TESTING THE RETRANSLATION HYPOTHESIS:
A CASE STUDY OF WILLIAM FAULKNER'S *THE SOUND AND THE FURY*

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Abstract

According to the Retranslation Hypothesis first translations tend to be naturalizations of the source text. Retranslations, on the other hand, are seen as a way of achieving more accomplished texts because they retain more of the source text's foreign features. The aim of this study is to test the Retranslation Hypothesis on the example of two Croatian translations of William Faulkner's The Sound and the Fury*. The first part of the study presents a brief overview of various studies that have brought into question whether the motivations for retranslations could be accounted exclusively within the scope of the Retranslation Hypothesis. In the second part of the study diverse translation shifts employed in the rendering of the modernist features of the source text in two Croatian translations are analysed. In the analysis it is assumed that translation shifts are employed in order to adjust the novel to the context of the target culture.*

Keywords: retranslation hypothesis, stream of consciousness, translation shifts

1. Introduction

This study[1] aims to test the Retranslation Hypothesis (RH) by analysing a first translation and retranslation of Faulkner's *The Sound and the Fury* into Croatian. As the literature on the RH has been thoroughly presented in Mesić (this volume), we

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[1] The study was conducted as the author's M.A. thesis at the Faculty of Humanities and Social Sciences at the University of Zagreb, Croatia. This paper is a revised version of that thesis.

will just briefly outline the main points. According to Paul Bensimon, first translations tend to be "naturalizations of the foreign works" which seek to introduce the work to the target culture (TC) (1990: IX). Once the work is introduced into the TC through a first translation, TC readers are better prepared to perceive its foreignness, which enables all subsequent translators to focus on the singularity of the source text (ST), i.e. its linguistic and stylistic features (ibid.). According to Antoine Berman, the two main motives for a retranslation are datedness and/or deficiency of a first translation. Bensimon's and Berman's positions served as a basis for what later came to be known as the RH. Yves Gambier formulated the relations between a first translation and retranslations in the following way: "[…] a first translation always tends to be more assimilating, tends to reduce the otherness in the name of cultural or editorial requirements […] The retranslation, in this perspective, would mark a return to the source text." (qtd. in Hansen, Malmkjær and Gile 2004: 27). An even more concise formulation of the RH was provided by Andrew Chesterman: "later translations tend to be closer to the source text" (Chesterman 2004: 8). Since its formulation, the RH has prompted a number of studies trying to verify or refute it.

A first Croatian translation of *The Sound and the Fury* was produced in 1958[2] by Stjepan Krešić and the retranslation was produced in 1998 by Nada Šoljan. The broader objective of this type of study is to provide a basis for potential further studies on how different literary and socio-cultural contexts influence (re)translations into Croatian.

In the first part of the study an overview of other studies that have broadened the perspective on retranslation and tested the RH on concrete examples is provided. The second part consists of the analysis of the two translations of the novel. The analysis focuses on translation shifts employed in the translation of the novel's innovative modernist style, which are taken as an indicator of the target text's (TT's) closeness to ST.

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[2] In our analysis we use the edition from 1988, which is almost the same as the one from 1958.

2. A short overview of research on retranslation

2.1 The importance of context in the study of retranslations

Many authors have tested the RH on concrete examples and exposed certain shortcomings of the RH. Thus, as Deane points out, Anthony Pym, Annie Brisset and Lawrence Venuti have challenged the deterministic postulates of the RH and shifted the focus of research from the text to the socio-cultural context in which retranslations are produced and examined retranslations "through the extratextual filter of challenge" (2011: 26).

Pym, for example, rejects a diachronic perspective in studies of retranslations because he claims that it "can only affirm the general hypothesis that target-culture norms determine translation strategies" (1998: 83). This is because retranslations with large geographic or temporal gaps between them "seem to be responding to long-term processes of linguistic or cultural change in the target community" (1998: 82). In other words, different socio-cultural norms that influence a translation in a given period/location will be most visible when compared to a translation from another period/location. Instead, Pym advocates a synchronic study of retranslations, i.e. a study of retranslations "sharing virtually the same cultural location or generation" (*ibid.*). According to Pym, these types of retranslation are not motivated by quality or datedness, but by challenge or rivalry, which results in the creation of different versions of the ST for different audiences. A diachronic analysis would help to "locate causes far closer to the translator, especially in the entourage of patrons, publishers, readers and intercultural politics" (*ibid.*).

Deane (2011) tested the RH on British retranslations of Gustave Flaubert's *Madame Bovary* and George Sand's *La Mare au diable* and highlighted the importance of the socio-cultural context in the study of retranslations. Her aim being to determine the degree of *closeness* of each retranslation to the relevant ST, Deane first highlights the ambiguity of the very notion of *closeness*, which is often used as a self-explanatory term. She distinguishes two types of textual *closeness;*

linguistic closeness and *cultural closeness*. Flaubert's *Madame Bovary* lends itself to the examination of *linguistic closeness*, whereas Sand's *La Mare au diable* is more suitable for the examination of *cultural closeness* (2011: 27-30). In short, Deane's analysis of British translations of the two novels did not fully corroborate the RH.

Moreover, in the case of *Madame Bovary,* she found that the TTs display a circular motion in regard to the degree of closeness to the ST. Although the first retranslation is the furthest from the ST and the fifth retranslation is the closest, the first translation and the most recent retranslation display the same degree of closeness to the ST. Deane therefore concluded that: "[a]s such, the circular motion of the actual retranslations entirely eludes the history-as-progress logic of the RH, which also fails to accommodate the complexity of the phenomenon, not least the fact that closeness can be achieved on different levels, and therefore, via different paths" (2011: 258). To partially account for the varying degrees of closeness observed in the examined retranslations, Deane also analysed para- and extratextual material, as well as the dynamics of the literary field in which the retranslations were created. Her analysis has shown that the retranslations were greatly influenced by different socio-cultural and economic factors surrounding them.

Finnish researchers Kaisa Koskinen and Outi Paloposki (2004) have also recognized the RH as a productive starting point for empirical research on retranslation. In their article published in 2004, they list examples of case studies that confirm the RH, such as Paloposki's unpublished study on the translations of Finnish literature at the beginning of the nineteenth century. According to Paloposki's study, first Finnish translations of fiction done at the beginning of the nineteenth century were usually domesticated. The study does not provide any data on all subsequent retranslations, but the authors do assume that the retranslations were probably more source-oriented (Koskinen and Paloposki 2004: 29). However, the authors claim that this does not prove that the RH is universally applicable, but rather that it "may apply during an initial stage in the development of a literature", i.e. that "domesticating first translations may be a feature of a *phase* in literature, not of translation in general" *(ibid.).*

After the initial confirmation of the RH, Koskinen and Paloposki provide examples of Finnish translations from the later stages of the nineteenth century that refute the RH Pentti Saarikoski's retranslation of the *Gospel according to Saint Matthew,* a "profane and political translation" intended for a broader audience (2004: 35) provides a good example. In order to make the ST understandable for everyone, Saarikoski increased the degree of domestication of the ST in his translation. Koskinen and Paloposki study Saarikoski's retranslation in the broader socio-cultural context of the 1960s (marked by the communist ideology) when it was produced, as well as in the context of the translator's personal ideology, which shaped his interpretation of the ST. They also point out that, because of its particularities, the translator's version of the text was obviously "made to *supplement,* not to surpass its predecessor" (*ibid.*). The notion of *supplementarity* of translations brings into question the existence of what Berman calls a "great translation". *Supplementarity* also raises the question of whether closeness to the ST is the true measure of translation quality, or whether translation quality depends on some other factors, such as the intended purpose of the translation (see in Koskinen and Paloposki 2003: 22-23).

Paloposki and Koskinen conclude that there is no "sufficient support for the retranslation hypothesis" (2004: 36). Instead of advocating a text-oriented approach to retranslation, they emphasize the importance of reviewing the RH within the broader socio-cultural context, taking into account cultural factors, such as publishers and intended readership, different phases of different literary systems, idiosyncratic factors etc., which influence translation.

2.2   Broadening the perspective on retranslation

Among the authors who have further broadened the perspective on retranslation we should mention Isabelle Desmidt, who has tested the RH on the example of the Swedish children's classic *Nils Holgerssons underbara resa genom Sverige (Nils Holgersson's Wonderful Journey Through Sweden)* by Selma Lagerlöf. Desmidt analysed 52 German and 17 Dutch versions of the book produced between 1906-1907 and 1999. The author introduces a broader perspective into studies of

retranslations by using the term *(re)rewriting*, which includes not only "interlingual" translation ("(re)translation in the narrow sense of the word (from one language to another)" (2009: 672)), but also "intralingual" translation ((re)translation within the same language, with another translation as the ST), as well as "intermedial" translation (from one type of media to another, e.g. book to film) (2009: 672-674)). Furthermore, she does not view (re)translation/(re)rewriting and adaptation as opposite categories, but rather argues that (re)rewriting "can be seen as a prototype category, ranging on a cline between prototypical 'copying' (for interlingual (re)rewriting one could retain the word '(re)translation') to prototypical 'adapting'" (2009: 673).

Desmidt's study shows that different versions of the book deviate from the ST to various degrees irrespective of the time when they were produced. The deviations from the ST observed in her study of *Nils Holgerssons'* retranslations understood in this broad sense are very diverse. For example, some versions of the book are considerably shorter, with some chapters containing geographical facts about Sweden being deleted or shortened, which can be explained by the type of the text. Children's literature "is on the interface between literature, education, pedagogy as well as economics" (2009: 677). As such, it is under the influence of various types of constraints, i.e. norms, imposed by each of the different systems mentioned. In the case of *Nils Holgerssons*, the norms of other systems outweigh the "norm of allegiance to the original" (2009: 677). This explains why many geographical facts were excluded from some Dutch and German versions of the book. While the Swedish version of the book was commissioned by the Swedish government for educational purposes, the German and Dutch versions were intended mostly for entertainment. Therefore, in German and Dutch versions, literary norms outweighed educational norms. The deletions can also be accounted for by the fact that "[s]ince the sixties, seventies then, pedagogics has wanted children's literature to be 'readable', which has often led to deletions" (2009: 677). Another set of norms that potentially had an influence on the length of German and Dutch versions were economic norms, because the costs of publishing are lower if only a selection of a certain book is being published (2009: 677).

To conclude, according to Desmidt (2009), there are several factors which explain how TC norms influenced translations of *Nils Holgerssons*. The first factor is the text type, the second is the fact that the ST is a classic (i.e. it was already introduced to the TC) and the third is that the ST is not as old as most texts examined in the early studies of retranslation. Therefore, she suggests that the RH should be further tested taking into consideration various text types, as well as other types of retranslation in addition to direct interlingual retranslation, such as intralingual retranslation and intermedial retranslation (2009: 678-680).

Koskinen and Paloposki (2003) further broaden the perspective on retranslations by discussing the effects that digitalization and technological development have had on translation and book publishing in recent times. New technologies such as CAT tools and translation memories have influenced the process of translation to a great degree. These innovations enabled translators to combine several older archived translations to create a new translation. In such a setting, the translator becomes a "compiler" who creates a "textual *bricolage*" (Koskinen and Paloposki 2003: 24).

3. Aims and hypothesis

This case study aims to test the RH comparing the only two translations of William Faulkner's *The Sound and the Fury* into Croatian, published within a 40-year gap. *The Sound and the Fury* is chosen because of its innovative and complex modernist style, which was still a novelty in Croatian literature in 1958, when its first translation appeared. Thus, in the analysis of the first translation (FTr) and retranslation (RTr) a particular focus is placed on the rendition of the specific stylistic features, characteristic of the modernist style marking *The Sound and the Fury*.

As the novel is known for its demanding and unconventional style, our assumption is that Stjepan Krešić, the translator of the FTr may have been aware of the risk that the translation that would closely follow the stylistic properties of the ST might be "too foreign" for Croatian readership, which would make the

translation inaccessible to the target readership. For this reason, we expected that Krešić had not retained all the features of the novel's style but rather adapted the translation, at least to some extent, to the literary expectations of the target readership, i.e. made the text more coherent. On the other hand, the RTr by Nada Šoljan, was produced in 1998 and we assumed that over time the readership had had the chance to become familiar with the innovations that had been fostered in modernist literature. This is why we expected Šoljan to have been able to choose a more source-oriented approach.

On the basis of these assumptions we formulated the following predictive hypothesis:

The first translation of *The Sound and the Fury* into Croatian contains a larger number of translation strategies aimed at making a text more coherent than the retranslation.

4. Methodology

To test the hypothesis, we analysed the first two sections of the novel, as they contain a wide range of modernist stylistic features. We compared the two translations of 40 pages of the novel, 20 from the first section and 20 from the second.[3] We identified all translation shifts related to the rendition of the novel's style.

In the context of this study, we define translation shifts as "departures from formal correspondence in the process of going from the SL to the TL" (Catford 1965: 73). They represent various translation strategies used to translate problematic parts of the ST. In this study, we used the classification of translation shifts proposed by Andrew Chesterman (2000), who calls these shifts "translation strategies". We created a provisional corpus consisting of sentences from the ST and from the two TTs, i.e. the FTr and the RTr. To determine their frequency in

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[3] Pages in the ST: first section; 3-7, 21-31, 44-47; second section; 48-51, 58-66, 107-113. Pages in the FTr: first section; 49-55, 73-87, 103-109; second section; 111-115, 124-136, 190-199. Pages in the RTr: first section; 7-13, 31-45, 61-67; second section; 69-73, 82-93, 148-157.

each TT, we counted all occurrences of a given translation shift in both TTs separately. We counted changes in punctuation marks as translation shifts because punctuation is an important aspect of the particular style of the novel. However, we counted those separately because they were fairly frequent and because they do not fall under any of Chesterman's categories. In our analysis of the findings we will further define the most frequent strategies used in both translations of the novel.

5. Modernist style

Before presenting the results of our analysis, it is necessary to briefly describe the characteristic modernist style of the novel, which we will focus on in our analysis. According to Kern (2011: 1), the modernist novel was a product of the first half of the 20th century, an age of important discoveries and events. The events that greatly influenced the modernist novel were Sigmund Freud's establishment of psychoanalysis or the "theory of the mind as a network of unconscious processes", as well as the First World War. Faced with the destructive force of WW1, "the modernist world witnessed the breakdown of a shared sense of meaning" and the dominant values "shifted gradually from moral in the realist period to more aesthetic and existential in the modernist period" (2011: 202). Aside from this, under the influence of Freud and the "[t]hree major philosophical developments of the modernist period – Bergsonism, pragmatism, and phenomenology", the focus shifted from collective experience to "how human consciousness directly experiences the world" (Kern 2011: 81). This was reflected in literature in a number of ways. On the level of themes and motifs, the modernist period was the period of the reworking of the master narratives such as love, family, nation, imperialism and capitalism, and the rise of the artistic narrative (2011: 202-215). On the level of the plot, an increased interest in human consciousness prompted a shift in interest from big dramatic events to small everyday occurrences. The narratives were crafted around smaller events and in that context "underwent analogous re-evaluation" (2011: 47). The plot in modernist novels was often achronological (2011: 112), meaning that there were no clear delineations between the past and the present and the two often intertwined.

Aside from the themes and the plot, the interest in human consciousness was reflected in the innovative modernist literary styles and techniques. To illustrate the inward processes of the human mind and the way it experiences the world, modernists used various new or less known techniques. The most important ones were: *impressionism*, i.e. the recording of a sequence of events as they appear in the consciousness; *free indirect discourse*, i.e. fusing the voice of the narrator and the character; and *stream of consciousness*, i.e. a recording of thoughts that pass through someone's mind (Kern 2011: 83-87). On the syntactic level, modernist authors introduced long complicated sentences with numerous subordinate clauses whose meaning was deferred until the last word (Kern 2011: 155-156). The basic rules of grammar are sometimes broken in order for sentences to resemble the unstructured stream of thoughts. Thus, typical features of modernist writing include the omission of sentence elements, especially conjunctions, the use of subordinate clauses without main clauses, the use of pronouns without antecedents, etc. Modernists also disregarded punctuation rules and sometimes even omitted punctuation marks altogether. The disintegration of words and sentences reflected the remaking of another master narrative, that of language as a means of communication. According to Kern, this disintegration represented a critique of the power of language to carry out its communicative function (2011: 157).

Modernists also made innovative changes in narration; they rejected the third-person vision of realist writers and "instead devised a variety of restricted and multiple ways of viewing characters and events through singular, serial, parallel, and embedded focalisation" (Kern 2011: 180). To signal individual experiences of each character or narrator, they devised a number of voices differing in style, register, dialect, etc. In this way, the narrative voices "served the cultural pluralism and multi-perspectivism of the age" (Kern 2011: 185).

All of the characteristics mentioned are present in William Faulkner's novel *The Sound and the Fury,* first published in 1929. The novel can be interpreted in a number of ways. It is primarily a story about the decline of the Compson family and the American South. We may, therefore, say that the novel reworks the master narrative of family, but also that of the American nation. Aside from this, the novel

can be viewed as a metaphysical story about time (an interpretation introduced by Sartre), a study in frustration and failure, an analysis of wounded narcissism, or a study of childhood and innocence (Bleikasten 1982: X).

The novel consists of four sections and in each section the story is told by a different narrator. The first section is narrated by intellectually disabled Benjy Compson, the fourth child of the Compson family. The second section is narrated by Quentin Compson, the second oldest child of the Compson family, an intelligent but mentally unstable young man tormented by the fate of his family, his sister's promiscuity and his father's nihilism. The third section is narrated by Jason, the third child of the Compson family, a selfish and cruel materialist. The last section, narrated by a third-person narrator, focuses mostly on the African-American servant of the Compson family, Dilsey, her family and her relationship with the Compsons. The novel does not have a conventional plot, but instead focuses on everyday events that often evoke memories of the past in the consciousness of the narrators. These past events help the reader to piece together a story about the Compson family.

As we have already pointed out, we will focus on the first two sections of the novel, narrated by Benjy and Quentin, because they contain most prominent modernist features. The style of each section represents different voices of its narrators. The first section is told by Benjy, whose intellectual disability makes him inadequate to tell his version of the story (Morrison 1982: 49). Benjy has no power to abstract or to generalize (Cecil 1982: 70). He can only focus on what is for him the immediate concrete reality, which is why he records "only what he sees and not what he thinks: action and not abstraction" (Morrison 1982: 50). This is why his vocabulary is very limited; he uses around 500 words, and his grammatical patterns are rudimentary (SV, SVC, SVA sentence structures). Benjy's mental deficiency is also signalled by his use of some ungrammatical elements: he does not use any question marks or exclamation points, omits punctuation and his clauses are loosely coordinated, with some antecendents of pronouns missing and direct objects sometimes omitted from sentences (Cecil 1982: 68-76). Benjy also does not have a perception of time: he constantly shifts between the present and

the past, which makes his narration fragmented. The only signal of the shift from the past to the present is the italic type.

The second section of the novel is narrated by intelligent, but overly sensitive and mentally troubled young Quentin. This section also contains a host of modernist features, with numerous examples of the use of stream of consciousness. Unlike Benjy, who is focused on concrete reality, Quentin is more preoccupied with his past, his family's downfall and abstract notions of time, doom, sin, virginity, etc., which makes his section more complicated than Benjy's. On the level of style, Quentin's vocabulary is far richer than Benjy's and his grammatical patterns are more complicated. His sentences are long, "with cascades of stream-of-consciousness passages and convoluted subordination patterns" (Kern 2011: 156). His section abounds with subordinate non-finite clauses (-ed, -ing and to infinitive clauses) which develop "not from the main subject or verb of the sentence, but growing out of preceding clauses" (Volpe 1964: 38). The pronouns often have no clear antecedents and there are whole passages entirely lacking punctuation or conjunctions. According to Volpe (1964: 110), this disintegration of sentences and grammatical rules symbolises the disintegration of Quentin's consciousness.

Quentin is also obsessed with the past, which is why he, as Benjy, cannot separate the past from the present. On the level of structure, this is reflected in the form of shifts between present and past events, which are signalled only by italic type. Aside from past events, Quentin often remembers some dialogues he had with other people. The direct speech of other characters is often not distinguished from his own thoughts by any grammatical device, apart from the italic type. This results in the lack of coherence, which confuses readers and mirrors the confusion within Quentin's troubled mind.

Other features of Faulkner's style characteristic of his work in general are parallel units, i.e. series of nouns, verbs, phrases or clauses and their modifiers set in parallel constructions, amassing adjectives, placing modifying elements after nouns, invention of words, etc. All of these elements often make Faulkner's prose more poetic and lyrical (Volpe 1964: 40-43) but also may present problems in translation.

6. Findings

We will now present our findings on the frequency of shifts from formal correspondence employed to adapt the translation to the target context.

Table 1   **Frequency of shifts employed in the 1st and the 2nd section of the TTs**

TT	FTr first section	FTr second section	RTr first section	RTr second section
Total no. of shifts per section	76	255	24	37
No. of shifts related to punctuation	10	104	0	11
Total no. of shifts per translation	**331**		**61**	

As we can see from Table 1, when both sections of the TTs are taken together, the FTr contains almost five times as many translation shifts as the RTr: 331 vs. 61 (217 vs. 50 if punctuation changes are excluded).

To conclude, in accordance with our assumption, we found that the RTr (1998) adheres to the ST to a greater degree than the FTr (1958) (see Table 1). This means that in the FTr more shifts from formal correspondence, employed to adapt the translation to the target context, were found. In this sense, our study has supported the RH. It is also important to mention that the translation strategies employed in the FTr were often used to simplify the style of the ST or to make the meaning of the text clearer, as we will show below.

In the following paragraphs, we will analyse the most frequently used types of translation shifts and the effects they have on the TT.

6.1 Syntactic Shifts/Strategies

The most frequently used strategies are *syntactic strategies*, which manipulate the form of language units (Chesterman 2000: 94). These can include changing the constituents of language units, changing their grammatical properties, changing the

type of unit, etc. What follows is an overview of the most common syntactic strategies found in the FTr.

6.1.1 Unit shift

A *unit shift* occurs "when an ST unit is translated as a different unit in the TT", and the linguistic units in question can be morphemes, words, phrases, clauses, sentences and paragraphs (Chesterman 2000: 95). The two most common types of unit shifts in the FTr are a phrase to clause shift and a clause to sentence shift. The purpose of their employment seems to have been to simplify the text and make it more cohesive.

Example 1

ST	It's always the idle habits you acquire which you will regret. Father said that. *That Christ was not crucified*: he was worn away by a minute clicking of little wheels. *That had no sister*.[4] (49)
FTr	Čovjek će uvijek požaliti dokone navike, koje je stekao. Tako je kazao moj Otac. *I on je rekao, da Krist nije bio raspet*, nego ga je raznio časoviti trzaj vremenskih kotačića. *Njega, koji nije imao sestre.* (112)
	[A man will always regret the idle habits, which he acquires. That was what my father said. *And he said, that Christ was not crucified*, but that he was blown away by a momentary twitch of little temporal wheels. *He, who had no sister.*]
RTr	Čovjek uvijek požali dokone navike koje je stekao. Otac je to rekao. *I da Krist nije bio raspet*: istrošilo ga je sićušno kuckanje malih kotačića. *Koji nije imao sestre*. (70)
	[A man will always regret the idle habits which he acquires. Father said that. *And that Christ was not crucified*: he was worn away by a minute clicking of little wheels. *That had no sister*.]

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[4] Each example of a translation shift is marked by italic.

Example 1 is taken from the second section of the novel, in which Quentin recalls his father's words about life and religion. In the ST, in order to imitate Quentin's disrupted stream of thoughts the author uses a subordinate clause standing on its own and a relative clause lacking the explicit antecedent noun. In the FTr both of these clauses are translated as full sentences. This was done by adding an entire clause (*I on je rekao [And he said]*) to the first clause and a pronoun (*Njega [He]*) functioning as the antecedent to the second clause. The addition has also created a better cohesion between the sentences, which is why this can also be classified as a *cohesion change*, a strategy we will explain below. Also, because the pronoun explicitly refers to what was previously only implied, this is at the same time an example of *explicitness change*, a pragmatic strategy we will further explain below.

Example 2

ST	like we used to think of Grandfather's desk *not to touch it not even to talk loud in the room where it was* (111)
FTr	baš kao što smo zamišljali i djedov pisaći stol *nismo se usudili da ga dotaknemo čak nismo ni govorili glasno u sobi gdje se taj stol nalazio* (197)
	[just like we used to imagine the grandfather's desk *we didn't dare to touch it we didn't even talk aloud in the room where that desk was*]
RTr	baš kao što smo nekoć mislili o djedovom pisaćem *stolu ne dodirivati ga čak ni glasno govoriti u sobi u kojoj se stol nalazi* (154)
	[just like we used to think of the grandfather's desk *not to touch it not even to talk aloud in the room where the desk was*]

Example 2 is another example of Quentin's stream of consciousness, in which the translator of the FTr translates two to-infinitive clauses into full sentences by adding the main clause *nismo se usudili* [we didn't dare] to the first clause and turning the non-finite clause *not even to talk* into a finite one *čak nismo ni govorili* [we didn't even talk]*.

Example 3

ST	*Did you ever have a sister? No but they're all bitches. Did you ever have a sister? One minute she was. Bitches. Not bitch one minute she stood in the door (*58)
FTr	*Jesi li ti ikada imao sestru? Nisam, nego sve su kurve. Jesi li ikada imao sestru? Jednu minutu je to bila. Kurve. Nije bila kurva onu jednu minutu, što je stajala na pragu vrata* (125)
	[Did you ever have a sister? No, but they are all whores. Did you ever have a sister? One minute she was that. Whores. *She was not a whore for that one minute she stood at the threshold of the door*]
RTr	Jesi li ikada imao sestru? Ne, ali sve su one kurve. Jesi li ikad imao sestru? Jednu minutu je bila. Kurve. *Ne kurva jednu minutu je stajala na vratima* (82)
	[Did you ever have a sister? No, but they are all whores. Did you ever have a sister? One minute she was. Whores. *Not whore one minute she stood at the door*]

Example 3 is another example of Quentin's stream of consciousness. In this example Quentin's thoughts are not clearly separated from the dialogue between him and his sister's lover, which he remembers at that moment. In this example, Krešić combines the phrase *Not bitch* and the clause *bitch one minute she stood in the door*, which are not grammatically linked in the ST, into a full sentence. As a result, the incoherent stream of Quentin's thoughts appears more coherent. Also, because of verb inflection, Krešić's sentence *Nije bila kurva* [She was not a whore] refers explicitly to Quentin's sister, while in the ST the reference is only implied. Therefore, this is another example of an explicitness change.

Aside from the unit shift, the clause *Jednu minutu je to bila.* [One minute she was that.] is an example of a *clause structure change*, which we will deal with in more detail in the next paragraph. In this example Krešić introduces a complement (the demonstrative pronoun *to [that],* which refers to the noun *kurve* [bitches]) into what in the ST was a SV clause structure.

6.1.2 Clause structure change

Clause structure change refers to all changes of constituent phrases of clauses. These include constituent order, active and passive voice, finite and non-finite structure, transitivity and intransitivity (Chesterman 2000: 97). The change from non-finite to finite structure is common in the second section of the novel which abounds in non-finite clauses (-ing, -ed and to-infinitive clauses) in the FTr. The result is, again, a more coherent text.

Example 4

ST	*Trampling my shadow's bones into the concrete with hard heels* and then I was hearing the watch, and I touched the letters through my coat. (61)
FTr	*Tvrdim sam petama gazio kosti svoje sjene da uđu u cement* i onda sam čuo sat i napipao pisma kroz kaput. (128) [*With hard heels I was trampling the bones of my shadow so that they would enter the concrete* and then I heard the watch and I touched the letters through my coat]
RTr	*Zabijajući kostur moje sjene u beton tvrdim petama* a tada sam čuo sat i opipao sam pisma kroz kaput. (86) [*Trampling the skeleton of my shadow into the concrete with hard heels* and then I heard the watch and I touched the letters through my coat]

Example 4 illustrates a clause structure change found in the second section of the novel. As we can see, Krešić translates a non-finite -ing clause *Trampling my shadow's bones* into a finite clause. Also, the italicized prepositional phrase is an example of a unit shift because Krešić turned it into a clause.

Example 5

ST	all I had felt suffered *taking visible form* antic and perverse mocking *without relevance* inherent themselves with denial of the significance they should have affirmed *thinking* I was I was not who was not was not who. (108)

FTr   svi moji osjećaji i patnje *primile su vidljiv oblik* groteksnosti i perverzije i podrugljivosti, *nije u njima bilo one svojstvene značajnosti,* nije bilo onog smisla koji bi morale imati, *tako da sam pomislio*, da sam ja onaj koji nisam koji nisam koji nisam koji. (192)

[all my feelings and sufferings *had taken the visible form* of grotesque and perversion and mocking, *there was no inherent significance in them*, there was no meaning they should've had, *so I thought*, that I was the one who I am not who I am not who I am not who.]

RTr   sve što sam osjetio pretrpio *poprima vidljiv oblik* groteskno i izopačeno izrugivanje *bez pravog smisla* poričući značenje koje je trebalo imati *misleći* bio sam nisam bio taj koji nisam bio taj koji nisam bio. (149)

[all I had felt suffered *taking visible form* grotesque and perverse mocking *without real meaning* denying the significance they should've had *thinking* I was I was not who I was not who I was not.]

Example 5 is an example of a stream of consciousness found closer to the end of the second section of the novel. Towards the end of the section we see an even larger number of non-finite clauses, and sometimes a complete absence of punctuation marks. According to Volpe, these elements of style are used to illustrate Quentin's instability (1964: 110). In the FTr, Krešić added punctuation marks and a conjunction *tako da [so that]* to the paragraph and turned all non-finite clauses into finite. He also turned the underlined phrase into a clause. Šoljan, on the other hand, did not add any punctuation marks and turned only one non-finite clause into a finite one (probably because there was no equivalent non-finite form in Croatian). As a result, Krešić's FTr is more cohesive than Šoljan's RTr.

Example 6

ST   yet the eyes unseeing *clenched* like teeth *not disbelieving doubting* even the absence of pain (110)

FTr   a ipak oči koje ne vide *stisle se* kao zubi *nisu one nevjernice* nego štoviše *dvoje* u odsutnost boli (195)

[and yet the eyes which do not see *are clenched* like teeth *they are not nonbelievers but rather doubt* even the absence of pain]

RTr   a ipak oči koje ne vide *stisnute* poput zuba *bez nevjerice* čak *sumnjajući* u odsutnost bola (152)

[and yet the eyes which do not see *clenched* like teeth *without disbelief* even *doubting* the absence of pain]

As we can see, Example 6 is another example of translating non-finite clauses into finite.

6.1.3 Cohesion change

We have already mentioned *cohesion change* in Example 1. A *cohesion change* is a type of strategy that influences intra-textual reference; for example, ellipsis, substitution, pronominalization, repetition and connectors (Chesterman 2000: 98). The purpose of this change is to create better links between sentences. This change is common in Krešić's FTr of both the first and the second section of the novel. The cohesion changes most commonly used in the FTr are substitution (usually substituting a pronoun with a noun that it refers to) and the addition of connectors.

Example 7

ST   Dilsey moaned, and when *it* got to the place I began to cry and Blue howled under the steps. (21)

FTr   Dilsey je jadikovala i kad je *došla* do kuće, ja sam počeo plakati, i Blue je zavijala ispod stepenica. (74)

[Dilsey moaned and when *she came* to the house, I started crying, and Blue howled under the steps.]

RTr   Dilsey je naricala, i kad sam *ja došao* onamo počeo sam plakati a Blue je zavijala pod stubama. (32)

[Dilsey moaned, and when *I got* there *I started* crying and Blue howled under the stairs.]

Example 7 is taken from the first section of the novel, in which Benjy's style of narration reflects his mental disability and renders his idiosyncratic view of the

world. His narration is often characterised by the use of pronouns without clear antecedents. In this case, both translators avoided the gender-neutral third-person personal pronoun. Krešić omitted the pronoun, but signalled what it refers to with the inflection of the verb, this way offering his interpretation of the pronoun (for him, the pronoun refers to Dilsey). Šoljan replaced the pronoun with the first-person personal pronoun *I* (which refers to the narrator) and with the inflection of the verb. This way she also avoided the ambiguity of the pronoun *it*. Both strategies made the text more cohesive and more explicit (what is just implied by the pronoun *it* is in the TTs explicitly referred to by pronouns and inflection), which is why this is another example of explicitness change. However, it is more likely that the pronoun "it" refers to the sound of crying which reached Benjy and which he cannot define.

Example 8

ST	*It was propped* against the collar box and I lay listening to it. (49)
FTr	*Oslonjena je bila ura* o kutiju za ovratnike, a ja sam ležao i slušao je. (111)
	[*It was propped, the watch*, against the collar box, and I lay and listened to it.]
RTr	*Stajao je prislonjen* uz kutiju za ovratnike i ležao sam i slušao ga. (69)
	[*It stood propped* against the collar box and I lay and listened to it.]

In Example 8 from the second section Quentin reflects on the notion of time symbolised by his father's watch. During his reflection, he jumps from one subject to the next and then returns again to the subject of time without referring to the watch explicitly again (instead he uses the pronoun *it*). To make the reading process easier, Krešić substitutes the pronoun with the noun *ura [watch]*, which results in a more coherent, and again, more explicit, text.

Example 9

ST	Just by imagining the clump it seemed to me that I could hear whispers secret surges smell the beating hot blood under wild unsecret flesh (112)
FTr	Kad samo u mašti sebi predočim šumarak čini mi se *kao da* čujem šaptaje potajne čežnje *kao da* mirišem udaranje vruće krvi ispod razdivljalog netajnog mesa (197)
	[When I envision the clump in my imagination it seems to me *as if* I can hear the whispers of a secret longing *as if* I can smell the beating of hot blood under wild unsecret flesh]
RTr	Samo zamišljajući onaj gaj činilo mi se da mogu čuti šapat potmulu plimu mirisati bubnjanje vruće krvi pod divljom neskrovitom puti (155)
	[Just by imagining that clump it seemed to me that I could hear the whisper muffled tide smell the drumming of hot blood under wild unsecret flesh]

Example 9 illustrates the second type of cohesion change, frequently used in Krešić's FTr– the addition of conjunctions (put in italics). The lack of conjunctions is an important element of the novel's style often found with the imitation of the stream of consciousness.

6.1.4 Scheme change

A *scheme change* refers to any change "in the translation of rhetorical schemes such as parallelisms, repetition, alliteration, metrical rhythm, etc." (Chesterman 2000: 100). This strategy is not very frequent in Krešić's translation, and often coupled with the strategy called *trope change*, which we will explain below. Both of these strategies are used to make parts of the text more poetic and more formal, although the overall style and register of the text is in fact often colloquial and informal. Our assumption is that Krešić uses these strategies because poetic elements are characteristic of Faulkner's prose in general, but also of Croatian prose of that time. However, we will deal with the register of the text in more detail later.

Example 10

ST	I've suffered for her *dreamed and planned and sacrificed* I went down into the valley (65)
FTr	ja sam zbog nje patila *snove snovala planove kovala žrtve podnosila* sišla sam u ovu dolinu (134)
	[I've suffered for her *dreams dreamed plans coined sacrifice endured* I went down into the valley]
RTr	patila sam zbog nje i *snivala snove i kovala planove i žrtvovala se* sišla sam u ovu suznu dolinu (91)
	[I've suffered for her and *dreamed dreams and coined plans and sacrificed myself* I went down into the valley of the shadow]

In Example 10 Krešić adds words and uses inversion (*snove snovala planove kovala* [dreams dreamed plans coined]*)* in order to create rhyme in Croatian which does not exist in the ST (the words *snovala* and *kovala* rhyme in Croatian).

6.2   Semantic Shifts/Strategies

As we have mentioned, *semantic changes* are used to "manipulate meaning" and have to do with lexical semantics (Chesterman 2000: 101). In other words, they refer to a change in the meaning of different language elements. The most common semantic strategy in Krešić's translation is the *trope change*, which is closely related to scheme change discussed above.

6.2.1 Trope change

This strategy, or a set of strategies, "applies to the translation of rhetorical tropes (i.e. figurative expressions)" (Chesterman 2000: 105). It refers to various changes in the translation of tropes, including their modification, addition and omission. Krešić shows a tendency to omit tropes from the first section of the novel and add them into the second section. Here are a few examples.

Example 11

ST	"Dogs are dead." Caddy said. "And when Nancy fell in the ditch and Roskus shot her and the buzzards came and *undressed her."* (22)
FTr	– Psi su mrtvi. – rekla je Caddy. – Kad je Nancy pala u jarak i Roskus je ustrijelio, jastrebovi su došli i *raskomadali je.* (75) [– Dogs are dead. – said Caddy. – When Nancy fell into the ditch and Roskus shot her, the buzzards came and *tore her apart*.]
RTr	– Psi su mrtvi. – Rekla je Caddy. – A kad je Nancy pala u jarak i Roskus ju je ustrijelio onda su došli kopci *i svukli je*. (32) [– Dogs are dead. – Said Caddy. – And when Nancy fell into the ditch and Roskus shot her then the buzzards came and *undressed her.*]

Example 11 was taken from the first section narrated by Benjy. To create the distinctive narrator's voice, Faulkner used many stylistically marked verbs, i.e. he used verbs in unusual collocations in which they acquired a metaphorical meaning they do not usually have. In Example 11 the verb *undress* is used as a metaphor to describe how the buzzards ripped off the skin of the dead dog. Krešić decided to translate the verb with a stylistically more neutral one, perhaps out of fear that the reader would not understand what the verb refers to.

Example 12

ST	"Listen. This ain't for outside talking. I don't mind telling you *because you and me's the same folks, come long and short*." (63)
FTr	*I ovako mi je govorio*: – Slušaj. Ali nemoj to nikome kazati. Tebi to mogu reći bez brige, *jer smo mi napokon na isto brdo tkani*. (131) [*And he was telling me this*: – Listen. But don't tell this to anyone. I can tell you this without worrying, *because we were cut from the same cloth after all*.]
RTr	– Čuj. Ovo nije za tuđe uši. Tebi to kažem jer *ti i ja smo isti ljudi, okreni-obrni.* (89) [– Listen. This is for your ears only. *I can tell you this because you and I are the same, more or less*.]

Example 12 shows that the colloquial idiom *you and me's the same folks* is turned into a more formal metaphor. This makes the text more poetic. Alongside this, the clause *I ovako mi je govorio* in the FTr does not exist in the ST. In the ST direct speech is often not introduced by speech tags or marked by quotation marks. For this reason, the reader is not always sure who the speaker is. By adding the speech tag, Krešić enhances the cohesion of the text (cohesion change).

6.3   Pragmatic Shifts/Strategies

Pragmatic strategies "primarily have to do with the selection of information in the TT, a selection that is governed by the translator's knowledge of the prospective readership of the translation" (Chesterman 2000: 107). They often involve bigger changes in the text, which is why they "typically incorporate syntactic and/or semantic changes as well" (Chesterman 2000: 107). They govern the choice of what is going to be made known to the reader. Some of the most frequently used pragmatic strategies in the FTr are *explicitness change, information change, interpersonal change* and *other pragmatic strategies*.

6.3.1 Explicitness change

Explicitness change is a change in the explicitness or implicitness of the information in the text, i.e. a change in the information presented straightforwardly or in the information that is only implied. If the direction of the change is from explicit to implicit information, the strategy is called *implication*. If implicit information is turned into explicit, the strategy is called *explication*. (Chesterman 2000: 108-109) According to Volpe, Faulkner often withholds important information from his readers, and reveals it to them much later in the text, which makes his style seem opaquer (1964: 38). To avoid this opaqueness, Krešić frequently uses explication in his translation. We have already encountered this change in examples 1, 3, 7 and 8 above.

Example 13

ST	Through the fence, between the curling flower spaces, I could see them hitting. *They* were coming toward where the flag was and I went along the fence. (3)
FTr	Kroz ogradu, između kovrčavih otvora cvjetnih penjačica, vidio sam ih kako udaraju *palicom loptu*. *Igrači* su dolazili prema zastavici, a ja sam ih slijedio uz ogradu. (49) [Through the fence, between the curling flower spaces, I could see them hitting *the ball with a bat*. *The players* were coming towards the flag, and I followed them along the fence.]
RTr	Kroz ogradu, između kovrčavih cvjetnih otvora, vidio sam ih kako udaraju. *Dolazili su* onamo gdje je stajala zastavica a ja sam hodao uz ogradu. (7) [Through the fence, between the curling flower spaces, I could see them hitting. *They* were coming towards where the flag was and I walked along the fence.]

Example 13 is taken from the opening of the first section of the novel in which Benjy describes a game of golf without referring to it explicitly. Therefore, it is not clear who the pronoun *They* refers to until later in the text. Krešić presumably decided to avoid any ambiguity and turned the ambiguous pronoun *They* into the noun *Igrači* [players]. He also added the words *palicom loptu* [the ball with a bat] to make the context clearer.

Example 14

ST	We have sold *Benjy's* (60)
FTr	Prodali smo *Benjyjevu livadu* (127) [We have sold *Benjy's pasture*]
RTr	Prodali smo *Benjyjev* (85) [We have sold *Benjy's*]

Example 14 is an extract of Quentin's stream of consciousness. Here Quentin remembers that the family sold the pasture his brother Benjy loved in order to send

Quentin to Harvard. However, this information is only made explicit later in the section, whereas at this point it is only implied. Krešić makes this information explicit a lot earlier, presumably to help the readers make their way through the text.

Example 15

ST	*I have committed incest I said Father it was I it was not Dalton Ames* <u>And</u> *when he put* Dalton Ames. Dalton Ames. Dalton Ames. When he put the pistol in my hand *I didn't*. (51)
FTr	*Rekao sam Ocu, da sam ja počinio rodoskvrnuće, ja, a ne Dalton Ames.* *A kad je označio* Daltona Amesa. Daltona Amesa. Daltona Amesa. Kad mi je stavio pištolj u ruku, *nisam pucao*. (114) [*I said to Father that it was I who had committed incest, I, and not Dalton Ames. And when he marked* Dalton Ames. Dalton Ames. Dalton Ames. When he put the pistol in my hand, *I didn't shoot*.]
RTr	*Ja sam počinio rodoskvrnuće rekao sam Oče ja a ne Dalton Ames I kad je stavio* Dalton Ames. Dalton Ames. Dalton Ames. Kad mi je stavio pištolj u ruku *ja nisam*. (72) [I have committed incest I said Father I and not Dalton Ames *And when he put* Dalton Ames. Dalton Ames. Dalton Ames. When he put the pistol in my hand *I didn't*.]

Example 15 is another example of explication in the FTr. In this example, Quentin remembers that he wanted to shoot his sister's lover Dalton Ames in order to defend his sister's honour, but could not do it. While shooting Ames is only implied in this part of the ST, it is explicitly referred to in the FTr. Krešić also misinterpreted the clause *And when he put.* The sentence refers to Ames putting the pistol in Quentin's hand.

6.3.2 Information change

Information change is a strategy that includes "the addition of new (non-inferrable) information" which is not present in the ST, or "the omission of ST information

deemed to be irrelevant" (Chesterman 2000: 109). Although it is not very common in either of the translations, we can find a variation of addition in Krešić's translation.

Example 16

ST	I didn't notice him any more than any other stranger drummer or what *thought they were army shirts* until all of a sudden (111)
FTr	Nisam u njemu gledao ništa drugo nego i u svakom drugom stranom trgovačkom putniku ili tako nešto *ja sam mislio da se on bavi prodajom vojničkih košulja* sve dok najednom (196) [I didn't see anything more in him than in any other foreign travelling salesman or something like that *I thought he sold army shirts* until all of a sudden]
RTr	Nisam mu obraćao veću pozornost nego bilo kojem drugom trgovačkom putniku ili slično *mislio sam da su to vojničke košulje* sve dok iznenada (153) [I didn't pay any more attention to him than to any other travelling salesman or similar *I thought they were army shirts* until all of a sudden]

Example 16 is an example of addition of information that was not present in the ST. At another place in the book, Quentin associates Dalton Ames's name with a style of shirts called *dalton shirts* and talks about the kind of shirts Ames used to wear. This is a play on words which can be interpreted in two ways; Ames might have sold these shirts, or he might have just worn them.

6.3.3 Interpersonal change

Interpersonal change is a strategy that "operates at the level of the overall style: it alters the formality level, the degree of emotiveness and involvement, the level of technical lexis and the like: anything that involves a change in the relationship between text/author and reader" (Chesterman 2000: 110). In the context of this study, the most important change is the one regarding the formality level of the text.

Although the degree of formality varies from section to section and from character to character, Krešić shows a tendency to use a formal register in both sections, and we may speculate that this is done because a formal register is more typical of Croatian literature of that time. The RTr, produced in 1998, on the other hand, follows the formality level of the ST more closely.

Example 17

ST	"Come on." Caddy said. "Frony and T. P. *don't have to mind me.* But the rest of us do. You better carry him, Versh. *It's getting dark*." (24)
FTr	– Idemo. – rekla je Caddy. – Fronny i T. P. *ne moraju se meni pokoravati*. Ali ostali moraju. Najbolje da ga poneseš, Versh. *Već se smrkava*. (77) [– [Let's go. – said Caddy. – Fronny and T.P. *don't have to obey me*. But the rest of you do. You better carry him, Versh. *The night's already falling*.]
RTr	– Hajdemo. – rekla je Caddy. – Fronny i T. P. *me ne moraju slušati*. Ali ostali moraju. Najbolje da ga ti poneseš, Versh. *Već se mrači*. (45) [Let's go. – said Caddy. – Fronny and T.P. *don't have to listen to me*. But the rest of you do. You better carry him, Versh. *It's already getting dark*.]

Example 17 is taken from the first section of the novel which contains many examples of a colloquial dialogue between children like the one above. In his translation, Krešić frequently avoids colloquial expressions, which makes his dialogue more formal in style, and therefore more removed from the style of the ST. In this example, Krešić translated colloquial expressions *mind me* and *It's getting dark.* into *pokoravati mi se* [obey me] and *smrkava se* [it is getting dark] (which is more formal than *mrači se* [it is getting dark], although the latter is also more formal than the ST).

6.3.4 Other pragmatic strategies

Other pragmatic strategies include all other changes, e.g. changes in the layout of the text, the choice of dialect, etc. (Chesterman 2000: 112).

Krešić tends to translate all dialects into a standard variety of Croatian and uses only a few non-standard elements that are present in all Croatian dialects. Šoljan, on the other hand, shows a tendency to translate the dialects in the ST by combining elements of different Croatian dialects.

Example 18

ST	*"Aint you shamed, talking that way*." Dilsey said. "Dont you know it'll take more than a eighteen year old nigger to make Queenie run away. *She older* than him and Benjy put together. *And dont you start no projecking with Queenie, you hear me. T. P.* (7)
FTr	*– Zar se ne sramite govoriti tako*. – rekla je Dilsey.– Zar ne znate da se hoće kobili Queenie netko jači od osamnaestogodišnjeg crnca pa da je natjera da se otme. *Ta ona je starija* nego T. P. i Benjy zajedno. *I da mi nisi izvodio nikakve ludorije s Queenie, jesi li me čuo T. P.* (54-55) [– *Aren't you ashamed to talk that way.* – said Dilsey. – Don't you know that Queenie needs someone stronger than an eighteen year old nigger to make her run away. *Why, she's older* than T.P. and Benjy put together. *And don't you do anything crazy with Queenie, did you hear me T.P.*]
RTr	*– Ma šta vas nije sram ovako govorit.* – rekla je Dilsey. – Valjda znate da se hoće više od osamnaestogodišnjeg crnca da natjera našu Queenie u bijeg. *Starija je ona* nego T. P. i Benjy zajedno. *I da mi nisi više tjero šegu s Queenie**,** jesi l me čuo, T.P.* (12) [– *Aren't you ashamed talking that way*. – said Dilsey. – Don't you know it takes more than an eighteen year old nigger to make our Queenie run away. *She's older* than T.P. and Benjy put together. *And don't you play tricks with Queenie no more, you hear me, T.P.*]

In Example 18 taken from the first section of the novel, Faulkner uses elements of African-American vernacular such as the auxiliary verb *aint* (the standard form is *aren't*) and the verb *shamed* (the standard version is *ashamed*). He also omits the linking verb in the sentence *She older than him* and uses colloquial expressions such as *dont you start*. In the FTr, Krešić translates most of these elements with formal elements from standard Croatian. In the RTr, Šoljan, on the other hand,

translates them with nonstandard elements like the pronoun *šta,* the verb *govorit* (omitted vowel *i* at the end), expressions like *da mi nisi tjero šegu* and *jesi l* (the sound *l* lacks a vowel *i* at the end).

7. Conclusion

We may conclude that, in the case of this particular novel, the RH has been confirmed. Our analysis has showed that the author of the FTr put in efforts to adapt the style of the ST to the target context to a certain degree. On the other hand, the author of the RTr, Nada Šoljan, translating at a time when Faulkner had already become part of the literary canon in Croatia, could afford to produce a more source-oriented translation.

However, this does not give us sufficient evidence to try to generalize and claim that the RH is universally applicable to Croatian translations of fiction. Having in mind various studies that have refuted the hypothesis, it is necessary to study the broader socio-cultural context of these translations. This could give us a better insight into whether some characteristics of literary works (such as complexities of style) have more influence on translation than others. Such studies could also shed some light on the literary and socio-cultural context which has had an impact on the two translations and could potentially lead to some conclusions regarding the translation production in literary phases within the TC in which new styles are being introduced into the target literature.

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Giroux.

Sažetak

*Hipoteza o ponovnim prijevodima tvrdi da su prvi prijevodi često naturalizacije
izvornog teksta. S druge strane, ponovni prijevodi predstavljaju dotjeranije
tekstove jer zadržavaju više stranih značajki izvornog teksta. Cilj je ovoga rada
provjeriti hipotezu o ponovnim prijevodima na primjeru dvaju postojećih hrvatskih
prijevoda romana Williama Faulknera* The Sound and the Fury*. Prvi dio rada sadrži
kratak pregled istraživanja koja dovode u pitanje mogu li se različite motivacije za
nastanak ponovnih prijevoda objasniti hipotezom o ponovnim prijevodima. U
drugome dijelu rada analiziraju se različiti pomaci u dvama hrvatskim prijevodima,
korišteni kako bi se u prijevodima prenijele modernističke značajke izvornog teksta.
Pretpostavka od koje polazi analiza jest da su prevoditelji koristili prijevodne
pomake kako bi približili roman kontekstu ciljne kulture.*

Ključne riječi: hipoteza o ponovnim prijevodima, struja svijesti, prijevodni pomaci