

Taking the form of code-switching between blacks and whites, Faulkner's *The Sound and the Fury* is appreciated for a type of literary heteroglossia which serves a performed ideology. In terms of the poetic function of narrative style, Faulkner's use of a variety of dialect as narrative voice conveys the social origin and ethnic disposition of character who is speaking: a more standard southern dialect for the white middle classes, the use of dialect as a vernacular for the black, and regional language variants for the lower classes. A fundamental characteristic of heteroglossia in the translations of Faulkner's novels is the total absence of the representation of dialect variants. As Daniel C. Richardson notes, Brazilian translator of *The Wild Palms* "has not attempted in a systematic fashion to capture regional speech or slang in the Portuguese version . . . The result is that character formation in the Portuguese version is not as strong as it could be" (69-70). Simo K. Määttä also remarks that the French translations of *The Sound and the Fury* "adversely alter the representation of dialect, especially that of African American characters, which flattens the distinction between different focalization" (319). As the characters in Faulkner's works are dialect-speaking middle or lower classes, the code-switching between the standard southern dialect and Black English is inevitably reduced by translator as linguistically and culturally homogeneous. This tendency of translation makes us aware of the fact that the representation of polyglossia in literary translation is still confined to the conventional notion and translated discourse of monolingualism that views translation "as the *full* transposition of *one* source code into *one* target code for the benefit of a *monolingual* target public" (Meylaerts 86).

The present paper examines two Chinese translations¹ of William Faulkner's

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¹ In Taiwan, William Faulkner's *The Sound and the Fury* was first translated by Li Deng-sin in 1987, and his translation has been published by Yuan-Liou Publishing Co. and Laurel Publisher. In China, the novel was translated by Li Wun Jyun in 1995 and was published by Zhejiang Literature&Art Publishing House. In Li Deng-sin's version, a reading guide written by Jheng Ming Jhe is provided, followed by an anonymous introduction to how the technique, stream of consciousness, is used by Faulkner. In Li Wun Jyun's version, an introductory note written by

The Sound and the Fury, focusing on how the novel's polyphonic structures, the idiosyncratic diction and style of each speaker in a novel, were dealt with. This examination is organized around the dialect question as this relates to personify the ethnic characterizations intended in the original. Both translations are also marked by a lack of mediation on the part of variation within dialect representation. The colloquial speech with dialectal nuance which has not been approximated in the translation, on a more serious level, reduces the ethnic characterization and the intensity of the ethnic image. This mitigation inevitably limits the reader's apprehension of the formation of polyphonic structure and multiracial dynamics constructed by Faulkner. Homogenization of dialect variation in both translations points towards an ideological manipulation on the part of neutralization and obliteration of racial ideology. To reflect on the act of mediation the translator takes on between ideologies, critical discourse analysis (CDA) is elaborated into a potentially usable method to expose the ideological nature of translation language in use.

1. Critical Discourse Analysis in Translation Studies

Critical discourse analysis (CDA) as an approach to the linguistic form of representation focuses on the discursive textual constructions and practices that ensure a particular discourse or ideology. Committed to bringing about critical understanding of how a text is mediated and a particular discourse is sustained, CDA can be conducted, according to critical discourse scholar Terry Locke, "to make language-users aware of the verbal and non-verbal choices that are and can be made in the production of texts and the ways in which these choices are used to reinforce particular discursive hegemonies" (39). In other words, this discourse-oriented approach intends to expose the discursive constructions which are naturalized or mystified within the particular discursive framings. Another

the translator himself is included.

critical discourse scholar Norman Fairclough draws attention to the three dimensions of discursive practice that results from the act of interpretation: (1) its manifestation in linguistic form (2) its instantiation of a social practice (3) socially constructed processes of production, distribution and consumption which determine how texts are made, circulated and used (qtd. in Locke 8). These three dimensions are built into practices which stabilize structural dominance and naturalize societal conventions. Revelation of the ideological base to the practice of discourse represents the relationship of an unconscious effect of discursive construction at the individual level to the arrangements of structural dominance at the societal level.

This idea of a particular discourse embodied in the ideology can also be in reference to André Lefevere's perspective on ideology. As he argues in *Translation, Rewriting and the Manipulation of Literary Fame*,

The ideology dictates the basic strategy the translator is going to use and therefore also dictates solutions to problems concerned with both the "universe of discourse" expressed in the original (objects, concepts, customs belonging to the world that was familiar to the writer of the original) and the language the original itself is expressed in. (41)

Since the practice of literary translation manipulates a foreign work determines the image of a literary work in the recipient culture, Lefevere's advice on studying literary translation places significant emphasis on two factors -- "the translator's ideology and the poetics dominant in the receiving literature at the time the translation is made" (41). As he wrote,

The ideological and poetological constraints under which translations are produced should be explicated, and the strategy devised by the translator to deal with those constraints should be described: does he or she make a translation in a more descriptive or in a more refractive way? What are the intentions with which he or she introduces foreign elements into the native system? Equivalence, fidelity, freedom and the like will then be seen more as functions of a strategy adopted under certain constraints, rather than absolute requirements, or norms that should or should not be

imposed or respected. (*Essays* 98)

Lefevere's perspective on ideological motivation and constraints places much interest in the ways in which texts function within a literary culture (how they are written, published, and reviewed) and a tendency for translators to smooth disturbing irregularities in the texts they are translating.

Translation scholar Matthew Wing-Kwong Leung in "The ideological Turn in Translation Studies" promotes the ideological turn in the discipline of translation studies. One of the potential benefits of taking CDA, which is rooted in micro linguistic analysis and macro content level, especially the ideological dimensions to the discourse or utterance appropriated in translation, is to elucidate naturalized ideological representations which come to be taken for granted. Taking a critical look at the translation practice in dominance may raise the transparency of "the multifold functions of translation and the role of the translator and such an openness is conducive to more informed decision about and greater critical reflection on discourse and self" (Leung 142).

The critical approach has its theoretical underpinnings in views of the relationship between "micro" events (including verbal events) and "macro" structures which see the latter as both the conditions for and the products of the former (Fairclough 28). The critical discourse analysis conducted in the following sections is concerned with the practice of literary translation and translation language in use which should have merited more detailed investigation. The literary works and the linguistic forms used in various expressions have often been studied at the lexical and semantic level. There haven't been many accounts of how the linguistic forms of representation are tied in with ideology. As the language of translation is not often appropriated innocently, Leung reminds us that "CDA is ideological . . . it takes readers to take note that discourse, which is made up of language, constitutes beliefs and social identities, often in covert ways" (141). Such an analysis can provide a more comprehensive picture of the discursive

working of certain kind of linguistic constructions and representations.

2. Voicing the Southern Idiolects

The use of dialect as narrative voice in *The Sound and the Fury* is central to the conscious formation of Benjy's, Quentin's, and Jason's subjectivities, which must be taken into account in order to fully understand the stylistic effect of each utterance. By virtue of his idiocy, Benjy's monologue in the first section, as Donald M. Kartinganer suggests, becomes "part of the mind and integral to the stream of constantly created perception that makes it up" and "does not constitute an interpretation" (366). Full of the abrupt transitions, the monologue in Benjy section is arranged with fractured chronology and is presented in standard syntax, a voice impossible to an idiot:

Example (1)	Benjy
Faulkner	<i>Caddy uncaught me and we crawled through. Uncle Maury said to not let anybody see us, so we better stoop over, Caddy said. Stoop over, Benjy. Like this, see. We stooped over and crossed the garden, where the flowers rasped and rattled against us. The ground was hard . . . (p. 4)</i>
Li Deng-sin	凱蒂替我把釘子解開，我們於是爬過去。摩利舅舅說別讓任何人看見我們。因此，我們最好彎下身子，凱蒂說。彎下身子，班吉，看，像這樣。我們彎下身，越過花園，那裏的花兒刮著我們沙沙作響。地面堅硬。(p.20)
Li Wun-jyun	凱蒂把我的衣服從釘子上解下來，我們鑽了過去。凱蒂說，毛萊舅舅關照了，不要讓任何人看到我們，咱們還試貓着腰吧。貓腰呀，班吉。像這樣，懂嗎。我們貓下了腰，穿過花園，花兒括著我們，沙沙直響。地綑綑硬。(p.4)

The sequence in example (1) begins with Benjy and Luster crawling through a fence to find a golf ball. The scene shifts to Benjy's childhood when Benjy and Caddy are crawling through a fence in a winter day to deliver a note to Mrs. Patterson. The language employed in both translations flows in a natural fashion and comes very close to capturing Benjy's perception of the past as real and alive as the present.

In contrast, Quentin’s monologue, which “reverses the effect of Benjy’s monologue,” is presented in the incoherent fragmentation and non-standard syntax which is appropriate to convey Quentin’s disturbed and confused mind (Kartinganer 371). According to May Cameron Brown, his emotional reveries used to express strongly fragmented memories are presented in “the cumulative appended groups of words [which] creates the ambiguity so crucial to the characterization of Quentin” (552). In terms of linguistic style, as Brown notes, “Quentin’s section lack of grammatical hierarchy, unfinished syntactical unites, and ambiguous pronouns” (553):

Example (2)	Quentin
Faulkner	<i>the first car in town a girl Girl that’s what Jason couldn’t bear smell of gasoline making him sick then got madder than ever because a girl Girl had no sister but Benjamin Benjamin the child of my sorrowful if I’d just had a mother so I could say Mother Mother (172)</i>
Li Deng-sin	鎮上的第一部車子一個 女孩女孩 那就是傑遜沒法忍受的汽油味使他嘔心繼而比以前更瘋因為一個 女孩女孩 沒有姐妹只有 班傑明班傑明 我的悲傷之子要是我就有個母親這樣我就可以叫 母親母親 了。(212)
Li Wun-jyun	全鎮第一輛汽車 姑娘姑娘 这正是杰生所不能容忍的汽油味使他感到难受然后就大发脾气因为一个 姑娘姑娘 没有妹妹只有 班吉明班吉明 让我操碎了心的孩子如果我有母亲我可以说 母亲啊母亲 (177)

As the unusual syntax reinforces the feeling of disorientation, in example (2) both translators’ renderings correspond to the unique syntactic feature which used to expresses Quentin’s fragmented memories and characterizes his imprisonment in the major incidents of his childhood. Throughout Quentin section, howsoever, Li Deng-xin has not attempted in a systematic and consistent fashion to capture Faulkner’s play with the lack of punctuation. His translation shown in example (3) adds punctuation marks to dissect the unusual syntactic structure into several independent phrases:

Example (3)	Quentin
Faulkner	Why <u>wont</u> you bring him to the house, Caddy? Why must you do like nigger women do <u>in the pasture the ditches the dark woods hot hidden furious in the dark woods hot hidden furious in the dark woods.</u> (p.92)
Li Deng-sin	凱蒂，妳為什麼不把他帶到家裏？妳為什麼必須像黑人婦女一樣， <u>在草原上，在水溝、在黑森林，隱藏、而憤怒，在黑森林裏。</u> (p.121)
Li Wun-jyun	你干吗不把他带到家里来呢，凯蒂？你干吗非得像个黑女人那样 <u>在草地里在土沟里在森林里躲在黑黝黝的树林里犯贱呢？</u> (p.96)

Li Deng-xin's rendering glosses over Faulkner's innovative syntax in this instance which inevitably diminishes the communicative function of conveying Quentin's feeling of perplexity and disappointment by way of unorthodox sentence structure and style.

As opposed to the more objective narrative voice in Bengy section and extremely futile subjective utterance in Quentin section, Jason's narrative locution is full of impotent insult and uproarious invective. The language Jason uses to confront the world "seems absent of any objective awareness of those realities most relevant to him" (Kartinganer 372). His speech is presented largely in standard means with occasionally representations of non-standard markers of dialect (i.e. I says), both translators have not approximated this nuance characteristic of Jason's manner of speech:

Example (4)	Jason
Faulkner	Once a bitch always a bitch, what I say. I <u>says</u> you're lucky if her playing out of school is all that worries you. I says she ought to be down there in that kitchen right now, instead of up there in her room, gobbing paint on her face and waiting for six <u>niggers</u> that <u>cant</u> even stand up out of a chair unless they've got a pan full of bread and mean to balance them, to fix breakfast for her. (p. 180)
Li Deng-sin	我所說的，一旦當了雜種，終生便是雜種。我是說如果你煩惱的只是她在校外的玩樂，那你便是幸運的。我說她現在

	應該在廚房，而不是應該在房間往臉上塗胭脂，同時等著六位 <u>黑仔</u> ，黑仔們除非得到一鍋的麵包和肉，來填飽肚皮以及為她安排早餐，否則是連離開椅子站起來都不會的。(p. 219)
Li Wun-jyun	我总是说，天生是贼坏就永远是贼坏。我也总是说，要是您操心的光是她逃学的问题，那您还算是有福气的呢。我说，她这会儿应该下楼到厨房里去，而不应该呆在楼上的卧室里，网脸上刮抹胭脂，让六个黑鬼来伺候她吃早饭。这些 <u>黑鬼</u> 若不是肚子里早已塞爆了面包与肉，连从椅子上挪一下屁股都懒得挪呢。(p. 184)

In addition, the hate word *nigger* used by Jason is rendered differently. Li Deng-xin renders this derogatory epithet with the neutral term “hei zai,” making Jason appear as non-bigoted. In contrast, Li Wen-jun’s rendering “hei guei” denotes derogatory reference to the black servants as the usage “guei” in Chinese has negative connotation.

The last section is told from an outside narrator who intends to give a consistent portrait of the Compson family. This unique narrative voice, as Margaret Blanchard points out, functions “to reveal the narrator’s intelligence, sophistication, and freedom from provinciality and from the obsessiveness exposed in the similes of Quentin and Jason” (563). However, the narrator’s acute and articulate perspectives are considered limited rather than objective and omniscient, as Blanchard puts it, “having no foreknowledge, no control over events, privileged access into one mind only, and much recourse to conjecture, rewarded at times with progressive insight and empathetic sharing of a character’s viewpoint, with a spectator’s close but restricted view of events, and his detachment” (560). Blanchard also contends that this narrative voice which incorporates the perspective of the reader has its own tone by way of “the controlled complexity of his sentence structure . . . the abstract precision of his diction . . . and the range and quality of his figures and allusions” (562-63). These qualities of the narrative voice occur quite often throughout the last section. The following is a typical passage:

Example (5)	Outside Narrator
Faulkner	Luster returned, wearing a stiff new straw hat with a colored band and carrying a cloth cap. <u>The hat seemed to isolate Luster's skull, in the beholder's eye as a spotlight would, in all its individual planes and angles.</u> So peculiarly individual was its shape that <u>at first glance</u> the hat <u>appeared</u> to be on the head of someone standing immediately behind Luster. (289)
Li Deng-sin	魯斯特回來了，戴上繫有彩帶的硬直新草帽，手裏還拿著一頂布帽。 <u>旁觀者看來，那頂帽子，以其帽面、凌角之多而特殊，像反光燈那樣，使得魯斯特的頭似乎孤立起來。</u> 帽型這般奇特，乍一看來，帽子似乎戴在緊站在魯斯特後面的那個人頭上似的。（335）
Li Wun-jyun	勒斯特回來了，他自己帶了頂圍著一圈花飾帶挺括的新草帽，手里拿了頂布便帽。 <u>那頂草帽這兒彎曲那兒平展，模樣奇特，戴在勒斯特頭上就像打了聚光燈似的，能讓人側目而視。</u> 這草帽真是特異特別， <u>初初一看，真像是戴在緊貼在勒斯特身後的另一個人的身上。</u> （286）

In example (5), the translation of “isolate Luster’s skull” shows the nuance of each translator’s interpretation of the narrator’s diction. This phrase is translated literally by Li Wen-jun as “使得魯斯特的頭似乎孤立起來” while an interpretive translation “能讓人側目而視” is given by Li Wen-jun who tends to ameliorating the meaning and the sense of expression. The latter’s interpretation is more dynamic and makes more sense on the narrative level.

The compilation of these four narrative voices in each section, as Kartinganer comments, “each a fully achieved expression of voice operating within the severest limitations, remain separate and incoherent” (375). Characterizations of the narrative voices in each section of the novel shown and examined above reveal that in certain cases (see examples 2, 3, 4 and 5) the Chinese translation does not fully achieve its potential as mediation of the distinction between different focalizations that contain the non-normative features displayed in the characters’ and narrator’s speeches. In these examples, Faulkner’s unorthodox representation of the idiolects, which conveys an aspect of characters’ and the narrator’s disposition,

perspective and psychological state, is flattened to the degree that meaning is within reach but a significant characterization of locutionary act has been glossed over to the point of losing its illocutionary force in translation.

3. Voicing the Southern Black Dialect

Faulkner's representations of black characters' dialect are marked and distanced from the white characters. The black dialect is represented through lexical, morphosyntactic and phonological means. The more pronounced use of black dialect appears in the last section where the black characters' speeches, as Määttä Simo K. notes, "come alive mainly in direct speech laying emphasis on the peculiar features of their language use" (325). In what follow, I will analyze how certain dialectal markers that pertain to three black characters, Luster, Dilsey and Reverend Shegog, are dealt with by the translation into Chinese.

Luster's speech is presented mostly in morphosyntactic and phonological means. In example (6), dialectal features consists of the negative verb *aint*, eye dialectal rendering *les*, redundancy of subject *them niggers*, use of *done* without *has* or *have* to denote an event has ended. The translation renders these dialectal features by mostly their semantic means:

Example (6)	Luster
Faulkner	"Come on." Luster said. "We done looked there. They aint no more coming right now. Les go down to the branch and find that quarter before them niggers finds it." (p.3-4)
Li Deng-sin	「上來吧！」魯斯特叫道：「那邊我們已經看過了。他們 <u>不會</u> 馬上折回來。讓我們下到小河邊，在 <u>黑仔們</u> 找到以前，先把那枚銀幣找出來吧。」(p.19-20)
Li Wun-jyun	“过来呀。”勒斯特说。“那边咱们找过了。他们一时半刻间 <u>不会</u> 再过来的。 <u>咱们</u> 上小河流那边去找，再晚就要让 <u>那帮黑小子</u> 检去了。”(p.4)

In the fourth part, example (7) shows Luster's dialectal features that consists

of Faulknerian eye dialectal spelling (*dat*, *whut*, *sont*, *outen*, *de*, *dis mawnin*), non-standard contraction (*ev’y* for *ever*), omission of copula *be*, and change in vowel quality (*gwine* for *going*). Both translators render these dialectal features by standard lexical means:

Example (7)	Luster
Faulkner	<p>Then Ben wailed again, hopeless and prolonged. It was nothing. Just sound. It might have been all time and injustice and sorrow become vocal for an instant by a conjunction of planets.</p> <p>“Listen at him,” Luster said. “He been gwine on dat way ev’y since you sont us outen de house. I don’t know whut got in to him dis mawnin.” (288).</p>
Li Deng-sin	<p>班接著又哀叫著，無望而拖延。這空洞洞的，只是聲音。這可能是永遠，不義與悲傷由於行星的結合而在剎那間形之於聲。</p> <p>「聽聽他，」魯斯特說：「打從妳把我們叫出房子以後，他就一直那樣。我不曉得他今早怎麼想。」(334)</p>
Li Wun-jyun	<p>这时候班又哀号起来了，绝望地、拖声拖气地哀号着。它什么也不是，仅仅是一种声音。这哀伤的不平之鸣很可能亘股以来就存在于空间，仅仅由于行星的会合而在一刹那间形之于声。</p> <p>“你听他呀，”勒斯特说，“从您叫我们出来他就一直是这样。我不明白他今儿早上是中了邪还是怎么的。” (286)</p>

Both translators have not attempted to capture Luster’s dialectal speeches in the Chinese version. Moreover, as the last section is narrated by an outside narrator who uses refined language, both translators are not attentive to stylistic difference between the narrator’s normative speech and Luster’s dialectal speech.

Dilsey’s dialectal speech is also presented in unorthodox morphosyntactic means. In example (8), the dialectal features consists of verb disagreement with its subject in person (*I is*), changes in vowel quality (*g’awn* for *going*), and eye

dialectal rendering (*hit, ez, git, dar, en*). Both translations do not render Dilsey's speech dialectally:

Example (8)	Dilsey
Faulkner	“All right,” Dilsey said. “All right, here I is . I’ll fill hit soon ez I git some hot water.” She gathered up her skirts and mounted the stairs, wholly blotting the gray light. “Put hit down dar en g’awn back to bed.” (p. 267)
Li Deng-sin	「好的，」狄絲說：「 好的，我就在這裏。我一拿到熱水就灌。 」她提起裙子上樓，完全把灰黯的光線遮住了。「 把那東西放在那裏，同時回床上去。 」(p.313)
Li Wun-jyun	“行啦，”迪尔西说，“ 行啦，我来了。一有了热水我就给您灌。 ”她提起裙子登上楼梯，她那庞大的身躯把灰蒙蒙的光线全都挡掉了。“ 把热水袋放在那儿，回去睡吧。 ” (p.267)

Throughout the novel, Faulkner controls the representation of blackness by way of faithfully transcribing the dialect as spoken, and in his representation of black speech there is dialect variability. What’s worth noting is Faulkner’s representation of Reverend Shegog who practices the art of signifyin(g) and establishes himself as a trickster figure in the last section of the novel. Henry Louis Gates, Jr. explains that this African-American rhetorical device means “through the manipulation of these classic black figures of Signification – the black person to move freely between two discursive universes” (75). In terms of linguistic masking, Reverend Shegog first commences his sermon mimicking standard White English “I got the recollection and the blood of the Lamb!” and then shifts his speech into the black vernacular:

Example (9)	Reverend Shegog
Faulkner	“ Brethren and sisteren, ” it said again. The preacher removed his arm and he began to walk back and forth before the desk, his hands clasped behind him, a merge figure, hunched over upon itself like that of one long immured in striving with the implacable earth, “ I got the recollection and the blood of the Lamb! ” (p.294)
Li Deng-sin	「諸位弟兄、姐妹，」話聲再度傳來。牧師挪開手臂，開始

	在桌子前面來回走著，他兩手在後面緊握著，身體彎曲，像是長久一直與難平息的大地一爭長短的可憐形象。「 <u>我獲得那隻羔羊的回憶跟血！</u> 」(p.341-42)
Li Wun-jyun	“弟兄们，姊妹们，”这声音又想起来。牧师抽回手臂，开始在讲经桌前走来走去，双手反剪在背后，益发显得瘦小了，他的身子低躯，像是个长期与这残酷战争的土地苦苦搏斗而被拴住在土地上的人。“ <u>我把羔羊鲜血的事铭记在心！</u> ”

Example (10)	Reverend Shegog
Faulkner	“When de long, cold – Oh, I tells you, breddren, when de long, cold . . . I sees de light en I sees de word, po sinner! Dey passed away in Egypt, de swingin chariots; de generations passed away. Wus a rich man: whar he now, O breddren? Wus a po man: whar he now, O sistuhn? Oh I tells you, ef you aint got de milk en de dew of de old salvation when de long, cold years rolls away!” (p.295)
Li Deng-sin	「當那漫長的寒冷——啊，弟兄們，我告訴你們，當那漫長的寒冷——我看見了光，我看見了戒律，可憐的罪人，那些搖擺的馬車通過埃及；那些世代一一過去。曾是富人，而今安在？啊，眾兄弟？曾是窮人，而今安在？啊，眾姐妹？哦，我告訴你們，當那些漫長寒冷的歲月消逝時，如果你們還未獲得古老救贖所需的牛奶與甘露！」 (p.342-43)
Li Wun-jyun	“漫长、寒冷的岁月——哦，我告诉你们，弟兄们，漫长、寒冷的岁月——我见到了光明，我见到了神谕，可怜的罪人啊！他们在埃及死去，那一辆辆摇晃的马车，一代又一代的人过世了。以前的富人，而今安在，弟兄们啊？过去的穷人，而今又在哪儿呢，姐妹们啊？我告诉你们，漫长、寒冷的岁月流逝了，如果你们没有救命的牛乳和甘露，那将如何呢！” (p.293)

In the novel, Reverend Shegog’s bidialectal utterances, using black and white speech patterns in response to a communal space, attempt to repeat and conflate the suffering of Jesus with that of the African-American congregation in the white society. In the Chinese translations, both translators present these two speech patterns in similar tenor. And while the linguistic shift is diminished, the

subtleties of linguistic masking of blackness and the intensity of transformative power of signifyin(g) act are leveled down.

The characterization of blackness intended in the novel by means of dialect is marked by a lack of mediation on the part of the translators. The black vernacular is adapted according to the norm of monolingual translation prevailed in the receptor culture, and the translation of dialectal features appears to be transparent. Apparently, the norm of written language and the convention of standard literary dialect control the representation of blackness and specifically black speech. Such a rendering inevitably produces an impression that the black and white characters speak in a similar fashion and dwells in the same linguistic realms. The characters' different social standings and ethnic identities are not as strongly defined as they are in the source text. Faulkner's heteroglossic narrative that allows glimpses into various characters' consciousness is glossed over by a monolingual, translatorial voice.

4. Ideology of Monolingualism in Rendering of Literary Heteroglossia

As the black dialect sounds significantly different from southern dialect, they appear different when spoken and written. The challenge for the translator consists of transcribing these dialects while connoting variation within different characters' speech style in order to reinforce the narrative focus ideologically constructed in Faulkner's novel. Of the two translations under discussion here, both translators of Faulkner's *The Sound and the Fury* did not explore the way in which the target language can be stretched to maintain polyphonic structure and heteroglossic expressions. In their translation practice, both translators who conform to dominant linguistic convention employ Mandarin and Putonghua. The two varieties contain different written forms and expressions, some linked with Taiwan and others with China. Considering the complexity of the narrative style in the source language and the southern cultural context unfamiliar to the target readership, both translators keep the underlying meaning intact at the expense of

the invisibility of author's use of the southern idiolect and the black vernacular. Such an intervention reveals an ideology of monolingualism which inevitably limits the representation of literary heteroglossia and identity construction in multicultural societies.

Consequently, the translation of lexical items, phrases and passages into equivalent meanings makes cultural immersion rather more difficult. As Karl Simms points out, "it does not allow the recipient to find the message for herself from an immersion in the medium of the source culture; indeed, the recipient has to take the translator's word for it that the message conveyed is the 'true' one" (9). To Simm, making the dialectal voices and the underlying thought visible by way of literal translation seems more educative. He contends that although the target readers are unaware of the source language and its cultural context, they may construe something from the correspondence between the lexical items and surface grammatical structures of each text made plain by the translator who intends to remain the author's original stylistic intention intact. Nevertheless, when translating Faulkner's stylistic choice of dialect as narrative voice, most translators are in favor of disseminating the equivalent meanings of the message rather than preserve literality to entail similitude. It is inevitable that polyphonic structure in *The Sound and the Fury* as a significant pattern to mobilize the voice of a specific other becomes monolingual in the Chinese translations due to the fact that the representation of polyglossia by way of substandard variety is abnormal as it is brought to the target readers for whom such features create unfamiliarity in their own sociolinguistic environment.

In addition, monoglossia prevailed as a norm in the practice of literary translation raises questions of how to transfer heteroglossic elements and cultural dynamics that particular usages of linguistic form convey in translated literary prose. Is there a Chinese semiotic equivalent for the specific Faulknerian dialectal voice? The answer is, probably, no. Even if the translation is a perfect mapping of the source and target language, the meanings generated in the symmetrical

version would be very different. As Jan Blommaert notes, the problem is that particular speech varieties “cannot be rendered in a similarly sociologically meaningful variety in a target language” (173). In other words, the communicative purpose of translation between two culturally variant languages can be hindered unless the parallel transfer of cultural and linguistic ideologies is intentionally sought as the purpose of translation. Moreover, finding semiotic equivalent tends to “overplays linguistic differences” and endorses heterolingualism in which “multiple languages occur in ‘pure’ or ‘hybrid’ form” (Blommaert 172). Blommaert thus proposes that “heterolingualism pertains to voices, not to languages. And such voices may be organized within ‘one language’ . . . yet be recognizable and socio-politically salient as different voices” (173). When searching for ways of representing heteroglossic elements in the field of literary translation, translator may focus on reiterating the transition of ideologically loaded voices by way of “carefully constructing particular voices for others” (174).

Finding a translation model prone to be potent with the ideological embeddings seems like an essential solution in terms of constructing the transition of ideologically loaded voices. Within the monolingual context, it is not, however, an easy task to maintain the cultural and ideological load of the source text. The construction of ideologically loaded voices in the monolingual translation requires acute sensitivity towards the ideological subtleties of the source text and careful interpretative labor. When the voice of this special other is translated from one language to another, translators face with two main tasks: to unveil the concealed ideology embedded in literary heteroglossia and to mediate the ideological variation by way of making interpretation. While a particular ideological value embedded in the source text remains paramount for the translator’s interpretation, it is often accompanied by language shifts and even ideological shifts, especially when the ideology is identified and intended differently from that of the original author. In this respect, the process of interpretation cannot be totally free of

ideology. The monoglossic discourse refracted in translation is never neutral as the heteroglossic elements are differently interpreted for the specific community users.

5. Conclusion

This paper illustrates the ideological consequences of monolingual translation of dialectal variants in *The Sound and the Fury*. Reflecting on monolingualism of translation language by means of critical discourse analysis has a critical import because it reveals how a norm of monolingualism shared collectively by most of the translators affects the choice of translation language made in the practice of translation. Since the lexico-grammatical realization of ideology is to vary in different languages, translation has a tendency to naturalize and domesticate the foreign texts to as great a degree as possible. The novel's ideologically motivated polyphonic structure and dialectal variation is obliterated in the translation where priority is given to content over form.

It is crucial for translators to be aware of the potential ideological significance of literary heteroglossia in which polyphonic structure is emphasized. The question of how to translate particular usage of literary heteroglossia and its sociocultural dimension of meaning, how polyglossic utterances and its ideological function can be rendered to project appropriately into another text, becomes fundamental in the practice of translation. As the problem of producing heteroglossic effect is often seen from the linguistic frame and can be overcome by equivalence, this view overlooks the fact that part of the heteroglossic utterances, especially the dialectal features may remain untranslated in the target culture where the norm of monolingualism prevails. Moreover, the artificial effect of monolingual translation creates stability in voice rather than particular voices for others. Due to a limited range of communicative choices to accommodate literary heteroglossia in equivalent ways, the major problem faced is how the polyphonic

structure can be reconstructed from one language to another. It is suggested that the representation of literary heteroglossia should be rendered ideologically rather than linguistically. In doing so the particular expressive, aesthetic and socialcultural functions of literary heteroglossia can be made visible in a particular target context by means of a discursive translation practice.

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