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Jabra's Translation of Faulkner's The Sound and The Fury: A Critical Study

ترجمة جبرا لرواية وليام فوكنر الصخب والعنف:
دراسة نقدية

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Key words: Dialect, Modern Standard Arabic (MSA), non-ordinariness, polyphony.

ملخص:

ظهرت رواية الكاتب الأمريكي وليام فوكنر الصخب والعنف عام ١٩٢٩. وفي عام ١٩٦١ ترجمها جبرا إبراهيم جبرا إلى العربية، مما أدى إلى تعزيز حضور تقنيات الرواية السردية، بعضها أو كلها، وتأثيرها في الكتابات الأدبية العربية وبخاصة في مجال تيار الوعي. ورغم جزالة ترجمة جبرا وحدة فهمه للغة فوكنر المميزة باختلافها وتعقيداتها، فإن الترجمة لم تنقل عدداً من التقنيات المستخدمة في الرواية، ومنها ظاهرة تعدد الأصوات في الرواية الناتجة عن استخدام لهجة الجنوب الأمريكي في العموم، ولهجة الأمريكيين الأفارقة في الخصوص. وتحاول هذه الدراسة استكشاف الاستراتيجيات التي اتبعها جبرا في ترجمته وكيفية تعامله مع هذه التقنيات السردية، وذلك من خلال التحليل النصي للترجمة في ضوء السياق الثقافي العام للغة العربية المعاصرة، وهيمنتها على معظم أشكال الكتابة، والموقف الثقافي العام من استخدام اللهجة في الكتابة. وتخلص الدراسة إلى أن لغة جبرا عالية وقوية، لكنها لم تغط جانب استخدام اللهجة عند فوكنر مما أثر على فكرة تعدد الأصوات السردية، وذلك باستخدامه للغة عربية رصينة.

كلمات مفتاحية: التعدد الصوتي، الخروج عن المؤلف، العربية المعاصرة، اللهجة.

Abstract:

Published in 1929, William Faulkner's *The Sound and The Fury* was translated in 1961 into Arabic by Jabra Ibrahim Jabra, a prominent Arab writer and translator. Through translation, the novel's narrative configurations, especially stream of consciousness, have been of significant influence on Arab literary writers. However, not all of the source text's configurations are accounted for in the translation. This is pertaining to Faulkner's polyphonic design and dialectal structures which are prevalent in Faulkner's text. This study aims at exploring the translation strategies used by the translator to see how these configurations are treated by Jabra. Textual micro-analysis is used to describe how the translator renders the source text, explaining, through macro-analysis, how certain modes of language in the target culture encroach upon the mediation process, and how they constitute a major part of the translational performance as the translator compromises the source text identity to preserve these modes. The study concludes that despite the translation splendid wording, Jabra's version of *The Sound and The Fury* has undergone a transformation that ultimately disturbs the contour of the source text in the target culture with an enormous sacrifice of the text's terrains.

Introduction

William Faulkner (1897 – 1962) has had a considerable impact on world literatures. This impact was due to frequent translation and retranslation of his works into more than 40 languages (Ladd, 2008: 3). Faulkner had, and still has, a comparable impact on Arabic literature too. His influence on Arab writers is manifested in the works of well-known Arab literary figures such as the Algerian Katib Yasin (in the novel translated as *Star*, 1956), the Palestinian Ghassan Kanafani (in *All That's Left to You*, 1966), the Egyptian and Nobel laureate Naguib Mahfouz (in *Mraimar*, 1967), and the Palestinian Jabra Ibrahim Jabra (in *In Search of Walid Masoud*, 1978), among others. Most of these writers were influenced particularly by Faulkner's *The Sound and the Fury* (henceforth SF), which first appeared in 1929. When critics examine Faulknerian intertextuality in Arabic literature, they generally refer to SF as the primary source of inspiration for Arab novelists (Almanasra, 1996). As will be demonstrated in the current study, this novel exhibits stylistic peculiarities associated with Faulkner such as the extensive use of African American dialect and typographies, amongst others. The novel has been translated into Arabic twice: first by Jabra Ibrahim Jabra (1961) and then, more than thirty years later, by the Egyptian Muhammad Younis (2014).

This study sets out to examine how Jabra's Arabic translation of SF deals with aspects of linguistic exoticism and non-ordinariness that are ubiquitous in SF, particularly those related to polyphonic patterns and dialectal choices of the source text. It aims firstly to establish the presence of Faulkner and his text in Arabic and how this presence is much informed by translation. This will then be followed by a consideration of Jabra's dialectal and polyphonic choices and their implications in terms of how they augment or obliterate the alienating effect realized in the source text and how they influence characterization through choices relating to lexical and structural configurations. The study will further explore the broader cultural context in which these choices are applied.

Jabra's Arabic translation of SF has not been examined despite the influence the novel has exercised on major Arab literary figures. The significance of the current study derives from the fact that it is the first attempt of its kind on the translation of SF in Arabic. It should offer us an opportunity to pinpoint the techniques

used in Faulkner's work and to understand how their translation has informed the development of certain techniques in modern Arabic literature in light of the translation strategies used in the target text. It also may open the door for further research in Arabic translation of Faulkner's work as he meticulously invests in other styles such as typography (i.e. italicization and capitalization), punctuation and ellipsis as well as profane language. All these choices reflect Falkner's (bizarre originality) to use Eco's (2006:162) depiction; and this needs more exploration in a separate study as they are beyond the scope of the current study.

Comparative, qualitative textual analysis will be adopted as the methodology for conducting this study. Jabra's translation will be compared with the source text, and then will be compared to Younis' 2014 - translation. Other factors will be taken into consideration when examining the translations. These will include the status of dialect in Arabic culture, which is rather different from that of dialect in the western culture. The dominance of Standard, and to some extent Classical Arabic (CA) impacts Jabra's rendering of Faulkner's striking dialectal choices to varying degrees. In Jabra's translation, however, Benjy, an idiot narrator, is portrayed as an eloquent person whose logical and grammatical command of language is sound. An introductory note on the presence of Faulkner in Arabic may be worthwhile in order to situate Jabra's translation and its status in the target culture.

Faulkner in Arabic

Having received Nobel Prize for literature in 1949, Faulkner started to receive more international acclaim that was in part displayed in translating his works into world languages. By 2000, his work has been translated into some 40 languages (Ladd 2008: 3), including Arabic. His short story *A Rose for Emily* was translated by Abbas Mahmud Alaqqad, the prominent Egyptian writer, in 1954 and *SF* was translated by Jabra Ibrahim Jabra in 1961. Alaqqad and Jabra, contributed a great deal to the circulation of Faulkner and his work in the Arab world, particularly they were not only translators of the time but also well-established writers in the entire Arab world.

Even before the translation process had taken place, Faulkner was introduced into the Arab world through critical introductions and/or reviews of his work. For instance, Jabra Ibrahim Jabra published a critical review of *SF* in the Beirut-based *Aladaab* journal in 1954 and Hani Alraheb published an article entitled (*The Human Plight in SF*) also in *Aladaab* in

1961. These introductions, among others, ushered the beginning of Faulkner's vigorously growing presence in Arabic. In an article written under the title: (*The Reception of William Faulkner in the Arab World*), Twafiq Yousif (1995) numerates 13 Arabic translations of Faulkner's works published between 1954 and 1989. He also documents 10 Arabic translations of critical studies originally written in English on Faulkner's works as well as 9 studies written in Arabic, including one edited by Taha Hussein, the doyen of modern Arabic literature.

The translations of Faulkner's works into world languages have been a site of active research, which is not the case in Arabic. Translational studies of his works examine his presence through translations in French (Määttä 2004), Spanish (Ladd 2008), Portuguese (Milton 2011), Russian (May 1997) and Italian (Zorzi 2000), amongst others, as the rendition of his works took different forms, with normalization of his non-ordinary use of language being the custom in most cases.

In his discussion of the translations commissioned by the French publishing house, Gallimard, of Faulkner's works, Pitavy (2008: 87) contends that (the creation of that modern and universal Faulkner, stripped of local color, de-regionalized, was also due to the vagaries of Gallimard's translation policy). Furthermore, Määttä stresses that the French versions of *SF* (alter the ideological framework of the novel) and this is due to their inability to (reflect the variation within dialect representation of African American characters) (2004: 334). The Italian translations of Faulkner's work also adopt normalization or (regularization), as put by Zorzi (2000: 80), when rendering *SF*. Pitavy (2008: 87) again reiterates the fact that Faulkner was reproduced to mirror the systems of other languages and cultures:

The Faulkner who was to exert unparalleled fascination upon intellectuals and the general public before and mostly after World War II was modern and universal rather than regional and bearing the burden of the South. So the Americans and the French were not reading quite the same Faulkner, not only because of the differences in the availability of the texts, but also because each country (and each language) had construed for itself its own Faulkner.

Normalization, to use Baker's term (2011), of Faulkner's work does not take place in the European intercultural communication, but it also takes place in the oriental cultural scene. The Persian translation of *SF*, for instance, generally normalizes the source text

(Abolfazl 2011). One main question this study sets out to address is whether Jabra's translation of SF renders Faulkner's non-ordinariness intact or normalizes the source text in favour of the target culture.

In his discussion of Faulkner's reception in Arabic, Yousef (1995:42) points out en passant that the Arabic translations of Faulkner work generally (stop short of conveying and reflecting the complexities, intricacies and subtleties of Faulkner's style and language). Although he depicts Jabra's translation of SF as (the best of all translations) he stresses that it (does not adequately convey Faulkner's portrayal of the character Benjy as someone who does not understand what he reports) (Yousef 1995:42). The following excerpt (Text A) sheds light on how Benjy recounts events and speeches uttered through a fragmented language:

(A) Versh said, Your name Benjamin now. You know how come your name Banjamin now. They making a bluegum out of you. Mammy say in old time your granpa changed nigger's name, and he turn preacher, and when they look at him, he bluegum too. Didn't use to be bluegume, neither. And when family woman look him in the eye in the full of the moon, chile born bluegum. And one evening, when they was about a dozen them bluegum chillen running round the place, he never come home. Possum hunters found him in the woods, et clean. And you know who et him. Them bluegum chillen did. (Faulkner 1929/1956: 84)

A speechless 33-year old man with no sense of time, Benjy is introduced by Faulkner to open the novel by narrating the first chapter through internal soliloquy. Here, the language belongs to several voices, especially African American voices, and reported through amalgam of (switches and breaches in verisimilitude) (Bleikasten 2006: 84); the allusion to Shakespeare's idiot in Macbeth is clear as Faulkner's purpose is to highlight the absurdity of human experience⁽¹⁾. In his introduction to the Arabic version of the novel, Jabra makes this allusion clear by incorporating the relative lines from Macbeth as an epigraph of the novel.

In the following sections, the author will discuss how Benjy's disabled use of language is rendered by Jabra and examine how Jabra treats the polyphony embedded in Benjy's narration. However, it may be viable first to offer a brief note on Jabra as a translator, an aspect that is seldom tackled by critics who study him and his work.

Jabra as a translator

Born in Jerusalem, Palestine, Jabra Ibrahim Jabra (1920-1994) was a writer, poet, literary critic, painter and translator. He studied in Palestine, in UK, and in US. Owing to the nakba of 1948, the year he obtained his master's degree from Cambridge, he could not go back to Palestine, so he eventually settled in Baghdad where he published most of his 70 works; some of these works were translated into 12 languages⁽²⁾ including English. In the western world, as well as in the Arab world, his work, fiction in particular, received attention that took different forms, including translation and/or reviewing by established mediating institutions and renowned translators and reviewers. Literary studies were written on his work too. In Jayyusi's Anthology of Modern Palestinian Literature, Jabra is mentioned as (one of Palestine's most distinguished authors) (Jayyusi 1995: 176).

In 1985, his novel, *The Ship* was translated by the University of Pennsylvania-based professors Roger Allen and Adnan Haydar who also in 2000 translated his novel *In Search of Walid Masoud*, reportedly much influenced by SF. In the Arabic modernist movement, Jabra is often referred to as one of the pioneers who, either through his own work or through translation, paved the way to developing new narrative and writing techniques in Arabic. His contribution has been examined widely, generally and decently by researchers in Arab universities and intellectual forums as well as in western universities. Immediately, after it was published in English, Jabra's *In Search of Walid Masoud* was reviewed by the University of Texas-Austin-based professor Barbara Harlow in 2001. A two-day conference was held to discuss his work at Bethlehem University in August 2004⁽³⁾.

As a translator, Jabra rendered into Arabic many of the world classics such as Shakespeare's *Hamlet*, *Macbeth*, *King Lear*, *Othello*, *The Tempest*, as well as the *Sonnets* which he may be the first to introduce into Arabic in 1983. He also translated other 20th century prominent texts such as Samuel Beckett's *Waiting for Godot*. As mentioned above, Jabra was the first to introduce Faulkner's SF into the Arabic culture (Elgibali et al 1981:51) as he published an article on the novel in 1954. Jabra's Arabic translation of SF, which came out in 1961, was labeled as (the best of all translations) (Yousef 1995: 42) out of all Faulkner works.

Nonetheless, Jabra's translations are rarely examined, except for few articles or en passant notes in the context of comparative literature or literary

criticism studies. This by no means indicates that translation was a marginalized enterprise in Jabra's literary career. It indeed preoccupied him throughout his literary life as shown by the quantity and quality of the works he translated. The significance of translation in Jabra's literary project is further established in his own words:

Because I breathe through translation just as I breathe through my short stories and novels, the books which I have translated are closely connected within my own intellectual disposition. In the one activity I find help and support for interpreting the other (Elgibali et al 1981:50).

Moreover, Jabra's translations were widely circulated and acclaimed in the Arab world, either by official institutions or other venues such as publishing houses and peer reviewers and writers. Meyer (2001:22), points out that Jabra's translation of SF had a substantial bearing in the Arabic literary scene that it caused prominent Arab writers (to break with the traditional realist technique of the omniscient narration and to substitute multiple narration or polyphony). It is through Jabra's translation of SF that Nobel laureate, Naguib Mahfouz, was acquainted to Faulkner's narrative techniques that he emulates in *Miramar* (Meyer 2001:22).

Indeed, translation occupies a considerable space in Jabra's literary and intellectual project as he stresses that translation is (an extension of my literary interests) (Elgibali et al 1981:50). However, to the best of the researcher's knowledge, and despite the impact it had, and still has, on the Arabic literary scene, Jabra's translation of SF has hardly been examined. Abdullah (1998: 68) briefly notes Jabra's misrepresentation of SF giving the example of Benjy's defected language being corrected by Jabra. A closer look at Jabra's translation of SF is offered in the following section.

Jabra's translation of SF

As mentioned above, Jabra opened new horizons of literary writing for Arab writers by transferring SF into Arabic. Given Jabra's overall splendid rendition of SF, his treatment of the novel's linguistic non-ordinariness, which is intentionally and meticulously woven by Faulkner, the translation of SF is worth exploration. The focus will be on Jabra's translation of the first chapter, however. What is at issue here is whether Jabra caters for Faulkner's exoticism that is essentially formulated through abundant incidence of dialect which stands as Faulkner's scaffolding for polyphony. The following section undertakes this task,

but I will firstly touch upon the status of dialect in the literate cultures of both the source language, English, and the target language, Arabic, of SF.

Drawing on (Määttä 2004: 320), dialect is defined (as covering geographically, socio-economically, stylistically, and ethnically determined language varieties that differ from the explicit norm of standard language, and from written language). Dialects are perceived differently within languages and cultures. In the western world, they have a history of relative acceptability and they even triumphed over languages in several places and eventually became standard languages on their own right. In his seminal book, *Imagined Communities*, Anderson (2006: 18) documents how, over centuries of interaction and contestation, dialects in Europe prevailed over official languages, specially Latin whose hegemony (was doomed) in favor of other dialects.

Numerous literary, and non-literary, masterpieces were initially written in dialects, including Dante's *The Divine Comedy*, Chaucer's *Canterbury Tales* as well as Luther's version of *The Bible*. Shakespeare himself deployed, though to a lesser extent, dialect in his plays. In this context, dialect, writes Bonaffini (1997: 279), is (the linguistic testimony of a cultural heritage), so, using it within the western culture has been generalized and normalized for a long time before Faulkner and his contemporaries. This is not the case in Arabic.

For centuries, before and after Islam, CA has always provided an inspiring (and constraining) repertoire for Arab writers. With the advent of modern Arab renaissance that started in 19th century, and given the sharp need to update Arabic in order to cope with sweeping modernization movements in the region, a modified version of CA started to crystalize under the name of Modern Standard Arabic (MSA). By mid-20th century, MSA had been flourishing at the hands of well-renowned writers and noted scholars such as Muhammad Hussain Haykal, Taha Hussien, Abbas Mahmud Alaqqad to mention but few. Derived largely from CA, which is the language of the holy scripture of the Quran, MSA has a special unwavering eminence in the Arab world. It thus dominates nearly all modes of writing from journalistic to literary.

Within this framework, Arabic non-standard dialects hardly find their way to print culture. Arabic dialects are only allowed within daily verbal interlocation in ordinary environments as its use in writing somehow contradicts two tenets of Arab culture: the first is the pan-Arab nationalist aspiration

for a united Arab world where MSA is considered to be a principal unifying factor of the whole Arab nation, hence any prioritization of a non-standard dialect would be considered to be a subversive act seeking to deconstruct the whole idea of Arab unity, by dividing the nation into fragmented regions. The other tenet is the durable affinity between Arabic and the Quran so much so that undermining one jeopardizes the other (Abu-Absi 1986: 338). These two tenets entail that institutionalizing a dialect in print culture would thus be deemed splitting on the national level and heretic on the ideological level.

These two tenets proved culturally and linguistically cherished and gatekeeping over time. In his introduction to his key book on Arabic, German author, Johann Fück concludes that (the status of Arabic as the canonized language of science and literature remained unshakable in the modern age) (Fück 2014: 2; my translation), despite attempts to promote regional dialects by many scholars and thinkers around the Arab world (Abu-Absi 1986). This may be indicative of how a writer, let alone a translator, is constrained and/or informed by the legacy of the resolute prominence of CA and its offshoot, MSA.

Jabra may not be an exception as the register deployed in his translation of *SF* suggests at the word level and above the word level alike. At the word level, he largely opts for standard choices and he would even further use a version of MSA that is more representative of, and closer to, CA. Consider the following lexical items and their equivalents in Jabra's translation: moaning *نَشِيح*, barn *عَنِير*, branch *غدير* slipper *خَف*, buzzing⁽⁴⁾ *غَنَاء* and bowl *قَصْعَة*. Compared to Younis, (2014) who translates these words respectively into *طاسة*, *شيشب*, *ترعة*, *حظيرة*, *بكاء*, *تنز*, *طاسة* highlight the extent to which he is informed by CA, not only MSA narrative. Benjy's narration is then upgraded in Arabic from an idiot's language into a language of a man of letters who uses language articulately. That is by no means reflective of Faulkner's intention. The vocabulary offered by Jabra in the target text cannot be generally delivered in Arabic by a layman in the street, let alone an idiot.

Above word level, Jabra's structures are laden with MSA traces which are also symptomatic of his way of translation that is essentially marked by an orthodox use of Arabic as can be detected from the following two excerpts of *SF*:

(B) (Shut up that moaning.) Luster said. (I cant make them come if they aint coming, can I. If you do not hush up, mammy aint going to have no birthday for you (Faulkner 1929/1956: 2).

قال لستر: (كفكك أنينًا، هل أستطيع أن أجبرهم على المجيء إذا ما رفضوا؟ إذا لم تسكت لن تقيم لك ماما حفلة لعيد ميلادك) (Jabra 1961/1983: 48)

(C) (That's what I tell you.) Roskus said. (They aint no luck going be on no place where one of they own chillen's name aint never spoke) (Faulkner 1929/1956: 37).

قال رسكوس (هذا ما أقوله لك. مشؤوم هو المكان الذي يمتنعون فيه عن التلفظ باسم إحدى بناتهم) (Jabra 1961/1983: 48)

Excerpt (B) is delivered by Luster, a 14-year old black boy assigned to take care of Benjy. MSA is reinforced here in the starter *كفكك أنينًا* and the phrase *إذا ما رفضوا*. In excerpt (C), register is elevated as Jabra opts for a three-layered formal rendition: a) he translates the less formal phrase *no luck* into a more formal word, *مشؤوم* (literally *ill-omened*), transposing the word class from the negative to the affirmative; b) unlike in the source text, Jabra foregrounds the word *مشؤوم*, conferring more salience on it than that attached to its equivalent in the source text; c) the whole sentence *no luck going be on no place*, which is dialectal, is promoted into a very formal, even poetic, Arabic sentence: *مشؤوم هو المكان*. This indeed signals a fairly detrimental neglect of the language of Roskus, another African American character, whose use of incoherent and dialectal register is once again rendered in a coherent manner in the target language.

Examining the above excerpts, as well as the rest of the target text, three modes of rendition can be delineated in Jabra's version of *SF*. The first and most frequent mode used by Jabra is MSA; the second and less frequent is the use of CA; and the third is the use of non-standard Arabic dialect, which is not as heavily used in the target text as English dialect is used in the source text.

MSA is much represented in the following examples where formal mode is deployed to normalize or standardize the dialectal elements in the target text. The phrases signaling the MSA mode are underlined.

(D/1) (I is done it. Hush now.) Luster said. (Aint I told you you cant go up there. They'll knock your head clean off with one of them balls). (Come on, here) (Faulkner 1929/1956: 19).

(لقد فعلتُها. اسكت. ألم أقل لك يجب ألا تصعد إلى هناك. سيطيرون رأسك بإحدى تلك الكرات. هيا) (Jabra 1961/1983: 63 - 62)

(E/1) (I reckon T. P. can get along without it.)
Dilsey said. (Faulkner 1929/1956: 55)

قالت دلزي: (أتصور أن تي بي يستطيع الحياة بدونها).
(Jabra 1961/1983: 93)

(F/1) What are you doing to him, Jason said. Why cant you let him alone. (Faulkner 1929/1956: 85)

قال جاسن: ما الذي تفعل له. لماذا لا تتركه في شأنه؟
(Jabra 1961/1983: 119)

In (D/1), translating the grammatically non-conformist phrases <aint I told you> and <come on, here> into MSA-conformist phrases: (ألم أقل لك), and (هيا), demonstrate how the source text elements are sacrificed in favor of the conventional linguistic habits of the target text. The same applies to (E/1) phrases (يستطيع الحياة بدونها) as a rendition of <can get along without it> and (F/1) (لماذا لا تتركه وشأنه) as a rendition of <why cant you let him alone>. The level of standardization in Jabra's translation does not take notice of the polyphony of the three characters who deliver these three utterances. Compare Jabra's register to Younis's less standardized version of the same utterances which are listed as follows with the phrases characteristic of dialect in Younis's rendition underlined:

(D/2) (I is done it. Hush now) Luster said. (Aint I told you you cant go up there. They'll knock your head clean off with one of them balls). Come on, here.

قال لاستر: (لقد فعلتها . اسكت، الآن. ألم أقل لك أنك لا يمكنك أن تذهب هناك، فسيخيطون إحدى كراتهم برأسك ويطيحون به.
تعال هنا. (Younis 2014: 56).

(E/2) «I reckon T. P. can get along without it.»
Dilsey said.

قالت ديلسي: (أظن أن تي بي يمكنه أن يدبر حاله بدونها).
(Younis 2014: 91)

(F/2) What are you doing to him, Jason said. Why cant you let him alone.

قال جاسون: ماذا فعلت له. لم لا تتركه في حاله
(Younis 2014: 119)

Not only is Jabra driven by MSA in composing his version of SF, but he occasionally becomes more inclined to deploy CA as can be seen in the following utterances with elements transmitting classical leniency underlined:

(G/1) Mother said, (Is he cold, Versh). (Nome.)
Versh said.

قالت أمي: (أيشعر بالبرد يا فيرش؟) (لا.) قال فيرش
(Jabra 1961/1983: 52)

(H/1) (I wish for Jason's and the children's sakes
I was stronger)

(لشد ما أتمنى، من أجل جاسون والأطفال، لو كنت أقوى مما
(Jabra 1961/1983: 52) أنا)

(I/1) The carriage jolted and crunched on the
drive.

راحت العربية ترتج وتفضضض على الطريق الخاصة
(Jabra 1961/1983: 55).

(J/1) (They aint nothing over yonder but houses).
Luster said. (We going down to the branch).

قال لاستر: (ليس هناك إلا بيوت نحن في سبيلنا إلى الغدير)
(Jabra 1961/1983: 59).

(K/1) I sat down and he took off my shoes and
rolled up my trousers.

فقدت ونزع لاستر حذائي وشمر عن ساقي
(Jabra 1961/1983: 63).

(L/1) «That frog's gone. He hopped way over to
the garden, by now.»

لقد راح ذلك الضفدع. طفر إلى الحديقة.
(Jabra 1961/1983: 74).

The Arabic question *أيشعر بالبرد* in (G/1) is a good example of Jabra's predilection for CA as he starts the question with the *hamza* which is a formal question device in Arabic. An ordinary user of language would not use this letter to inquire about something. By the same token, Jabra's phrase *لشد ما أتمنى* (offered to stand for <I wish>) is worded in a very expressive manner in Arabic that overstates the effect of the original. Once again considering Younis's treatment of the same utterances, one would find how CA is blatantly present in Jabra's translational choices. Segments transmitted in diluted MSA or dialect are underlined:

(G/2) Mother said, (Is he cold, Versh). (Nome.)
Versh said.

قالت أمي: (هل هو بردان، يا فيرش). (Younis 2014: 44).

(H/2) (I wish for Jason's and the children's sakes
I was stronger)

(وقد كنت أتمنى أن أكون أكثر قوة من أجل جاسون والأطفال).
(Younis 2014: 45)

(I/2) The carriage jolted and crunched on the
drive.

قرقت العربية وارتجت في طريقها. (Younis 2014: 48)

(J/2) (They aint nothing over yonder but houses).
Luster said. (We going down to the branch).

قال لستر: (ليس هناك سوى المنازل. سوف نذهب للترعة).
(Younis 2014: 52)

(K/2) I sat down and he took off my shoes and
rolled up my trousers.

جلست فخلع حذائي، وشمر بنطلوني.

(L/2) (That frog's gone. He hopped way over to
the garden, by now).

لقد ذهب ذلك الضفدع. نط إلى داخل الحديقة.
(Younis 2014: 69)

Using words, and phrases, such as *الترعة*, *بردان*,
شمر بنطلوني, *نط إلى داخل الحديقة* are all signs of more
consideration of Faulkner's stylistic non-ordinariness
on the part of Younis rather than on the part of Jabra.
One cannot argue, however, that Younis constantly
adheres to dialect Arabic in his translation of the *SF*;
despite these choices in his version, it remains fairly
far from relaying Faulkner's non-ordinariness.

Notwithstanding, Jabra does not entirely disregard
non-standard dialect in his translation. He would
sporadically opt for dialectal elements such as *طيب*
for <all right>, *بابا* for <father> and *ماما* for the several
dialectal forms of the word <mother> (such as *Mammy*,
mommer, *Damuddy*⁽⁵⁾), but again these translational
decisions cannot, on the one hand, constitute a norm in
Jabra's linguistic repertoire. On the other hand, his use
of such words even makes it odd as he juxtaposes them
with classical words as demonstrated in his rendition
of the following dialogue uttered by Caddy:

(M) You know what I think it is. I think it's a
surprise for Mother and Father and Mr Patterson
both, because Mr Patterson sent you some candy⁽⁶⁾
(Faulkner 1929/1956/: 14).

أتدري ما أظن بها؟ إخالها تحمل مفاجأة لماما وبابا
والسيد باترسون جميعاً، لأن السيد باترسون أرسل إليك بعض الحلوى
(Jabra 1961/1983: 58).

The use of the classically-loaded phrase *إخالها*
followed by *ماما وبابا* signals an incoherent and
imbalanced discursive structuring of language on the
part of the speaker as the phrase *إخالها* rather occurs
within a context of *أمي وأبي* as a representation of CA.
Younis' version reads:

هل تعلم ماذا أظن. أظن أنها مفاجأة لكل من ماما وبابا
والسيد باترسون، لأن السيد باترسون أرسل إليك بعض الحلوى
(Younis 2014: 51).

Although Jabra chooses to translate <revolutionary>
texts (Dahbour 2006) ⁽⁷⁾ (my translation), he often
accommodates non-revolutionary translation
strategies as he standardizes the original text in the
target culture. This may well be explained in the light
of a) the authority MSA enjoys in writing, as discussed
above; and b) Jabra's position towards Arabic. Jabra
deals with Arabic as "my own property and not
Shakespeare's whom I transfer into my language"
(Dahbour (2006; my translation). By the same token,
what applies to Shakespeare will apply to Faulkner
by default in Jabra's understanding of language and
culture. Another reason may be a market-driven one,
though it may not be a crucial one in Jabra's case.
Works not published in MSA are mostly destined to
have a very limited circulation in the Arab world.

Despite Jabra's profound understanding of
Faulkner's text, certain elements escape him. Let me
return back to excerpt (A), which is central in the
closure of the first chapter. Here is Jabra's version of
the whole paragraph:

قال فيرش، اسمك الآن بنجامين. أتدري كيف أصبح اسمك
الآن بنجامين. سيجعلون منك لباناً أزرق. وماما تقول في سالف
الأيام غيّر جدك اسم أحد الزوج، وأصبح قسيساً، فلما نظروا إليه،
وجدوا أنه لبان أزرق أيضاً. ولم يكن لباناً أزرق من قبل. وعندما
نظرت إليه امرأة حامل وجهها لوجه في ضوء القمر، والقمر بدر،
ولد ابنها لباناً أزرق أيضاً. وفي إحدى الأماسي، وقد انتشر في
المكان زهاء عشرة أطفال من اللبان الأزرق يلعبون، لم يعد إلى
البيت. ثم عثر عليه صيادو القنافظ في الغابة، مفترساً حتى
العظم. أتعلم من الذي افترسه. أطفال اللبان الأزرق هؤلاء افترسوه
(Jabra 1961/1983: 118).

Apart from Jabra's self-evident standardization
of the whole text, the crux of the matter in this
excerpt is the word <bluegum> which Jabra mistakes
for <chewing gum> while it pertains to <teeth gum>, a
sense more in keeping with the act of devouring. The
difficulty here emanates from the fact that the whole
talk, delivered by Versh, is made up by Faulkner to
reflect how a poorly-educated black boy, Versh, is
informed by eccentric local folktales that involve
all sorts of unreasonable happenings. It is correctly
transferred by Younis (2014: 119) into *أزرق اللثة*

It is because of the nature of chapter one, from
which all the previous examples are extracted, that
Jabra's translation is considered to be divergent.
Otherwise, Jabra's translation of other chapters such
as two and four is not as deviant from the source
text, because the register belongs to literate Quintin,
a Harvard-based character, and to Faulkner himself.
Here, Jabra's translation does not break off the source

text's norms. The following excerpt and its translation may demonstrate how both the source text and the target text habits correspond:

(L) She wore a dressing gown of quilted black satin, holding it close under her chin. In the other hand she held a red rubber hot water bottle and she stood at the head of the back stairway, calling (Dilsey) at steady and inflectionless intervals into the quiet stair-opened again where a grey window fell a cross it. (Dilsey,) she called, without inflection or emphasis or haste, as though she were not listening for a reply at all. (Dilsey.) (Faulkner 1929/1956: 332- 333).

كانت ترتدي (روباً) من الساتان المضرب، وقد أمسكت بياقته تحت ذقنها، وفي يدها الأخرى قربة ماء حار من المطاط الأحمر، ووقفت في أعلى الدرج الخلفي تنادي (دلزي) على فترات نظيمة رتيبة النبرة، مرسله نداءها نزولاً على السلم الهاجع المنحدر إلى الظلام، المنفتح ثانياً حيث يقع عليه قيس من نافذة شهباء. وراحت تنادي (دلزي) دونما توكيد أو عجلة أو اضطراب نبرة، كأنها لا تصيح بسمعها لجواب أبداً. (دلزي). (Jabra 1961/1983: 326)

Compared to the source text's texture, the configuration of the target text displays a majestic Arabic that is obvious in words such as الساتان المضرب، فترات نظيمة رتيبة النبرة، اسلم الهاجع، عليه قيس من نافذة شهباء، كأنها لا تصيح بسمعها لجواب أبداً. Jabra's typographical intervention should not go unnoticed, however; he surrounds the word روب، as an equivalent for (dressing gown) with quotes as clear in the text and this may be incorporated into the target text by Jabra in order to distance himself from the obligatory act of borrowing the Arabized word (robe). Moreover, Jabra does not forget to apply the Arabic grammatical rule of *tanween alfatah* as he places it over the word, an act potentially stressing his view of Arabic language as 'a property' of his.

Admittedly, it is challenging to convey Faulkner's non-ordinariness complete in Arabic. However, it is not impossible to relay the effect of his text via Nord (philological translation) which may constitute a potential solution, particularly in (the translation of ancient texts...or in the translation from distant cultures) (Nord 1997: 49 emphasis in original). Philological translation can be conducted by ways of clarifications via paratextual additions such as footnotes, prefaces. Jabra's 46-page introduction of the novel hardly does so. He incorporated several footnotes in the target text basically to provide factual information, but not to discuss linguistic choices. It is interesting, however, that in the introduction, Jabra does not refer to the dialect in the source text.

Conclusion

Jabra's rendition of SF into Arabic contributed instrumentally into Faulkner's presence in the Arab world. Jabra's translation derives its significance from his stature as a renowned author and translator inside and outside the region. However, certain elements are straightened out, or indeed missing, in Jabra's translation. These include dialectal elements and polyphonic configurations as the micro-analysis of Jabra's choices demonstrates. These hardly exist in Arabic texts influenced by Faulkner too.

In light of macro-analysis, this can be attributed to a continuum of reasons that can be summed up in three broad reasons:

a) cultural reasons where MSA is the predominant mode of writing in the Arab world;

b) personal reasons where Jabra looks up highly into Arabic and has the belief that it is his (own property) which gives him liberty to transfer the target text in a manner consistent with this personal narrative;

c) market driven reasons and circulation-related (or technical) reasons. Given Jabra's sublime view and practice of Arabic, his translation may well fit other chapters, and segments, in SF, but not the first chapter. Chapter 4, for instance, may be an appropriate site for Jabra's Arabic. In this chapter, Faulkner is himself the narrator using grammatical, coherent and highly stylized English for most parts of the chapter, as demonstrated in excerpt (L).

The temporal aspect of translation may explain Jabra's choices. Whereas Standard Arabic was elevated at the time when he translated SF in 1960s, non-standard Arabic started to be normalized through social media outlets in recent times, hence the audacity of the second translation, which appeared in 2014, accommodating the text in non-standard Arabic.

Other aspects worth exploring in the Arabic translation and retranslation of SF include typography (i.e. italicization and capitalization), conjunction, punctuation and ellipsis as well as Faulkner's profane language. To the researcher's best knowledge, all these aspects were examined by scholars of the translations of Faulkner in other languages, but not in Arabic.

Notes:

1. See: <http://www.semo.edu/cfs/teaching/45455.html> (Last accessed 17 November 2016).
2. See: <http://www.marefa.org/index.php> (Last

accessed 16 November 2016).

3. See the link: <https://bethlehem.edu/institutes/library/Jabra-Ibrahim-Jabra> (Last accessed 07 November 2016)
 4. (As a translation of (buzzing) the Arabic word غناء (literally singing) may not be correct as what is meant here is the sound the trees produce when the wind blows).
 5. (The word «Damuddy» is rendered by Jabra as داما which is not the case in the source text. It is used by kids to denote grandmother).
 6. (Typography is another aspect of Faulkner's non-ordinary use of language. He capitalizes certain words such as those capitalized in this text and ignores rules of abbreviation as in using title (Mr) without a period. No such tradition of capitalization is available in Arabic, nor is there a tradition of abbreviation, and this can be examined in a separate study).
 7. <http://www.diwanalarab.com/spip.php?article5938> (Accessed 25 October 2016).
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