

# Rendering Narrators' Voices in *The Sound and the Fury*:

An Analysis of Four Translations

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## Abstract

Literary translations should give TTR similar impressions to those of STR. Even so, there is a variety of difficulties because the ST and the TT are naturally in different culture bases. To solve those conundrums and improve the quality of translation, I have studied the actual translations. I selected *The Sound and the Fury* for the ST which consists of four sections and they are each narrated by unique characters who are three sons of the Compsons. Due to space limitations, I have analyzed and compared only four TTs of the beginning part of the three sections. The opening passages suggest how to go on the section's story line, and then the theme of this novel. Also, the narrators' voices have various features and those imply the characters' personalities. Therefore, how to render the opening passage is one of keys for the translation of this novel.

## Introduction

Translation of novels should give target text readers (TTR) similar impressions to those of source text readers (STR). However, to do this, the translator has to overcome various difficulties since the novel or source text (ST) and the translation or target text (TT) inevitably have different cultural bases. This is particularly true in literary translation. Studying methods actually used in literary

translation can contribute to understanding and improving the quality of translation. Different translators naturally have different methods or approaches. In this paper, I have analyzed and compared four Japanese translations of the same novel.

For the ST, I chose *The Sound and the Fury* (1929) (TSTF) by William Faulkner (1897-1962). This ST consists of four sections, each with a narrator possessing a distinctive voice. Waseda University professor emeritus Ryō Nonaka (b.1932) wrote that probably no other stream of consciousness novel uses the technique, the way this novel does to clearly differentiate the characters' thought processes realistically and with rich diversity (123). The narrators' distinctive voices are deeply related to the theme of the novel, which is the economic and moral collapse of the once wealthy and respected Compson family, and at the same time, the decay of the Old South. The four sections take place on four separate days as shown by the section titles: "April Seventh, 1928"; "June Second, 1910"; "April Sixth, 1928" and "April Eighth, 1928." Due to space limitation, I will analyze only the beginning of the first, the second and the third sections. The passages chosen are important because they launch each section's story and introduce each narrator's voice and personality.

The first section is narrated by Benjamin (Benjy), age 33, the mentally deficient youngest son of the Compsons. He narrates by describing objects as he sees them or scenes from the past as he remembers them touched off by others' words or actions in no particular order. He cannot speak and his inner voice is conveyed through his senses: olfactory, tactile and visual.

The narrator of the second section is Quentin, age 21. The eldest son of the Compsons and a Harvard student. He is narrating the final day of his life, which ends in suicide. His style of narrating is largely a stream of consciousness. He is obsessed with time and his narration is mingled with his remembrances of his sister, Caddy, and his father's statements.

The third section is narrated by Jason, age 35, the second son and third child of the Compsons. His voice is rough and he is always in a fury toward all surrounding him. Only he survives to become head of the family.

The four translations I examined are all titled *Hibiki to Ikari* (Sound and Fury). In order of publication, they are by Masaji Onoe (1912-1994), published in 1969 by Toyamabō (O1); Kenzaburō Ōhashi (1919-2014), published in 1971 by Shinchōsha (O2); Masao Takahashi (b. 1921), published in 1974 by Kōdansha (T); and Takaki Hiraishi (b.1948) and Takuya Niino (b.1960), published in 2007 by Iwanami-shoten (H&N). Between the earliest version by O1 and the latest by H&N, there is a gap of thirty-eight years.

### Discussion

In this section I will briefly explain each passage and narrator and then analyze problems unique to the four translations of the opening of each of the three sections. In Benjy's section, first I will examine translations of the first person pronoun, then vocabulary "errors"; in Quentin's, the obsession with time and his father's somewhat problematic statement which includes two irregular terms; in Jason's, the rough style of voice.

April Seventh, 1928 Narrator: Benjy

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. Luster was hunting in the grass by the flower tree. They took the flag out, and they were hitting. Then they put the flag back and they went to the table, and he hit and the other hit. Then they went on, and I went along the fence. Luster came away from the flower tree and we went along the fence and they stopped and we stopped and I looked through the fence while Luster was hunting in the grass.

"Here, caddie." He hit. They went away across the pasture. I held to the fence and watched them going away (3).

Benjy is thirty-three years old but his mental age is three, as confirmed by his neighbor black woman: "You mean, he been three years old thirty years" (17). His original name was Maury, after his maternal uncle, but his mother changed his name to Benjamin when she realized his mental condition, to avoid disgracing her family line. He cannot say anything with words but only moans or bellows to express himself. However, he can understand through his senses, as Dilsey, a black servant in the Compson household, says: "[Benjy] smell what you tell him when he want to. Don't have to listen nor talk" (89).

For example, he remembers Caddy, his sister and the giver of motherly love to him, as smelling like "leaves" or "trees" (6). As narrator, he describes things before him as he sees or hears without judgment, or bellows especially when he senses some change in Caddy. Faulkner said, "Benjy is incapable of good and

evil because he had [sic] no knowledge of good and evil” and “recognized tenderness and love though he could not have named them ... that caused him to bellow when he felt the change in Caddy” (Stein 131). In this passage, he is presumably waiting for the golfer to call “caddie,” which suggests to him only his beloved Caddy.

In this passage, Benjy does not use precise terms like “golfer,” “golf ball” or “tee” but instead says “them” or “he” for golfers or “the table” for the tee. His narration consists of simple, grammatically almost correct short sentences, and longer ones that use the “and” conjunction in the style of children’s speech; in this short passage, he uses “and” ten times. Those stylistic qualities suggest Benjy’s childish, innocent personality.

When STR see the term “caddie,” they can realize that the previous paragraph is about golf. However, in Japanese, borrowed words and proper name are usually written in katakana, and the homonyms “caddie” and “Caddy” are written in the same notation, “*kyadi*.” Thus, for TTR, it is fair to say that this term’s vagueness in the TT reflects Benjy’s perception even better than in the ST.

This passage is set along the fence between the former pasture, which was sold for Quentin’s Harvard tuition and Caddy’s wedding expenses, and the Compsons’ premises. Now the pasture has been converted to a golf course. Benjy is watching the golfers through “curling flower spaces” in the fence, holding onto it, while Luster, Benjy’s black care taker, is hunting for his lost 25 cents in the grass. Benjy loves this pasture where he and his siblings used to play, not knowing that it is no longer the family property.

All four translations (See Appendices Table A) follow the ST closely. Benjy's lack of understanding means that even STR might have difficulty perceiving what is going on, even though the language is extremely simple. All four translators took measures to decrease readers' confusion by adding notes. "The table" (golf tee) is explained by all four translators and "curling flowers" (honeysuckle) by O1. On the other hand, since STR also may not acquire specific impressions, such notes arguably might not be necessary.

Next, I will examine first person pronouns. In Japanese, unlike English, there are many types of personal pronouns and the choice of them significantly affects TTR's impression as shown below.

The choice of first person pronoun for Benjy is divided into two groups, "*watashi*" and "*boku*," while for Quentin and Jason it is only "*boku*" and "*ore*." O1 and T use "*watashi*" in hiragana, O2 "*boku*" in hiragana, H&N "*boku*" in katakana.

Benjy is a grown man, but his style of narration is childish, and Japanese boys do not ever call themselves "*watashi*," "*Boku*" (or "*ore*") are typically used. According to Inoue and Yanagimura, the most frequently used first person pronoun is "*watashi*" for both genders. Among men, mostly middle-aged men use it; young men's frequency of use is lower. Because Benjy does not have any language per se, Faulkner speaks as his deputy, borrowing his eyes and senses, and "*watashi*" can imply that situation. On the other hand, "*boku*" is also a logical choice because it is used by mostly younger men (Inoue and Yanagimura 20).

In Japanese, the choice of writing form—kanji, hiragana and katakana—for the personal pronoun is as significant as the choice

of pronoun. Japanese readers are sure to feel different nuances among them. Ukita et al. researched the psychological effect of 750 terms, including “*boku*,” depending on their notation. According to their research, “the subjective frequency for written form (“frequency of seeing the word in ordinary life”)” (36) for “*boku*” is not very different (105). Also, they note that elderly people have a general tendency to use kanji (18).

In addition to those results, they researched nuances which readers of artistic writing might sense and found that both kanji and katakana have the images of being “*otoko-ppoi* (manly)” and “*katai* (stiff)” (63, Table 18). Also, hiragana has stronger images of “*yoi* (good)” and “*yawarakai* (soft)” than kanji or katakana (69).

Those scientific results support translators' avoidance of kanji. Also, since Benjy's language ability is childish, the image of “*boku*,” seems suitable for him.

The translators' impression of Benjy can, of course, be conveyed or reinforced by other means as well. For example, H&N translate “held to the fence,” as 「柵をぎゅっと持って (grip the fence)」 while all the other translations are 「柵にしがみついて (cling to the fence)」. The ideophone “*gyutto*” means the condition of strongly gripping. It neatly expresses Benjy's childish eagerness at hearing the golfer say “caddie” or as he hears it “Caddy,” this ideophone helps to give TTR have a sense of Benjy's mental condition through his physical situation.

June Second, 1910 Narrator: Quentin

When the shadow of the sash appeared on the curtains it was

between seven and eight o'clock and then I was in time again, hearing the watch. It was Grandfather's and when Father gave it to me he said I give you the mausoleum of all hope and desire; it's rather excruciatingly apt that you will use it to gain the reducto absurdum of all human experience which can fit your individual needs no better than it fitted his or his father's. I give it to you not that you may remember time, but that you might forget it now and then for a moment and not spend all your breath trying to conquer it. Because no battle is ever won he said. They are not even fought. The field only reveals to man his own folly and despair, and victory is an illusion of philosophers and fools (76).

In this section, Quentin's voice reveals this novel's story line along with his remembrances; as Faulkner said "[TSTF] needs the protagonist, someone to tell the story" (Jelliffe 104).

Quentin's obsession with time is shown throughout this section. He is already "in time" when he awakens (76) on the morning of his final day. Also, like Benjy, he loves Caddy. The shape of his love is contorted, while Benjy's is straight, like a child's love for its mother.

On this day, Quentin always remembers many things: conversations with his father about Southern women, man kinds, or time; Caddy's wedding to hide her pregnancy; Dalton Ames, Caddy's first lover. His memories are interspersed in the narration using sentence fragments, along with stream of consciousness. One comment of his father's about time is included in this first paragraph.

When Quentin's father gave Quentin an old watch inherited from his father, he admonished him about the futility of confrontation



with time. Yet Quentin cannot overcome his time obsession, and to run away from time will drown himself at a predetermined time: "A quarter hour yet. And then I'll not be" (174).

This father's vocabulary is high level, since Quentin and his father are intellectuals. However, there is one irregular form, "excruciating-ly," and the Latin term "*reducto absurdum*" is incorrect; the correct form is "*reductio ad absurdum* (reduced to absurdity)" which refers to "a classical rhetorical mode of refutation: by which one shows that another's argument, if followed far enough, lead to an absurd conclusion" (Ross and Polk 44). His father sometimes uses Latin in conversation but he has become uncertain about Latin that his statement shows: "*Et ego in arcadia* I have forgotten the latin [sic] for hay" (44).

In this passage, how to express Quentin's mental state and his father's statement are the keys to translation. (See Appendices Table B)

First, I will examine expressions of time. Throughout the section, shadows play an important role regarding time, and Quentin's own shadow is his alter ego; as Ross and Polk wrote, the shadow is "perhaps the dark side of [Quentin] himself that he is trying to escape" (53). In this first sentence, Quentin knows what time it is by the shadow's place on the curtain. Then he notices he is already "in time," by "hearing the watch." Regarding the point of time when he notices that he is "in time," translators' interpretations differ slightly. Only O1 has 「時間の中にはいりこんだ (enter time),」 which shows that after he awakes his mind's action is started. Other translations are 「すると (then) ... 中において (being

inside)」 by O2, 「その時 (at that time) ... 気をとられて (preoccupied)」 by T and 「すると (then) ... 中にいて (being inside)」 by H&N. Those three translations show that already his mind was “in time” when he awoke. All four translations clearly show Quentin’s time obsession but O1’s version indicates the point at which his mind entered time, which is closer to the ST (“and then”).

Next is his father’s pessimistic statement about the watch, calling it “the mausoleum of all hope and desire.” The rendition of “mausoleum” is different in all four translations.

O1’s option is 「陵墓 (*ryōbo*, imperial tumb)」 and O2’s is 「<sup>おたまや</sup>靈廟 (*otamaya*, a building for praying for the repose of ancestors or nobles)」, whereas T’s is 「墓場 (*hakaba*, graveyard)」 and H&N’s is 「墓碑 (*bohi*, a gravestone)». “*Ryōbo*” and “*otamaya*” are used for nobles, so that TTR might feel solemn when they read it, the same as the STR do reading “mausoleum.” Therefore, with those terms, TTR might feel the line is exaggerated darkly and joking. “*Hakaba*” means just the place where the dead are buried and “*bohi*” is a gravestone, both quite different from “mausoleum” and not joking.

Next is about translations of “rather excruciating-ly apt.” Again all four translations have different renditions. O1’s is 「痛烈なくらい適切なこと (painfully appropriate)」, O2’s is 「かなり耐え難いことだが・・・使うがいいのだ (rather hard to endure ... you can use)」, T’s is 「否応なしに (willy-nilly)」, H&N’s is 「痛々しいほどうってつけ (pitifully perfect)」. They all use exaggerated terms but the meaning of O2’s and T’s are a bit different from O1’s and H&N’s which follow the ST more closely. However, they all translate this sentence whole paraphrasing to make it into natural sounding Japanese.

For “*reducto absurdum*,” all four translations use the term 「帰謬法 (*kibyūhō* (a reduction to absurdity))」. However, their explanations are different. In the notes, O1 explains the correct Latin and its meaning. Also he explains his assumption of the author's intention to make Quentin's father use an incorrect form to show his father's uncertain knowledge of Latin. O2's explanation include the correct Latin form in katakana and the meaning of the term. Also, he explains this sentence's context: “the ultimate absurdity of human experience itself” (331). T's note includes only the explanation of *kibyūhō*. H&N do not have a special note, but within their translation they paraphrase this sentence including an explanation of “*kibyūhō*,” 「したがって経験には意味などない、という帰謬法 (therefore experience does not have any meaning as in *reductio ad absurdum*)」. H&N's translation may be easily understood; on the other hand, if the goal of translation is indeed to give TTR similar impressions to those of STR, then making the translation easy to understand may not always be required. However, conveying the translator's own impression may be helpful.

Next, I will examine “not spend all your breath.” O1's rendition is 「息急せききってしまうことのないよう (not to rush breathlessly)」, O2's is 「息を切らしたりなどすることのないように (not to be out of breath)」, T's is 「一生を無駄にしないために (not to waste your life vainly)」, and H&N's is 「命をすり切らさないようにする (not to wear out your life)」. O1 and O2 are close translations of the ST, whereas T and H&N seem to involve much more context, i.e. the awareness that Quentin will commit suicide later this day.

Quentin's father presumably knows his son well, so that he might be admonishing him not to obsess over time. Also, this is Quentin's narration about his remembrance of his father's statement about time, in this particular morning, therefore Quentin might use terms regarding life. To relate to this context, T's and H&N's seems suitable.

April Sixth, 1928 Narrator: Jason,

Once a bitch always a bitch, what I say. I says you're lucky if her playing out of school is all that worries you. I says she ought to be down there in that kitchen right now, instead of up there in her room, gobbing paint on her face and waiting for six niggers that cant even stand up out of a chair unless they've got a pan full of bread and meat to balance them, to fix breakfast for her (180).

Jason's personality and voice greatly differ from those of the other narrators. Now he looks after his mother and Quentin, Caddy's illegitimate teenaged daughter, and the Dilsey family. He couldn't receive any high level education because of Compson's economic deficiency, and he also missed a better job in the bank, which Caddy's husband once promised him; Caddy's marriage ended because of her indecent behavior and so the promise came to nothing. Jason, therefore, feels hatred toward Caddy, and thus also toward her daughter. His personality is cruel, as Dilsey says: "You's a cold man, Jason, if man you is" (207). Indeed, Faulkner described Jason as "completely evil" and "the most vicious character" (Jelliffe 104). Also, Jason is in a constant fury about everything.

Jason hides childcare expenses for Quentin, cheating his mother. However, in the end, Quentin runs away with a showman, stealing this money without knowing that a large part of it is hers.

Jason's narration style is rough ("bitch") with strong Southern dialect such as "I says" (180), adding unnecessary third person singular, 's' and without stream of his consciousness. Also, his narration is done with the historical present tense through this section. To start this passage, he describes Quentin with undisguised hatred. Also, his contemptuous thoughts toward blacks are shown. How to translate his rough style of voice closely to the ST is the key. (See Appendices Table C)

First, to translate the first sentence, "Once a bitch always a bitch," O1's translation is 「牝犬にいったん生まれたら一生牝犬さ (Once born as a bitch, be a bitch for life)」。O2's is 「いったん<sup>ほいた</sup>売女に生まれついたやつは一生売女だ (Anybody born a tart, is a tart for life)」。T's is 「女は一度身を持ちくずしたらもうおしまいだって (Once a woman ruins herself that's the end)」。H&N's is 「一度アバズレになった女は一生アバズレだって (Once a woman becomes a hussy, she's a hussy for life)」。

The word "bitch" means "female dog." Also, according to *Cobuild*, the term has one more meaning that "if someone calls a woman a bitch, they are saying in a very rude way that they think she behaves in a very unpleasant way"; it is one of the most contemptuous terms for a woman. Concerning when Jason thinks a woman becomes a "bitch," the translations divide into two groups. O1 and O2's interpretations are that is an innate trait, and so, Quentin must be one since she is Caddy's daughter. T and

H&N's interpretations are that a change takes place at some point in a woman's life. So those two translations suggest Quentin is following her mother's behavior, not her DNA. Considering Jason's hatred of Caddy, unfortunately, Quentin was destined to be the target of similar hatred before her birth, and thus O1 and o2's interpretations may be close to the author's intention.

The translators selected various contemptuous terms, for the translation of "bitch": "*mesu-inu* (female dog)," "*baita* (tart)," "*mi-o-mochi-kuzusu* (fall, as in "fallen woman")" and "*abazure* (hussy)." Among them, the term "*mesu-inu* (bitch)" is the closest to the ST. All four terms are seldom used in daily conversation. The choice of those extremely rough and rude terms are fit to express Jason's personality and his hatred of Quentin.

Jason is responsible for feeding the servants at what he considers a great cost: "I'm a man enough to keep that flour barrel full" (208). When Dilsey purchases a birthday cake for Benjy she declares to Mrs. Compson that "I bought it ... It never come out of Jason's pantry" (60). Also he thinks that black servants eat more than they are worth, saying to Uncle Job, a black co-worker in Earl's shop: "Every other no-count nigger in town eats in my kitchen" (189). Furthermore, he says "When they've been with you for a long time they got so full of self importance that they're not worth a dam [sic]" (207). Conveying Jason's contemptuousness and stinginess toward blacks is the key.

In this passage, he says of six blacks that they won't do anything without eating a lot. Supposedly, they will fix breakfast for Quentin (actually only Dilsey does) but they "cant even stand

up” without “a pan full of bread and meat to balance them.” There is no explanation of the precise way of “balancing” themselves with a panful of bread and meat, so how to interpret and translate “balance” is a problem.

Each of the four translations are different as follows. O1's is 「鍋一ぱいのパンと肉のつかえ棒無しじゃ (without the prop of a panful of bread and meat)」。O2's is 「パンと肉をいっぱい入れた鍋をかかえてからだの平均がとれるようにならないうちは (unless they balance themselves by holding a pan full of bread and meat)」。T's is 「皿一杯のパンと肉で腹ごしらえするまでは (without fortifying themselves with a plateful of bread and meat)」。H&N's is 「大皿一杯にやつらの体重ほどもパンと肉を用意してやらない限り (unless someone gives them their weight in bread and meat on a platter)」。

Jason's contempt for blacks is expressed in the various translations of “six niggers.” O1's is “*kuronbo roppiki* (six niggers).” “*Kuronbo*” is a contemptuous expression for blacks and is a racist term. Also, the suffix “*-piki* (*roku* + *-hiki* = *roppiki*)” is used to count animals and never humans, except to look down on them. The other translations all have “*roku-nin* (six people)” using the common way to count humans.

O2 and H&N is “*kuronbo-domo* (blacks).” This suffix “*-domo*” is used for plural people and also has a feeling of looking down. T is “*kuronbo* (nigger)” which can indicate either singular and plural.

For some reason, no attempt is made in any of the translations to reproduce Jason's use of dialect, but all create a nasty atmosphere. Jason's personality and the circumstances of his family—its connection to Dilsey's family—come across clearly.

### Conclusion

I chose TSTF to find methods to overcome difficulties which translations always have because ST and TT are in different cultures. For that aim I analyzed four Japanese translations of the beginning part of three sections of the novel. This analysis demonstrates how translators use different methods based on their interpretations. I will summarize some of the translations' methods in each section.

In the Benjy section, I first examined translations of the first person pronoun for Benjy. For him, there are two types of the first person pronoun: "*watashi*" and "*boku*." However, because of Benjy's mental condition, it is hard to assume if Benjy says "*watashi*." Therefore, there may be some reason such as Faulkner himself talking on behalf of Benjy. Furthermore, for Benjy's first person pronoun, none of the translation uses kanji. For Harvard student Quentin, all four translations select "*boku*," which is often used by students, while Jason, all four suitably select the rough male pronoun "*ore*." In this way, the choice of the first person pronoun reflects each narrators' traits and situation.

I secondly examined about management of vague vocabulary in ST and used of ideophone in TT. Benjy is mentally deficient and perceives rather than thinking in words. Therefore the vocabulary in this section can be confusing. The translators all used notes to explain uncertain nouns such as "the table" even though equally confused STR have no such aids. The ideophone "*gyutto*" by H&N effectively express Benjy's childish eagerness to hear the golfer's



voice say “caddie,” which he hears as “Caddy.”

In the Quentin section, there are slightly different interpretations depending on each translator. One of them is about time when he was “in time.” Four translations are divided into two groups, one where his mental state of “in time” is already started when he awakes, and one where it starts afterward.

Next is the translation of “the mausoleum,” a term with an exaggerated, solemn atmosphere. O1 and O2’s “*ryōbo*” and “*otamaya*” are well suited to the context which the term has. About irregular form of the term “excruciating-ly,” to translate, they paraphrase ST for natural Japanese. About incorrect Latin “*reducto absurdum*” they all use “*kibyūhō*.” Four translators add some explanations in notes by O1, O2 and T, and within the sentence by H&N, only two point out the error. In the translations of “not spend all your breath,” T’s is “*isshyō wo muda ni shinai*” and H&N’s is “*inochi wo suri-kirasa-nai*,” implying Quentin’s mental state on his final day of life.

In the Jason section, the translations must express Jason’s nasty personality and tone. In the translation of the very beginning sentence, Jason’s contempt toward Quentin and her mother, Caddy, are effectively expressed through vocabulary choices, even though there is a time gap when the “bitch” trait appears. Jason also is contemptuous toward blacks and expresses resentment toward the amount of food the black servants eat. The translation of “balance” up to four translators’ interpretations what he “balance” with. O1’s “prop,” O2’s “holding a pan,” T’s “eating” and H&N’s “preparing of bread and meat about their weight” are appeared. All four

translations are sufficient and possible. For, translation of “six niggers,” all four use “*kuronbo*,” but only O1 uses the suffix “*-piki*,” which is usually reserved for animals. This expression is the most disgusting and well suggests Jason’s racism.

Examining the four TT of each opening part, I have some overall impressions of each translator’s style. Maybe because of the large year gap, the language used in each translation is progressively more modern, and H&N’s rendition is the most modern and easiest to read. On the other hand, to render Quentin’s father’s statement, solemn or jokingly solemn, O1 and O2’s rather old-fashioned expressions are perhaps more suitable than everyday modern expressions of T and H&N.

This novel demands deep interpretation by translators for each sentence, due to the stream of consciousness, narration with time disjunction and other challenges. As we have seen, translators made clear efforts to render the ST based on their interpretations. The use of footnotes and other explanations is one indication of their efforts.

Space limitations prevented me from analyzing the fourth section. I plan to do analyze further in the future along with a more extensive view of the whole novel and its Japanese translations.

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Appendices

Table A Translations of the Opening of the Benjy Section

tra.	translation	notes
O 1	<p>柵<sup>(1)</sup>のクルクル巻き込んだ花のすきまから、彼らが打っているのが見えた。彼らは旗のある方に進んでいて、わたしも柵に沿って進んだ。ラスターは花の木のそばの草の中をさがしていた。彼らは旗をひきぬきしばらく打っていた。それから旗をもとにもどし、<sup>(2)</sup>テーブルのところに行くと、彼が打ち、もう一人が打った。それから先に進んでいったので、わたしも柵に沿って行った。ラスターが花の木のところからはなれ、われわれ二人で柵に沿って進み、彼らがとまったので、われわれもとまり、ラスターが草の中をさがしているあいだじゅう、わたしは柵<sup>(3)</sup>のすきまから見ていた。</p> <p>「おい、キャディー」と言って打った。彼らは牧場の向こうがわへうつつて行った。わたしは柵にしがみついて、彼らが行くのを見つめていた。</p> <p>(3)</p>	<p>(1) この作品で大きな象徴的役割を演じる忍冬(すいかずら)の花のこと。</p> <p>(2) ベンジーはゴルフ・コースのティー(打ち出す時にボールをのせるための盛り土した台)をテーブルと呼んでいるのである。</p> <p>(3) ゴルファーがキャディーを呼ぶ声にベンジーは姉キャディーを求めて泣き叫ぶ。(329)</p>
O 2	<p>柵<sup>まき</sup>の隙間<sup>すきま</sup>、くるくる<sup>つむぎ</sup>を巻いた花のあいだから、彼らが打っているのが見えた。彼らは旗の立っているほうにやっこようとしていたので、ぼくは柵にそって歩いた。ラスターは花の咲いている木のそばの草のなかを探していた。彼らは旗をぬきとって、打っていた。それから旗をもとに戻してテーブル(訳注 ゴルフのティーのことを、ベンジーはテーブルと見ている)のところやっこくと、彼が打ち、もう一人が打った。やがて彼らは先へ進んでゆき、ぼくは柵にそって歩いた。ラスターが花の咲いている木のところからやってきたので、ぼくたちは柵にそって歩き、彼らが立ちどまるとぼくたちも立ちどまり、ラスターが草の</p>	

	<p>なかを探しているあいだぼくは柵の隙間から見つめた。</p> <p>「いくぞ、キャディー。」彼は打った。彼らは牧場の向うのほうに遠ざかっていった。ぼくは柵にしがみついで、彼らが遠ざかっていくのを見つめた。(267)</p>	
T	<p>柵にまきついた花のすき間から、二人が球を打っているのがのぞけた。二人は旗の立っているところへ近づいてき、わたしは柵にそって進んだ。ラスターは花の咲いている木のそばの草むらのなかを捜していた。二人は旗をぬきとり、それから打ちだした。それから旗を元のところにさすと、テーブル（これはゴルフの球を打ち出す時用いる、土を盛った円形の台だが、白痴の主人公にはテーブルと見える）の方へ進んでいき、そして一人が打ちもう一人が打った。それから二人はさらに先へ進み、わたしは柵にそって進んでいった。ラスターが花の咲いている木のところからやってきて、わたしたち二人は柵にそって進み、二人がとまとわたしたちもとまり、ラスターが草むらを探しているあいだ、わたしは柵のあいだから向こうをのぞいた。</p> <p>「おーい、キャディー」その人が打った。二人は牧場をこえて向こうへ遠ざかった。わたしは柵にしがみつき、彼らの遠ざかるのを眺めていた。(7)</p>	
H&N	<p>くるくる巻いた花たちのすきまから、柵のむこうでその人たちが打っているのをボクは見る事ができた。その人たちは旗があるところへやってきていて、ボクは柵にそって歩いた。ラスターが花の木をそばで草むらのなかを探していた。その人たちは旗を抜いて、打っていた。それから旗を戻し、テーブル<sup>(1)</sup>に行き、一人が打ち、もう一人が打った。それから歩いていき、ボクは柵にそって歩いた。ラスターが花の木からやってきて、ボクたちは柵にそって歩き、その人たちは止まり、ボクたちも止まり、ボクが柵のむこうを見ていると、ラスターは草むらの中を探していた。</p>	<p>(1)「ティーグラウンド」を指すと考えられる。なお、ベンジーのおもな行動範囲については、「コンプソン家見取り図」を参照。(347)</p>

	<p>「いくぞ、キャディ」一人が打った。その人たちは草地のむこうへ行った。ボクは柵をぎゅっと持って、その人たちがいなくなるのを見つめていた。(Vol.1, 7)</p>	
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Table B Translations of the Opening of the Quentin Section

tra	translation	notes
O 1	<p>窓わくの影がカーテンの上にあらわれると、七時と八時のあいだで、ぼくは懐中時計の音を聞きながら、ふたたび時間の中にはいりこんだ。それは祖父のものだったが、父がそれをぼくにくれるとき、こんな言葉を言った—クエンティン、わたしはおまえにあらゆる希望と欲望の陵墓をやろう。あらゆる人間体験の帰謬法<small>(1)</small>をさとるために、おまえがそれを用いることは、痛烈なくらい適切なことであって、それは祖父にしる、父にしる、同じことなのだが、それぞれ個人的必要には大して役立ちはしないのだ。わたしがそれをおまえにやるのは、おまえが時間を思い出せるためではなくて、むしろ、おまえが時々はしばらくそれを忘れるようにつとめ、それを征服しようとして息<small>せ</small>急<small>き</small>きってしまうことのないようにとのためなのだ。というわけは、と彼は言った。どんな戦いも本当の意味で一度も勝たれたためしはなかったからだ。いや、戦われさえもしなかったのだ。戦場はただ人にその愚かさや絶望を見せつけるだけのものなんだし、勝利とは哲人や愚者の幻影以外の何物でもないからだ。(81-82)</p>	<p>(1) 原文は <i>reducto absurdum</i> であるが、正しいラテン語の形は <i>reductio ad absurdum</i> (帰謬法と訳す。ある命題の真であることを立証するためにその反対が偽りであることを証明する方法)。作者はクエンティンの父にわざと誤った言い方をさせたのかも知れない。(330)</p>
O 2	<p>窓<small>まど</small>枠<small>わく</small>の影がカーテンに映ると、七時と八時のあいだで、するとぼくは再び時間のなかにおいて、懐中時計の音を聞いていた。それは祖父の時計で、ぼくにそれをくれたとき、父は言ったものだった、クエンティン、おまえにあらゆる希望と欲望のこの霊廟<small>たまご</small>をやろう、かなり耐え難いことだが、おまえはあらゆる人間経験の帰謬法<small>(1)</small>(訳注)—それはわたしやわたしの父の個人的な必要にそぐわなかつ</p>	<p>訳注 正しくは「リダクシオ・アド・アブサーダム」。ある命題の真であることを証明するために、それと反対のことの誤りを証明する論理学の方法のことだが、</p>

	<p>たのと同じように、おまえの個人的な必要にもそぐうことのできないものなのだが—を知るために、これを使うがいいのだ。わたしがこれをおまえにやるのは、時間を覚えていることができるようにというのではなくて、ときどきはしばらく時間を忘れて、時間を征服しようとしていたずらに息を切らしたりなどすることのないようにというためなんだよ。なぜと言って、戦いに勝利を占めることはついにないんだからね と彼は言った。戦うことさえないのだ。戦場はただ人間に彼自身の愚かしさと絶望を暴露するばかりで、勝利などというものは哲学者と愚か者たちの幻想にすぎないんだよ。(331-332)</p>	<p>ここでは人間経験そのものの究極的な不条理といったくらいの意味 (331)</p>
T	<p>窓枠の影がカーテンにうつるのは七時から八時のあいだだったが、その時ぼくはまた時間に気をとられて、懐中時計の音に耳をかしていた。その時計はもとは祖父のもので、それをぼくにくれたとき父はいった。クエンティン、お前にすべての希望と欲望をうずめる墓場をやるう、お前はこれを使うことで、否応なしに、あらゆる人間体験の帰謬法(訳注)を悟ようになるだろうが、そうなったところで、これがわしの親父やそのまた親父の要求をみたさなかったと同じように、お前の個人的要求をみたすことはできなからう。わしはなにも、お前が時間を忘れないためにこれをやるんじゃない。むしろたまにはしばらく、時間を忘れるために、時間を征服しようとして一生を無駄にしないために、これをやるのだよ。だってこれまで時間と戦って勝つためしはないんだからね、と父は言った。いやそんな戦いが戦われたことさえないんだ。そんな戦場はただ人間に自分の愚劣と絶望を教えるだけで、その戦いに勝つなんていうことは哲学者や馬鹿者の妄想なんだからね。(140-141)</p>	<p>訳注 その反対が偽りであることを証明することで、ある命題が真であることを立証する方法 (140)</p>
H & N	<p>窓枠の影がカーテンに映ると、七時と八時のあいだだとわかり、すると僕はふたたび時間の中にいて時計の音が聞こえていた。それはお祖父さんの懐中時計で、お父さんはそれを僕にくれたとき、</p>	

すべての希望と欲望の墓碑をおまえに贈ろう、と言っていた。人間の経験というものが所詮、お祖父さんやひいお祖父さんそれぞれの渴望を満たしはしなかったのと同様、おまえの渴望だって満たしはしない、したがって経験には意味などない、という帰謬法の論理ってやつを、おまえがこれを使って身につけるのは、まさに痛々しいほどうってつけな話じゃないか。これをおまえに贈るのは、時間を忘れずにいるためじゃなくて、たまにはしばし時間を忘れて、時間を征服しようなどという試みに命をすり切らさないようにする、そのためなのだよ。なぜならどんな戦いにも、勝利なんてものはないのだからね、とお父さんは言った。そもそも戦われてさえないのだよ。戦場は人間に、おのれの愚劣と絶望を思い知らせるばかりだし、勝利なんてものは、哲学者や愚か者の幻想に過ぎないのだからね。(Vol.1, 151-152)

Table C Translations of the Opening of the Jason Section

tra.	translation	notes
O 1	牝犬にいったん生まれたら一生牝犬さ、とおれは言うんだ。あの娘の学校をサボってることしか心配の種がないというなら、お母さんはまだしもしあわせ者ですよ、とおれは言う。今だってあいつ下の台所にいたって当たり前なんだ、二階の自分の部屋でおしろいを顔に塗りたくりながら、鍋一ぱいのパンと肉のつかえ棒無しじゃあ椅子からも立ち上がれやしない黒んぼ六匹に朝食の支度なんかさせていないでさ、と俺は言う。(181)	
O 2	いったん売女 <small>ばいた</small> に生まれついたやつは一生売女だ、っておれは言うんだ。あいつが学校をずるけて遊びまわってるってことだけが心配の種なのなら、お母さんは運がいいっていうものですぜ、とおれは言う。今の今だってあいつはあの台所に降りてきていてしかるべきですぜ、自分の部屋にあがって顔におしろいをぬりたくったり、パンと肉	



	をいっぱい入れた鍋 <sup>なべ</sup> をかかえてからだの平均がとれるようにならないうちは、椅子から立ちあがることもできないような六人の黒んぼどもが、朝飯の支度をしてくれるのを待っていたりなどしないよね、っておれは言うんだ。(423)	
T	女は一度身を持ちくずしたらもうおしまいだって、おれはいうのさ。あいつが学校をずるけて遊びまわっていることを心配するだけですむんだから、おかあさんはしあわせ者ですよとおれはいう。あいつは二階の自分の部屋で顔にべたべたと白い粉なんかを塗ったりくりながら、皿一杯のパンと肉で腹ごしらえするまでは椅子から立ち上がることもさえできない六人の黒んぼが、あいつの朝食の用意をしてくれるのを待ってなんかいずに、さっさと向こうの台所へ降りてくるべきなんだとおれはいう。(315)	
H&N	一度アバズレになった女は一生アバズレだって、俺はそう言うのさ。『あいつ <sup>(1)</sup> が学校をサボるってことだけがお母さんの心配のタネなら、お母さんは恵まれてますよ』って俺は言う。『あいつはいますぐ台所へ降りてきてもいいはずだなあ。二階でベタベタ顔を塗ったりくりながら、朝メシができるのを待ってたってしょうがないんだ。なにしろウチの六人の黒んぼどもときたら、大皿一杯にやつらの体重ほどもパンと肉を用意してやらない限り、椅子から立ち上がることもできないんですからね』って俺は言う。(Vol.2, 7)	(1) キャディの娘クエンティンのこと。なお本章では、読みやすさをはかる観点から、ジェysonが思い出したり想像したりした会話のうち、場面化されず、行変えなしに語られるものについて、原則として二重カギカッコを付して表記した。(Vol.2, 309)