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Translating voices in a polyphonic novel: A contrastive analysis of Polish renditions of dialect in *The Sound and the Fury* by William Faulkner

ABSTRACT

Translating voices in a polyphonic novel:
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in *The Sound and the Fury* by William Faulkner

This paper discusses Polish translations of *The Sound and the Fury* by William Faulkner, which, being a polyphonic novel, relies heavily on the use of linguistic varieties, especially geographical dialects. The article surveys selected approaches to the functions of dialects in literature and outlines the major strategies of dealing with linguistic variation in translation. Examples are drawn from the Polish translations of *The Sound and the Fury* by Anna Przedpełska-Trzeciakowska (1971) and Jędrzej Polak (1993), which highlight the translators' changing assumptions on the dialect markedness as reflected in the choice of the strategy and particular linguistic features of translation. Both a qualitative and quantitative analysis is performed, leading to a conclusion that there are significant differences between the translators' choices and the overall markedness of dialects in the Polish texts. We conclude that Polak's overall style is more diverse and more colourful, thus more faithfully grounded in the grim reality of Yoknapatawpha County in the first half of the 20th century, and closer to the polyphonic character of the original.

Keywords: dialect translation, William Faulkner, polyphony, otherness

1. Introduction

The term *dialect* covers user-related language varieties, including temporal varieties, sociolects, idiolects, and geographical dialects (aka regionalects) (Hatim/Mason 1990). Since geographical dialects are increasingly present in literary works (cf. Welsh 1996; Smith 2000; Masłowska 2002, Taylor 2014; Evaristo 2019, among others), they have proved to be one of the greatest challenges for translation theory. In fact, dealing with dialects requires from a translator a great deal of linguistic tenderness and cultural knowledge as the inept handling of a given language variation may “modify, or even subvert, the work’s internal coherence” (Pinto 2009: 290).

An overview of the major dialect-oriented translation studies demonstrates a diversity of scholarly attitudes and approaches towards rendering English language varieties (cf. Klemensiewicz 1955; Wojtasiewicz 1957; Catford 1965; Lewicki 1986, 2000; Newmark 1988; Berezowski 1997; Balcerzan 1998; Hejwowski 2004, 2015; Piotrowska 2007; Dębska 2009; Pinto 2009; Balma 2011; Korzeniowska 2014; Adamowicz-Pośpiech 2015; Garcarz 2017; Puławski 2020; among others) into Polish, or vice versa. On the one hand, there are voices (e.g., Wojtasiewicz 1957) pointing towards untranslatability of dialects¹:

An attempt to render these parts of the text written in the Polish language typical of the Podhale region into English through the language of the Scottish highlanders, is pointless since the reader will associate the Scots language with Scotland, not Podhale (Wojtasiewicz 1957: 90–91, translation: KŻ & HW).

Wojtasiewicz maintained that the effect of regionalects in the original can be only partly recreated in the target text by compensatory “retouching”, which in today’s nomenclature would be tantamount to “stylisation” (Hejwowski 2010). For some other scholars, it is neutralisation that seems the only viable solution (e.g., Berezowski 1997, Dębska 2009). As Jeremy Munday (2008: 181) notes

the norm for translating dialect, slang and social variation tends to be that of the ‘homogenizing convention’. This involves replacing non-standard forms in the source language with standard forms typical of the written language in the target version.

On the other hand, Newmark (1988) maintains that the key factor in translating linguistic varieties is the identification of their functions in the original. Once the functions have been recognised, they can be “recreated in target language texts by drawing on appropriate varieties” (Berezowski 1997: 32). This was probably first evident for Klemensiewicz (1955), who treated the original and the target text as organic wholes, with every linguistic item performing a particular

1| It should be noted that Wojtasiewicz classifies dialects as a subtype of linguistic allusions.

function. Klemensiewicz pointed out that translating a regionalect “involves a dilemma since substituting it with the standard variety does not relay its source-text functions and substituting it with a regionalect of the target language falsifies the cultural reality” (Szymańska 2017: 64). According to Hejwowski (2010), the central functions of regionalects used in texts include: signalling differences in social status and education, manifesting ethnic and cultural identity, indicating a protagonist’s foreign origin and poor knowledge of a language, characterizing protagonists, manifesting that a protagonist is a member of a certain subculture, signalling temporal distance, and introducing linguistic humour. Hence, any equivalent translation performed in line with the functional approach should acknowledge the roles that dialects can perform. This is in line with Szymańska’s study (2017), which follows Gutt’s assumptions that dialects act as communicative clues and, in effect, “help the translator to identify [...] features in the source and target language utterances that affect their interpretation” (Gutt 2000: 172) and “reflect not only the information content [...] but also the way in which it was expressed and the special effect that such stylistic features would achieve” (Gutt 2000: 135).

2. Methodology

The study offers both a qualitative and quantitative analysis of the selected examples of dialect rendering as exemplified by Anna Przedpeńska-Trzeciakowska’s (1971) and Jędrzej Polak’s (1993) translations. In other words, our ambition is to describe particular dialect-related phenomena with a critical evaluation of their rendering into Polish, as well as to conduct a contrastive analysis of the two Polish translations with reference to the strategies and dialect markedness employed therein. We made use of the intentional sampling method, i.e., the selection of the material was done with the purpose of meeting specific criteria. In other words, we manually sampled passages representative of Faulkner’s heavy use of dialects in the novel, namely the dialects of “the educated semi-metropolitan white Southerner” (which corresponds to Southern American English [SAE] spoken by the middle class), “backwoods Southerner” (SAE spoken by lower classes), “the Negro” (African-American Vernacular English [AAVE] of working-class Southerners), and “the Negro influenced by Northern cities” (AAVE spoken in the North) (Määttä 2004).² Consequently, the material put under scrutiny represents the voices of Dilsey and Luster (relying on the so-called “Gibson dialect” of AAVE); the “has-been” Aristocratic Compsons and poorer white Southerners (middle- and lower-class SAE, respectively), and Deacon’s and Reverend Shegog’s

2| Apart from those, some peripheral dialects are also noticeable, such as the northern dialects of working and upper classes, or the speech of Italian immigrants.

speech (exhibiting a fluctuation of Standard English and African-American English features). We believe that the material subject to analysis is best-fit for showcasing the vastness of dialect-related translatory issues and challenges that they present.

Bearing in mind that approaches to translating dialect can differ substantially and may range from dialect-to-dialect rendition to the strategies of stylisation, pidginisation, or even a creation of an artificial dialect, in our analysis we adopt the taxonomy of dialect-related translation strategies encapsulated by Hejwowski³ (2004). These are:

- a) transfer, which is tantamount to borrowing words from the source text into the target text;
- b) neutralisation, which renders the marked elements in a standard variety;
- c) functional replacement, which replaces the source language elements into functionally equivalent target language items, be it natural or artificial varieties;
- d) stylisation, which does not try to substitute all the instances of marked source language (SL) features, but marks its fragments as idiosyncratic, referring to colloquialisation, rusticalisation, marking the speech defect or unusual spelling, pronunciation, morphology or syntax;
- e) relativisation, which marks the social distance between the speakers, via honorifics;
- f) elimination and omission of problematic items.

Our study follows the assumption that dialects are marked, standing “in opposition to another, more widespread and important” variety (Bonaffini 1997: 283), usually overtly used in the text or invoked on the basis of the reader’s cultural knowledge.⁴ Such markedness of dialects is viewed by Fawcett as “giving the voice to the linguistic Other⁵” (1997: 122). In this context, William Faulkner’s *The Sound and the Fury* should be viewed as a polyphonic novel⁶ since it portrays

3| As for Faulkner himself, he had a somewhat liberal attitude towards translating his own works. The only thing that really mattered for him was to retain the history and the truth which is contained within it (Lyra 1969). The matter of stylistic and linguistic operations was left for the translator to determine. If necessary, Faulkner agreed to interfere within the structure of the novel. As he stated, it is not the matter of a translator or a language which serves as a source of the untranslatable, but rather an author of the original, who did not express themselves clearly enough.

4| Bonaffini (1997: 279) views regionaleclects in literature as “the linguistic testimony of a cultural heritage”.

5| The notion of “otherness” in translation is discussed in greater detail by, e.g., Lewicki (2000), Urbanek (2004), Berman (2009), or Siemek (2016).

6| Even though the term “polyphony” was originally used in music, it was Bakhtin (1984) who introduced this notion to literary studies. For him, the polyphonic novel constitutes a synthesis of multiple voices, which gives rise to a specific construction of meaning.

a multitude of points of view embodied by its characters and represented by a diversity of their speech and language. These dialects are not static by any means, and the speech of individual characters varies throughout the novel, oftentimes due to the power relations being a function of age (Dilsey and Luster), race (Gibsons and Compsons) or class (customers and Jason). Together with a wealth of dialects, the narration of *The Sound and the Fury* offers numerous points of view: from the mentally disabled Benjy, Quentin in a state of despair and depression, the cynical and detached Jason, to a third-person narrative. Throughout all the four chapters, the readers get acquainted with multiple viewpoints and perspectives, helping them shape their perception of the dialects involved. This is in line with the idea of focalisation (Määttä 2004), which relates to the modernistic tendency of allowing different points of view to verbalise. Hence, the dialect in Faulkner's works not only serves as a mere stylistic device, but, more importantly, it can also be a means of expression, a source of identity, an outlet of anxiety, oppression, or a "mask" revealing the artificiality of standard voices⁷ (Dahill-Baue 1996; Wall 2017). It is such complexity, richness, and functionality of dialects that should also be acknowledged in our analysis of the two Polish translations of *The Sound and the Fury*.

3. Gibson dialect

The so-called "Gibson dialect" refers to the "Other" family of Black servants, which plays a key role in the novel. The Gibson family constitutes an almost opposite of the main characters, the decaying aristocratic family of the Compsons and proves to be close-knit, creative, and spiritual. The material focuses on two prominent family members, Dilsey, the matriarch of the family, taking care of her own children and grandchildren and serving her duties over the Compsons' house, and Luster, her grandson, who takes care of the much older Benjy. The relationship between Luster and Benjy is perfectly visible in passage 1a – Luster, encumbered by the task fairly exceeding his age, is clearly fed up with "babysitting" an adult man and keeping him entertained. Passage 1b illustrates an argument between Dilsey and Luster – a grandmother and her grandson. Yet another power relation is present in Passage 1c. Here, Dilsey tries to calm down Benjy, switching her voice to sound more soothing and sympathetic.

7| Faulkner makes a strong statement on the national language as a whole and underlines a clash between language varieties and the so-called Standard. Such is the case with the Compson family of former Mississippi's aristocracy confronting their so-called prestigious accent with the Northern and immigrant accent in Harvard (Quentin), or even within their own family (Mrs. Caroline chastising her children for using "vulgar" or "common people's" expressions).

In 1a, the speech of Luster is presented mainly through the morphosyntactic means, apart from some eye dialectal spellings (*aint, cant, dont*). Other dialectal elements include the use of the negative verb *ain't*, double negation (as in “*aint* going to have *no*”), zero copula (omission of *be* in Present continuous, as in *I going*). One instance of a phonological marker is shortening of *let's* into *les*, a process known as cluster reduction on word-final position (Määttä 2004: 326). Fragment 1b shows *aint* substituting some auxiliary verbs (e.g., “*aint* you shamed” for “*aren't* you ashamed”, “*aint* done nothing” for “*haven't* done anything”, “*aint* touched” for “*didn't* touch/*haven't* touched”) as well as a deletion of the weak initial syllable in *shamed* (“ashamed”) and eye dialectal *bellering* (“bellowing”). Example 1c with Dilsey's speech shows very few markers, apart from hypercorrect question tag “does you”, usually found in the third person singular present tense, omission of *will* in “Dilsey make your hand stop hurting”, and *maw*, suggesting nasalisation. Insofar as some features are conceivable to render in Polish, such as cluster reduction or zero copula, or even commonplace, like double negation (Fisiak, et al. 1978), many more are impossible to render due to insurmountable differences between the two language systems.

Table 1. Comparison of the “Gibson dialect” in the original text and two Polish translations. Excerpts from the first chapter (AprilSeventh, 1928), narrated by Benjy

I	William Faulkner (1929)	Anna Przedpelska-Trzeciakowska (1971)	Jędrzej Polak (1993)
a)	(Luster:) “Shut up that moaning.” Luster said. “I cant make them come if they aint coming, can I. If you dont hush up, mammy aint going to have no birthday for you. If you dont hush, you know what I going to do. I going to eat that cake all up. (6)	– Przestań lamentować – mówił Luster. – Przecie ich nie przymuszę, żeby tu przyszli, no nie . Jak się nie zamkniesz, to ci babcia nie wyszykuje urodzin. Wiesz, co będzie. Pójdę i zjem cały twój tort. (6)	– Byś tak skończył ryczeć – powiedział Luster. – Nie zmusze jej ich żeby tu przyszli, jak nie chcom, co nie . Jak nie bedziesz cicho, to mamcica nie zrobi ci żadnych urodzin dla ciebie . Jak nie bedziesz cicho, to wiesz co ja zrobie . Zrobie to, że zjem ci całego torta . (18)
	8 markers	2 markers	11 markers
b)	“ Aint you shamed of yourself.” Dilsey said. “Teasing him.” She set the cake on the table.	– Nie wstyd ci – gniewała się Dilsey. – Drażnić się z nim. – Postawiła tort na stole.	– Byś się wstydził – powiedziała Dilsey. – Przedrzeźniać go. – Postawiła tort na stole.

1	William Faulkner (1929)	Anna Przedpeńska-Trzeciakowska (1971)	Jędrzej Polak (1993)
b)	<p>“I aint been teasing him.” Luster said. “He was playing with that bottle full of dogfennel and all of a sudden he started up bellering. You heard him.”</p> <p>“You aint done nothing to his flowers.” Dilsey said.</p> <p>“I aint touched his graveyard.” Luster said. “What I want with his truck. I was just hunting for that quarter.” (69)</p>	<p>– Ja się z nim nie drażnię – mówił Luster. – Bawił się butelką pełną psiego rumianku, a tu nagle zaczyna ryczeć. Aż tutaj było go słycać.</p> <p>– Nic nie zrobiłeś jego kwiatkom – spytała Dilsey.</p> <p>– Nie ruszałem jego cmentarza – powiedział Luster. – Na co mi te jego śmiecie. Ja tylko szukałem moich dwudziestu pięciu centów. (52)</p>	<p>– Ja żem go wcale nie przedrzeźniał – odparł Luster. – Bawił się flaszkom pełnom psiego rumianku i ni z tego, ni z owego zaczął ryczeć. Słyszała go.</p> <p>– Nic żeś nie zrobił jego kwiatkom? – zapytała Dilsey.</p> <p>– Nie dotknąłem się jego smentarza – powiedział Luster. – Ja się nie bawie śmieciami. Żem szukał tego ćwierć dolara. (67)</p>
	6 markers	2 markers	14 markers
c)	<p>“Look in the pantry and tear a piece off of that rag hanging on the nail.” she said. “Hush, now. You dont want to make your maw sick again, does you. Here, look at the fire. Dilsey make your hand stop hurting in just a minute. Look at the fire.” (74)</p>	<p>– Leć do spiżarni i odedrzyj kawałek tej ściereki, co wisi na haczyku – mówiła. – Ci-chaj już, cichaj. Nie chcesz chyba, żeby się Mama znowu rozchorowała. Masz, popatrzaj tu na ogień. Dilsey tak robi, że zarutko nic nie będzie bolało. Patrzaj tylko na ogień. (55)</p>	<p>– Leć do spiżarni i udrzyj mi kawałek tej szmatki, co wisi na gwoździu – powiedziała. – Cicho tera. Nie kcesz, żeby się mama znowuż pochorowała, co. Tutej, patrz se na ogień. Dilsey robi tak, że renka zara przestanie boleć. Patrz się na ogień. (70)</p>
	4 markers	5 markers	8 markers

Anna Przedpeńska-Trzeciakowska's treatment of the dialect is sparing as the main markers in 1a are the morphosyntactic *no nie* placed at the end of the sentence, together with the expressions such as *lamentować*, *przymuszę*, *zamkniesz*, *wyszykuje*, and *przecie* characteristic of a more archaic stylisation. The same could be substantiated with 1b, with prevailing rustical and colloquial stylisation. In 1c, *zarutko* represents an archaic diminutive form.

In the case of Jędrzej Polak's translation, we witness a greater variety of morphosyntactic (the preposition *dla* instead of the dative case as in “nie robi ci żadnych urodzin dla ciebie,” being a characteristic feature of Podlachia subdialects), (Karaś 2010) and phonological means (a vowel switch in *zaczyl*). Lexical items

contributing to the colloquial or rustical stylisation include *byś, jejich, zem, tera, tutej, zara*. It is also possible to enumerate features such as distributed pronunciation of nasal vowels (asynchronous articulation of two nasal sounds so that the following vowel is denasalised, e.g., *chcom* in 1a, *flaszkom pełnom* in 1b, *renka, smentarza* in 1c (Karaś 2010) or complete denasalisation (the loss of nasal vowels in *zmusze, bedziesz, zrobie*). The translator, being an opponent of functional replacement, has decided upon employing an eclectic mixture of Polish dialectal features, yet not pointing to any specific region, even though some of them are traceable in real-life speech, e.g., asynchronous nasalisation heard within a wide range of Polish dialects (Karaś 2010). As a result, Polak's translation is apparently more marked not only than Trzeciakowska's, but notably than Faulkner's original.

Keeping in mind that the passages presented in the table above come from Chapter 1, narrated from the perspective of Benjy, it is crucial to come back to the notion of focalisation (Määttä 2004). Benjy does not recognise the speech of the Gibsons as expressively unique. Rather perversely, it is Caddy who appears to employ a less grammatically correct variety of English, despite being viewed by Jason and Quentin as the one with a spotless accent (Wall, 2017). A change in this viewpoint becomes conspicuous in later chapters, where the dialect is more pronounced.

The passage below demonstrates a multitude of dialectal markers, not only through morphosyntactic means, but also, more visibly, through phonological ones. Such apparent features include hypercorrect -s, shift of vowel qualities, e.g., the mid-front vowel in *just* [jʌst] to [jes] (Lencho 1988), invariant *be* to indicate future or habitual action, as in "T. P. be here," (Cukor-Avila 2001) word-initial aspiration of vowels (*hit*), and cluster reduction of *just* (*jes*). One striking element is a complete deletion of interdental fricatives and rendering them as alveolar stops (*den, de, dey, dat*), a feature absent from the speech of Luster and Dilsey in the first chapter.

Table 2. Comparison of the "Gibson dialect" in the original text and two Polish translations. Excerpts from the third chapter (AprilSixth, 1928), narrated by Jason

2	William Faulkner (1929)	Anna Przedpełska-Trzeciakowska (1971)	Jędrzej Polak (1993)
	"I knows whar Miss Quentin is," Luster said. "Denjes keep hit," Dilsey said. "Soon es Quentin need any of yo egvice, I'll let you know. Y'all g'awn en play in de back, now."	– Ja wiem, gdzie jest panienka Quentin – powiedział Luster. – To wiedz. Zarutko jak Quentin będzie potrzebowała twojej rady, dam ci znać – obruszyła się Dilsey. – Teraz idźcie i bawcie się za domem.	– Wim dzie jezd Panienska Quentin – powiedział Luster. – To se widz – odparła Dilsey. – Zara jak tylko Quentin bedzie potrzebowała twoi rady, to cie zawołam. A tera idźta wszystkie pobawić się za domem.

2	William Faulkner (1929)	Anna Przedpełska-Trzeciakowska (1971)	Jędrzej Polak (1993)
	<p>“You know whut gwine happen soon esdey start playin dat ball over yonder,” Luster said.</p> <p>“Dey wont start fer a while yit. By dat time T. P. be here to take him ridin. Here, you gimme dat new hat.” (384)</p>	<p>– Babcia wie, co się będzie działo, jak oni zaczną walić w tę piłkę!</p> <p>– Jeszcze nie zaczną. Do tego czasu T.P. wróci i zabierze go na przejażdżkę. Dawaj mi ten nowy kapelusz. (266)</p>	<p>– Wiesz co bedzie, jak unyzacznom grać tam w te piłke – powiedział Luster.</p> <p>– Zara nie zacznom. A potym T.P. weźmnie go na przejażdżke. Dej no mi ten nowy kapelusz. (295)</p>
	28 markers	5 markers	24 markers

The more evident markedness is not traceable in Trzeciakowska’s sample. Her translation consistently orbits around rusticalisation, especially with the use of the aforementioned *zarutko*. In Trzeciakowska’s translation, we can observe the use of relativisation, i.e., honorifics: *pszepani*, (8) *panicz*, (22) *panna*, (44) or *panienka*. (167) Sometimes these are direct translations of terms of address like *suh*, *miss*, or *mister*, but oftentimes they are used to increase the level of formality.

In the case of Polak’s translation, it appears to have recognised the change in markedness by employing a multitude of features such as vowel shift, rustical stylisation, even though not consistently (compare: “byś *sie* wstydził” and “idźta wszystkie pobawić *się* za domem”). He also relies on voiced pronunciation of consonant clusters, either intervocalically or at the end-position (*jezd*). A similar phenomenon can be traced in some subdialects of the Central Lesser Poland region, even though such voiced pronunciation would not occur before a voiceless consonant, thus more properly “*jezd* Panienska” should be pronounced as “*jest* Panienska,” given the circumstances (Stąpor 2010).

4. Compson dialect and other “white” dialects

The speech of Southern Whites, though it does not differ substantially from the standard written English, is still marked with occasional morphosyntactic and lexical markers. The indication of the “otherness” of the Southern variety comes mostly from the narrative report, e.g., Quentin’s accent is described by one of the Northerners as: “He talks like they do in minstrel shows” and “he talks like a colored man,” (Faulkner 2004: 145) while not rendered by any means in the text proper (Määttä 2004: 324). Our analysis focuses on the speech of Jason, being a representative of the so-called Compson dialect, and some users of Southern American English of lower social status.

Example 3a demonstrates how close AAVE is to Southern American English, sharing the qualities of hypercorrect *-s* and eye dialectal *dont*, which were also present in the speech of the Gibson family. This passage presents Jason as multi-dialectal, talking to his mother in the standard variety while using more non-standard markers as a narrator (Wall 2017: 105). In this case, past participle *begun* is used instead of the past simple construction (Azevedo 2011: 156). Moreover, in Example 3c, Jason employs the replacement of the adverbial form with the adjectival one in *he was bad fooled* (Wall 2017: 107). In Passage 3d, the speech of Snopes, one of the secondary white lower-class characters, is rendered close to AAVE, employing *taint* (a merger of *this* and *ain't*), *fer* and an intrusive /h/ (as a means of vowel aspiration). Once again, both dialects are remarkably similar.⁸ It is worth mentioning that Jason, considering his speech as utmost standard, distances himself from the “dam rednecks” of Jefferson, speaking in “trash” accents (Wall 2017: 105).

Table 3. Comparison of the Southern American English in the original text and two Polish translations. Excerpts from the third chapter (AprilSixth, 1928), narrated by Jason

3	William Faulkner (1929)	Anna Przedpeńska-Trzeciakowska (1971)	Jędrzej Polak (1993)
a)	(Jason:) “What do you mean?” she says. “I dont mean anything,” I says. “I just answered your question.” Then she begun to cry again, talking about how her own flesh and blood rose up to curse her. (228)	– Co masz na myśli? – Nic – ja na to – Odpowiadam tylko na twoje pytanie. Wtedy matka znowu w płacz i zaczyna gadać, jak to jej własna krew z krwi i kość z kości powstała, by okazać się dla niej przekleństwem. (162)	– Nic nie chce przez to powiedzieć. – mówie . – Odpowiadam tylko na twoje pytanie. – Wtedy zaczyna płakać i narzekać jak to jej krew z krwi i kość z kości sprzysięgła się aby ją przekląć. (183)
	3 markers	1 marker	2 markers
b)	(Customer) “How do you know it’s not,” he says. You ever use airy one of them?”	– A skąd wiecie , że nie jest taki dobry? Próbowa-liście jednego i drugiego?	– A skond pan wiesz? – pyta się mnie. Wionzałeś pan nim?

8| This is historically motivated. Only after the Second World War did they start to diverge from each other and develop their distinct features (Cukor-Avila 2001). For instance, while the *have/had* deletion is common for both AAVE and SAE (though *have* is retained in 3d), zero copula is exclusive for AAVE (Wardhaugh 2006).

3	William Faulkner (1929)	Anna Przedpeńska-Trzeciakowska (1971)	Jędrzej Polak (1993)
b)	(Jason:) "Because they dont ask thirty-five cents for it," I says. "That's how I know it's not as good." He held the twenty cent one in his hands, drawing it through his fingers. "I reckon I'll take this hyer one," he says. (247)	– Stąd wiem, że nie kosztuje trzydziestu pięciu centów – powiadam – więc nie może być równie dobry. Trzymał w jednej ręce ten za dwadzieścia centów i przesuwiał go między palcami. – Myślę, że wezmę ten – powiada. (175)	– Jak by nie był gorszy, to by wołali za niego trzydzieści pięć centów – ja mu na to. – Stond wiem, że tyn drugi jest lepszy. Ważył w dłoni sznurek za dwadzieścia i przeplatał go przez palce. – Tak se myśle , że wezmne ten tutej – mówi. (196)
	4 markers	2 markers	12 markers
c)	And just about the time I got ready to begin on it because if Earl thought I was going to dash up the street and gobble two bits worth of indigestion on his account he was bad fooled . (269)	Już się szykowałem, by się zabrać do tego, bo jeśli Earl myśli, że dla niego będę ganiał i jadł na mieście jakieś świństwo za dwadzieścia centów, to się grubo myli. (190)	No i gdy zacząłem się szykować, żeby się zabrać do tego, bo jak Earl myśli, że bede latał na róg po to, żeby przelknąć dwa kęsy jakiegoś świństwa na jego rachunek, to sie grubo myli. (212)
	1 marker	1 marker	4 markers
d)	"Well," I. O. Snopes says. "I've picked hit ; I reckon taint no more than fair fer hit to pick me once in a while." (278)	– No cóż – mówi I.O. Snopes. – Skubałem innych. Pewno teraz po sprawiedliwości przyszła kolej na to, żeby mnie oskubali. (196)	– No cóż – powiada I.O. Snopes. – Do ty pory mnie sie jakoś wiodło. Tak se myśle , że to chyba sprawiedliwe jak raz mi sie nie poszczęści. (218)
	4 marker	2 markers	5 markers

In Trzeciakowska's translation, the presence of SAE is not marked explicitly (excluding some colloquial phrases like *ona znowu w płacz*, *ganiał*, *pewno*, *skubałem*). A more evident case of relativisation is present in 3b with the use of the *pluralis maiestaticus*, i.e., a plural form used to address a single person. Admittedly, the use of *wiecie* and *próbowaliście*, may be considered to be a hallmark of archaic speech (Berezowski, 1997: 70).

In Polak's translation, the representation of SAE seems to be relatively close to the one employed by the Gibsons, with a wide array of colloquial and rustical vocabulary (*se*, *no*, *tutej*), with denasalisation and distributed nasal articulation as

the principal phonological features. One of the unique features for the speech of poorer Southerners is the intrusive nasal consonant in 3b (*wezmne*). In the context of Jason's bi-dialectism,⁹ Polak reflects Jason's code-switching ability in his interactions with other characters. Thus, Jason is able to adapt to lower SAE or even mock the "dam redneck" accent. Consequently, in Polak's version, Jason appears to speak a greater range of varieties, which adds some depth to his character.

5. Transformative dialect of Deacon and Reverend Shegog

This section focuses on the so-called "transformative" dialects of two secondary, yet significant characters of the novel: Deacon and Reverend Shegog. Their code-shifting exhibits their awareness of the different levels of prestige attributed to Standard English and African-American English (Castille 1992: 424; Dahill-Baue 1996: 469).

Table 4. Comparison of Deacon's speech in the original text and two Polish translations. Excerpts from the second chapter (June Second, 1910), narrated by Quentin

4	William Faulkner (1929)	Anna Przedpełska-Trzeciakowska (1971)	Jędrzej Polak (1993)
a)	"Yes, suh . Right dis way, young marster , hyer we is ," taking your bags. " Hyer , boy, come hyer and gitedesegrips ." (116)	– Tak, proszę pana . Tędy, paniczu , tą drogą – biorąc twoje bagaże. – Hej, chłopcze, chodźno tutaj i weź te walizki. (88)	– Tak, proszę pana. Trza iść właśnie tendyk , pahniczu , tutaj żeśmy już som – odbierał ci bagaże. – Tutej , chłopcze, podyndź tutaj i bierz sie za te klamoty . (105)
	8 markers	3 markers	10 markers
b)	"Oh, that. Yes, I was there. I dont care nothing about that sort of thing, you understand, but the boys likes to have me with them, the vet'runs does. Ladies wants all the old vet'runs to turn out, you know. So I has to oblige them." (119)	– Aha. Tak, poszedłem za nimi. Nic mnie takie rzeczy nie obchodzą, rozumiesz, ale chłopcy, koledzy, lubią mnie mieć wśród siebie. Damy chcą, żeby się pokazali wszyscy starzy weterani, rozumiesz. No więc ustępuję, jak proszą. (89)	– Ach, to. Tak, byłem tam. Nic mie nie obchodzom żadne rzeczy w tym guście, rozumisz , ale koledzy nalegali, weterany . Panie lubiom widywać wszystkichstarych wiarusów , rozumisz . Wien cmusiálymsie zgodzić. (106)

9| His speech register changes, depending on whether he interacts with his mother or narrates the story, which could be symptomatic of his alienation from both the family and the rest of community (Wall 2017).

4	William Faulkner (1929)	Anna Przedpeńska-Trzeciakowska (1971)	Jędrzej Polak (1993)
	5 markers	1 marker	10 markers
c)	“That? I was doing that for my son-in-law. He aims to get a job on the city forces. Street cleaner. I tells him all he wants is a broom to sleep on. You-saw me, didyou?” (119)	– Wtedy? Wtedy to robiłem dla mojego zięcia. On chce dostać pracę w magistracie. Jako uliczny zmiatacz. Powiadam, że potrzebna mu tylko miotła, będzie na niej spał. Widziałeś mnie, co? (89)	– To? To zrobiłym dla mojego zińcia . Stara się o prace w magistracie. Zmiatacz ulic. Mówie mu, że bedzie spał na miotle. Widziałeś mnie, co nie tak? (106)
	1 marker	0 markers	7 markers
d)	“I’ve tried to treat all folks right,” he said. “I draw no petty social lines. A man to me is a man, wherever I find him.” (121)	– Staralem się zawsze traktować wszystkich jednakowo – oświadczył. – Żadnych małoszkowych rozróżnień społecznych. Człowiek to dla mnie człowiek wszędzie, gdzie go znajdę. (91)	– Próbuje zawsze traktować dobrze wszystkich ludzi – powiedział. – Dla mnie nie istniejom żadne tanie podziały społeczne. Człowiek jezd dla mnie człowiekiem zawsze i wszendzie . (108)
	0 markers	0 markers	3 markers

Deacon, whose original accent is described by Faulkner as strongly influenced by Northern cities (Määttä 2004), plays a trick upon Southerners and their sense of place. He pretends to be a slave, while in reality he is a master, preying on the expectation of the newly arrived Southern students (Dahill-Baue 1996). At first glance, Deacon, an African-American porter working at a train station, is described by Quentin as wearing a “regular uniform he met trains in, a sort of Uncle Tom’s cabin outfit, patches and all,” accentuating his seemingly stereotypical appearance (Faulkner 2004: 119). However, soon he is set to make it clear that the first gotten impression is just a manipulation.

Deacon’s dialect is heavily marked by the loss of interdental fricatives, the deletion of /r/ in *suh*, lack of distinction between *is* and *are*, a shift from a lax to tense vowel (*git* instead of *get*) (Määttä 2004) and retracted /a/ in *marster*. Over the course of the scene, his speech moves toward the Northern pronunciation, with occasional use of the over-generalised -s inflection yet distinguishing itself as more prestigious the longer he talks (Lencho 1988). Such a transition is spotted by Przedpeńska-Trzeciakowska rendering the speech of Deacon more

standard towards the end of the dialogue. It is worth pointing out that the main marker, i.e., relativisation, is lost later during the scene. In 4a, Deacon uses *proszę pana* and honorific *paniczu* while talking to some Southern students, but he changes the level of formality in conversation with Quentin (*Widziałeś mnie, co?*).

Polak opts for the strategy of stylisation, exemplified by the colloquial lexis: *trza*, *tendyk*, *tutej*, *klamoty*. Non-typical syntax is also present, with *tutej żeśmy już som*, as well as non-standard, intrusive /h/ in *pahniczu*.¹⁰ Throughout 4b, 4c, and 4d, fewer and fewer markers are retained, like in Faulkner's text, but they are not abandoned altogether. The features, found earlier in both AAVE and SAE, such as voiced consonant clusters and asynchronous nasal articulation, still hold strong, even though, in the original, Quentin hears no distinction between Deacon's accent and his own (Wall 2017).

A reverse transformation, i.e., from standard to non-standard, is exercised by Reverend Shegog. While Deacon's transformativeness is a form of act, in the case of Shegog, it comes with a religious significance (Dahill-Baue 1996). Shegog's speech is a prime example of progressive dialectalisation from the Standard variety to a more peripheral one. Initially, this progression is indicated through the narrative report of his appearance and speech act (Määttä, 2004). Firstly, his stature was met with astonishment and disappointment, being described as "undersized" with a "face like a small, aged monkey" (Faulkner 2004: 377). Secondly, when he commenced his speech, it is indicated that "he sounded like a white man. His voice was level and cold" (2004: 378). Then his voice is gradually starting to grow with each sentence, until the congregation "did not mark just when his intonation, his pronunciation, became negroid" (2004: 380). Just as his intonation and pronunciation begin to change (5c and 5d), the speech of Reverend Shegog is presented in conjunction with phonological (*de*, *en*) and morphosyntactic clues (*I sees*), with the accumulation of eye dialectal techniques (*ricklickshun*) such as nasalisation (*Lawd*, *gwine*). Apart from dialectal features, Shegog as a preacher employs a biblical language which seems to be taken directly from the King James Bible, especially in conjunction with the use of *ye*.¹¹

10| Such intrusive, or epenthetic, consonants are not quite uncommon in Polish dialects, and appear frequently between closely articulated consonants, e.g., *Hendryk* ("Henryk") and *Kondrad* ("Konrad"), however an intrusive h-consonant is rarely to be found (Karaś 2010).

11| Referring to King James Bible is not accidental in American literature: the echoes of the 1611 rendering of the Scripture pervade the language of Herman Melville's *Moby Dick* and served as a model of succinct narrative prose for Ernest Hemingway's *The Sun Also Rises* (Alter 2010). Faulkner is deeply engaged with the Scripture as well, drawing numerous biblical allusions and evoking biblical imagery in his work.

Table 5. Comparison of Reverend Shegog's speech in the original text and two Polish translations. Excerpts from the fourth chapter (April Eighth, 1928), narrated by an omniscient narrator

5	William Faulkner (1929)	Anna Przedpeńska-Trzeciakowska (1971)	Jędrzej Polak (1993)
a)	"Brethren and sisteren," it said again (378)	– Bracia moi i siostry – rozległ się znowu głos. (263)	– Bracia i siostry – rozległo się ponownie. (290)
	0 markers	0 markers	0 markers
b)	"I got the recollection and the blood of the Lamb!" (378)	– Oto posiadałem pamięć na krew Baranka. (264)	– Oto, powiadam wam, posiadałem pamięć i krew Baranka! (290)
	0 markers	0 markers	0 markers
c)	"O blind sinner! Bred-dren , I tells you; sistuhn , I says to you, when de Lawd did turn His mighty face, say, Aint gwine overload heaven!" (379)	– O, ślepy grzeszniku! Powiadam wam, bracia; powiadam wam, siostry, kiedy Bóg odwraca swą mozną twarz, mówcie: „Niech brzemię moich grzechów nie będzie za wielkie!” (265)	– O ślepy grześniku! Bracia, powiadam wam. Siostry, mówię do was, gdy Pan nasz zwrócił ku wam Swoje Boskie Oblicze, mówta : Nie bede zrzucal w niebie cienzaru moich win! (293)
	8 markers	0 markers	4 markers
d)	I sees de resurrection ende light; sees de meek Jesus sayin Dey kilt me dat ye shall live again; I died dat dem whut sees en believes shall never die. Breddren , O breddren! I sees de doom crack ende golden horns shoutin down de glory, ende arisen dead whut got de blood en de rick-lickshun of de Lamb!" (380)	Widzę zmartwychwstanie i światłość; widzę dobrotliwego Jezusa, który mówi: „Zabili mnie, abyś ty mógł znowu żyć; umarłem, aby ci, co widzą i wierzą, nigdy nie umarli.” Bracia, o, bracia! Widzę koniec świata, słyszę złociste trąby oznajmiające chwałę i oglądam zmartwychpowstałych, co posiadli pamięć na krew Baranka! (265)	Widze zmartwychwstanie i światłość. Widze pokornego Jezusa jak mówi: Zabili mnie, abyś ty móg żyć wiecznie. Umarłym po to, by te co widzom i wierzom , nigdy nie zaznały śmierci. Bracia, o Bracia. Widze przeznaczenie trzeszczonce w posadach i słysze głos złotych tromb niosących chwałę Pana, i tych co wstają z martwych albowiem posiadli krew i pamięć Baranka! (293)
	31 markers	0 markers	14 markers

The ethnic minority evangelical Christian traditions are exceptionally problematic to translate into other cultures. In many countries, like France or Poland, the language of clergy was highly formal and literary (Määttä 2004). This could be the reason for Trzeciakowska's complete elimination of dialectal clues.

The phonological mimeticism is evident in Polak's translation, offering a gradual transition from the standard into non-standard language. Indeed, as 5a and 5b are not marked, the markedness begins to resurface only in 5c and 5d. Many features, like denasalisation, asynchronous nasal pronunciation or vowel shift are consistently present. Some new phonological features include some approximation of "jabłonkowanie"¹², manifesting itself in reduction of the sound [ʃ] in *grzeszniku* towards softened *grześniku*. Another feature, largely contributing to the rustical stylisation, is the use of non-masculine personal plural form of the verb *zabić*, as in *zabiłymnie* (referring to *ludzie* [people] being a masculine personal plural in Polish.¹³ Besides using an established non-standard literary dialect, it is worth noting how Polak rendered *bracia* and *pamięć* and *kwęw baranka* rather unmarked, comparing to the transformation of biblical *brethren* to *bredren* and *recollection* into *ricklickshun*.

6. Conclusions

Despite a relatively short, 22-year gap between the publication of Anna Przedpeńska-Trzeciakowska's and Jędrzej Polak's translations of *The Sound and the Fury*, our analysis proves that there are some striking differences in terms of their approach to the non-standard literary dialects. Przedpeńska-Trzeciakowska's rendition is a text where the standard Polish language dominates over the non-systemic features of peripheral varieties spoken in Poland. Still, in order to differentiate between the more and less standard varieties, the translator resorted to stylisation/rusticalisation. Trzeciakowska managed to match quite distinct voices to different social and racial groups, however, not flawlessly, e.g., as evident in the markedness omission in the case of Shegog's sermon. The richness and otherness of the features inherent in the dialects employed by Faulkner is toned down and smoothed out here, perhaps so as not to confuse the readers during an already demanding piece of prose.

Polak's translation, published shortly after the fall of the Iron Curtain by an independent publishing house, seems to be imbued with a new cultural turn, which favours the "Other" voices and celebrates the differences between them (Heydel 2009). Hence Polak's translation does not offer an appropriation of the

12| A feature typical of the Silesia region in Poland, yet to some extent echoing throughout the whole nation (Dubisz, et al. 1995: 62).

13| A lack of distinction between masculine and not masculine plurals is common in some regions of Lesser Poland and the Lublin region (Karaś 2010).

speech of African-American characters by fitting them with the speech of Polish country folk but rather provides them with an individual voice. This is evident in the dialectal markedness of the analysed passages, where oftentimes the number of dialect features provided by the translation exceeds the one of the original. In comparison with Trzeciakowska's elegant style, Polak's overall style is more diverse and more colourful, thus more faithfully grounded in the grim reality of Yoknapatawpha County in the first half of the 20th century.

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