ***mouth*** *was red.*
[T72] *Jos* ***lūpos*** *buvo raudonos.*

As Section 2.1 shows, some of the words are very frequent throughout Benjy's narrative. Faulkner uses frequency as a device to eliminate elegant variation in creating a mythic vision of the naïve mind. Therefore, the repetition of a number of words and syntactic patterns plays a crucial role in creating this effect. Some of the words are less frequent than the words *go*, *come*, *shadows*, *door* etc; however, the textual analysis shows that some words are a semantic key to developing the symbolism of motifs, even if they are used in moderate frequency. For example, the verb *buzz* occurs 4 times in the ST, and 3 times it is rendered differently in the TT as follows:

(23) [F28] The ditch came up out of the **buzzing** grass.
[T38] **Zvimbiančioje** žolėje išniro griovys.
(24) [F30] The trees were **buzzing**, and the grass.
[T41] Medžiai **dūzgė**, žolė irgi.
(25) [F38] The grass was buzzing in the moonlight where my shadow walked on the grass.
[T50] Žolė **dūzgia** mėnesienoje, kur mano šešėlis velkasi per žolę.
(26) [F62] And then I could see the windows, where the trees were **buzzing**.
[T80] O paskui pamačiau langus, kur **šnarėjo** medžiai.

The translator opted for elegant variation in rendering the verb *buzz*, which was not an intention of the author. The grass and the trees, the elements of nature, are one source of noise to Benjy. Similar to this case, the translator applies elegant variation to rendering one of the key adjectives *bright* as *švytintis*, *žvilgantis*, *ryškus* etc.

Leech and Short (2007, 166) argue that the deviant features of Benjy's narrative "express some more positive, poetic qualities" present in a range of phrases, such as "flower spaces" or "a bird slanting and tilting". As noted earlier, Faulkner would place modification after nouns:

(27) [F1] Then there was a bird **slanting and tilting on it**.
[T6] Paukštis **tūptelėjo** ant jos, ir **ji pasviro**.
(28) [F10] I could smell the clothes **flapping**, and the smoke **blowing across the ranch**.
[T16] Užuodžiau tuos **teškenamus** drabužius ir **dūmus, besiranganačius per upelį**.
(29) [F10] I sat down on the bank, where they were washing, and the smoke **blowing blue**.
[T16] Aš atsisėdau ant kranto, kur jos skalbė ir **kur pleveno mėlyni dūmai**.
(30) [F41] I saw the flag **flapping**, and the sun **slanting on the broad grass.**
[T55] Mačiau, kaip **plaikstėsi** ta veliavėlė ir kaip saulė **įkypai krito ant plačios vejos**.

In dealing with the pattern of postmodifying the noun with the participle *ing*-clauses, the translator often renders it as a verb in the TT. The same solution is applied in translating another frequent pattern of sentence-final elliptical *ing*-clause, marked off with a comma. The fragmentary flow of Benjy's thoughts turns into a well-articulated grammatical expression in the TT as follows:

(31) [F22] It nuzzled at the wire, **bawling**.
[T31] Jis trynėsi nosimi į vielą **ir baubė**.
(32) [F41] His tie was red in the sun, **walking**.
[T54] Kaklaraištis raudonuoja saulėje **jam einant**.
(33) [F48] She dragged Luster out of the corner, **shaking him**.
[T63] Ji ištempė Lasterį iš kertės **ir papurtė**.
(34) [F53] Jason lay on the floor, **crying.**
[T69] Džeisonas gulėjo ant grindų **ir verkė**.

Furthermore, another frequent pattern in Benjy's narrative is using the dependant *wh*-clauses. Normally, it would be sufficient to use a noun instead of these clauses as in examples (35 - 37) and (41). The following examples show the repetitive and sometimes deviant patterns of *wh*-clause in parallel to the translator's solutions:

(35) [F1] They were coming toward **where the flag was** and I went along the fence.
[T5] Jie artinosi prie **vėliavėlės**, o aš ėjau palei tvorą jiems iš paskos.
(36) [F19] I leaned my face over **where the supper was**.
[T27] Aš pasilenkiau ties **vakariene**.
(37) [F1] I went back along the fence to **where the flag was**.
[T5] Palei tvorą vėlei gįžau prie **vietos, kur buvo vėliavėlė**.
(38) [F7] We went through the gate, **where it didn't jolt anymore**.
[T12] Mes išriedėjome pro vartus, - **už jų karieta nebekresčiojo**.
(39) [F17] He was chunking into the shadows **where the branch was**.
[T25] Mėtė patamsy akmenėlius.
(40) [F43] They were going up the hill to **where it fell away** and I tried to cry.
[T57] Jie plaukė kalvon, ten, **kur ji dingsta**, ir aš mėginau sušukti.
(41) [F48] I put my hand out to **where the fire had been**.
[T63] Aš ištiesiau ranką ten, **kur buvo ugnis**.
(42) [F37] We couldn't see them **when they were still going away**.
[T49] Mes jau nebematėme **jų žingsniuojant**.

Benjy seems to have difficulties with pinning down the objects within the field of his vision. Using the clauses to emphasize the field over the object is a linguistic expression of Benjy's cognitive capacity whereby "primacy seems to be given to the visual field in which objects reside rather than the objects themselves" (Leech and Short, 2007, 165). In examples (35-37) and (41), the translator opted to render the *wh*-clauses, functioning as prepositional objects, as nouns. The phrases *over where the supper was, to where the fire had been, toward where the flag was* as if focus on the place but not the object positioned in that place. And the *wh*-clause, postmodifying the noun *shadows* in example (39), was deleted in the TT.

Benjy's internalized speech shows more examples of deviant syntax whereby it is clear that Benjy does not focus his perception on objects but rather on movement. And the objects emerge in his perception only when they carry some meaning of personal nature, for example, signifying his internal search for human love embodied by his memories of his sister Caddy. From a semiotic viewpoint, Singh (1994, 35) comments that for Beny "space is not the setting in which things are arranged. Space is the means through which the positioning of things becomes possible in the psyche of Benjy." Benjy observes the golf play not because he is interested in the game itself but because he hopes to hear the word "caddie" which he mistakes for "Caddy". He follows the game course in search for a possibility to evoke again and again the image of his sister whose absence signifies the fundamental loss to him. In order to show this mode of Benjy's perception and thinking, Faulkner recurs to deviant grammar by using the transitive verbs intransitively as follows:

(43) [F1] Through the fence, between the curling flower spaces, I could see them **hitting**.
[T5] Pro tvorą ir susiraizgiusias gėles mačiau, kaip jie **smūgiuoja**.
(44) [F1] Luster was **hunting** in the grass by the flower tree.
[T5] Lasteris **ieškojo** **kažin ko** žolėje prie žydinčio medžio.
(45) [F41] Luster **hunted** in the grass.
[T55] Lasteris **apieškojo žolę**.

In both the cases, the verbs *hit* and *hunt* are supposed to be used transitively with some object. However, the author used them intransitively to show Benjy's detachment from the cause-and-effect mode of thinking. In case of the verb *hunt*, the translator makes the Lithuanian translation more cohesive by adding the object *kažin ko* against the intention of the ST. Moreover, example (46) shows a combination of the verb *hit* with the adjective *little,* which represents a deviant grammar case. The grammatical use would involve the verb + the adverb.

(46) [F1] They were **hitting little**, across the pasture.
[T5] Jie iš **lengvo smūgiavo** žingsniuodami per tą ganyklą.

The translator opted to render this grammatically deviant expression in the way acceptable to the Lithuanian language.

Examples (47-49) represent further cases of inconsistency in translating stylistic patterns:

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(47) [F22] I could **hear us**.
[T30] Girdžiu **visų mūsų balsus**.
(48) [F60] We could **hear us**.
[T80] Girdėjome **save pačius**.
(49) [F62] Caddy held me and I could **hear us all**, and the darkness, and something I could smell.
[T80] Kedė laikė mane, ir aš **girdėjau mus visus**, tamsą, ir kažką, ką užuodžiau.

In the first case, the translator applies the technique of replacing the pronoun *us* with the notion of voices "mūsų balsus". First, the notion of "us" as if splits in Benjy's psyche, turning into an object that he hears. Second, "us" could refer to something less physical than the sound of voices but the translator decided to remove the ambivalent use. In example (48) the translator involves the addition of referencing to one's self "pačius". In contrast, the third case shows a direct translation.

Furthermore, the ambivalence of the ST also results from obscure cohesion whereby the pronoun *it* might refer to several things in example (50). In attempt to unravel the intricacies of the original sentence, the translator produces quite a transparent sentence as follows:

(50) [F22] *There was a fire [2] in it and T.P. squ atting in his shirt tail in front of it, chunking it into a blaze.*
[T31] *Ten degė ugnis, o Ti Pi tupėjo priešais ją marškiniais šluodamas grindis ir ją kurstė.*
(51) [F23] *The bed smelled like T.P. I liked it.*
[T32] *Lova kvepejo kaip Ti Pi. Man patiko tas kvapas.*

In example (51) the translator changes the cohesive pattern and replaces the pronoun *it* by the full name of the referent "tas kvapas", though the pronoun in the ST adds to the intentional obscurity of Benjy's narrative.

Placing the prepositional phrases, functioning as adverbs, in the sentence-final position and marking them off with the comma is one more patterning of fragmentary and disruptive vision. The following examples show more cases of inconsistent rendering of the same pattern in the ST. The following examples show how the translator eliminates this patterning in translation, except for example (54):

(52) [F4] We went through the fence, **into the lot.**
[T8] Mudu praėjome pro užtvarą **ir atsidūrėme tame lauke**.
(53) [F17] I went on with them, **up the bright hill**.
[T25] Kopiau su jais **į tą švytinčią kalvą**.
(54) [F18] Light fell down the steps, **on him.**
[T26] Šviesa leidos per visus laiptus, **užkrito ir ant jo.**
(55) [F20] Versh's hand came with the spoon, **into the bowl.**
[T28] Veršo ranka nuleido šaukštą **dubenin**.
(56) [F22] T.P. said Sir, **in the barn**.
[T31] „Taip", - atsiliepė Ti Pi **iš arklių aptvaro**.

Like lexical repetition, densely syndetic sentences in examples (57-60) illustrate how primitive and immature Benjy is in ordering his thoughts. These sentences could be rewritten by reducing the use of the coordinative conjunction *and* or by using subordination, which would add more logic and transparency to Benjy's thought:

(57) [F4] She opened the gate **and** came in **and** stooped down.
[T8] Atvėrė vartus, įžengė kieman, pasilenkė.
(58) [F46] Dilsey opened the firedoor **and** drew a chair up in front of it **and** I sat down.
[T60] Dilzė atvėrė orkaitės dureles, pasistatė priešais ją kėdę, **ir** aš atsisėdau.
(59) [F35] He drank **and** set the glass down **and** went **and** put his hand on Mother's shoulder.
[T47] Jis gurkštelėjo, pastatė taurę, paskui priėjo prie mamos **ir** uždėjo ranką jai ant peties.
(60) [F48] My hand jerked back **and** I put it in my mouth **and** Dilsey caught me.
[T63] Mano ranka atšoko, aš kyšt ją į burną, tada Dilzė mane sučiupo.

By using asyndetic parallel structures in the TT, the translator as if improves the clumsiness of the ST sentences. The densely syndetic use of *and* is clearly a stylistic device in the ST, creating a childlike flow of narration. On discourse level, the TT shifts away from the childish primitive narrative towards a more cohesive and readable text.

The close examination of the examples from PRC_SOUND AND FURY $_{\text{ENG>LT}}$ within the framework of textual and semiotic analysis shows that the translator often opts to lean away from repetition and economy toward elegant variation, and to render deviant grammar and lexis in a way grammatically acceptable to the TT language. It is obvious that shifts occur between the original text and its translation, and that a range of norms constituting the target culture determine the dynamism of any translation. However, the loss of some stylistic features is to be compensated in one or another way in order to bring the original text closer to the reader of the target culture.

CONCLUSIONS

The discussion of the prominent examples show that the translator is inconsistent in rendering what is obviously established as a stylistic pattern in the ST. In some cases, the translator is close to transferring the linguistic oddities of the ST to the TT; however, a number of cases indicate that the TT is far more cohesive, readable, and lexically varied than the ST. All the transpositions employed by the translator lead towards a shift in discourse, moving from the low-literate ST to the TT with improved literacy, making the latter more transparent to the reader in Lithuanian. A high level of inconsistency in dealing with the stylistic patterns of the ST shows the lack of justified translational strategy behind the process of translation. As Hatim and Munday (2004, 91) state, the assumptions of translators and publishers may sometimes result in unjustified discourse shifts by means of jettisoning important themes as was a case with the English translation of Kundera's *The Joke*. The English translator assumed that Kundera's novel is too complex for the English reader and disregarded the writer's beliefs about the plot, thus also causing a substantial shift in discourse.

The descriptive research on a large scale should set out from comparing systematically a number of the STs and their respective translations into the Lithuanian language. The studies of this range should focus on the shifts, including the effective losses and methods of compensating them, in line with the norms and patterns that determine one or another method of rendering the STs. It is important to pin down what becomes a linguistic, cultural, or ideological norm and what becomes a bleak attempt to render a stylistically innovative text, the reason of which might lie in commercial pressures from publishers and the overall market situation. The current state calls for extensive descriptive comparative research and theoretical discussion that should encourage the translators to manage the overall quality of translation and to experiment more effectively with language in rendering the target-oriented translations of foreign fiction. Accumulated data on actual translations could further serve as a platform for sociological research of the current publishing politics and factors determining both politics and translation practices.

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