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TRANSLATION, PERSPECTIVE AND POINT OF VIEW:
A LINGUISTIC ANALYSIS

DEPARTAMENTO DE LETRAS
Curso de Pós-graduação *Lato Sensu* em Língua Inglesa

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ABSTRACT

This paper discusses the translation process in terms of point of view. The focus is Benjy, a character in the novel *The Sound and The Fury* by William Faulkner. To this purpose, two translations are compared with the original. The concepts of fidelity vs. infidelity are discussed and Hallidayan descriptions of language are used as a framework of analysis.

Key-words: translation, point of view, linguistic choices.

RESUMO

Esta monografia discute o processo de tradução com relação à voz de Benjy, o personagem do romance *O Som e A Fúria*, de William Faulkner. Para tanto, duas traduções serão comparadas com o original. São discutidos os conceitos de fidelidade *versus* infidelidade e são usados como pano de fundo as descrições de Halliday acerca da linguagem.

Palavras-chave: tradução, voz, escolhas linguísticas.

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1.0

INTRODUCTION

As translation issues have had a long history, many theories and strategies have emerged to explain how translations occur and materialize. This work does not intend to present any final answer, to promote a certain perspective or to support any theory. It reports the result of analysis, discussion, and reflection stemming from studies, comparisons and theories regarding literary translation, and linguistic descriptions.

This paper brings together thoughts and practice of almost five years in translation work. When the focus is on literary works, the strategies and techniques in translation are never enough to encompass the complexities of a translation. Investigating translation is not a matter of fidelity/faithfulness *versus* infidelity. Translating means to go beyond these concepts, and to rethink the implications and the translator's role when it comes to linguistic choices, in this case, the point of view of the characters in a story. When we translate a novel, we may run the risk of being detached from the reality created originally. This is not due to our inaptitude or incapacity for bridging a link between two worlds. The problem resides in the fact that each language has its own way of revealing and establishing its world.

With the focus on a linguistic and literary analysis, this paper deals essentially with translation issues. Firstly, in theoretical background, the translation and linguistic issues are presented so that the reader considers the relation between them and how they will be important for discussion later. In methodology section, William Faulkner's writing style and work are described and the choice of texts is presented in order to pave the way for the analysis. The analysis section covers the investigation of each sentence translated and how the original idea is converted into Portuguese. Later, it is discussed the meaning each translated sentence created, and how each conveys a point of view by looking at the linguistic choices.

2.

THEORETICAL BACKGROUND

This section aims at discussing different frameworks on translation, fidelity/faithfulness and linguistic issues. According to Roman Jakobson (2004, apud MUNDAY, 2008, p. 5), interlingual translation is “an interpretation of verbal signs by means of some other language”; therefore, the focus on translation will be on how the original text is translated into two versions. The well-known dilemma of translators in general, fidelity or infidelity, will be discussed from a literary translation perspective. In terms of language, the different levels will be focused, so as to provide support for the analysis.

2.1

ON TRANSLATION ISSUES

In the early 1920s Benjamin (1969/2004, apud Munday, p. 169) stated that the translation process should aim “to express the central reciprocal relationship between languages”. He affirmed that the translation process should pursue the goal of a “pure” language, which is the co-existence and the combination of the translation with the original. Developing a “pure language” is a philosophical notion and an abstract concept because it seeks to dialogue with the form rather than the meaning. This is really arguable in the translation process of a literary work from a contemporary perspective. Each language has its own system, and a translator cannot take for granted that all the words and structures will be useful or appropriate in the target language. Benjamin (2004) mentions that if necessary, a translator can bring the foreignization to the target text; but to what extent can the foreignization enter the target language? All this enables translators to continue searching for an answer that balances the translation act and every obstacle around the translation task.

2.1.1

DEFINING TRANSLATION

For some time, it has been discussed that in the translation process “the translator will need to adjust certain features of source-text organization in line with preferred ways of organizing discourse in the target language” (BAKER, 2006, p. 112). To some critics and translators, translating means to view the translation act as equivalence of meaning on different levels, such as at word level, above-word level, and grammatical, textual, and pragmatic levels. For Baker (2006), translation means to examine both languages at different levels and study the features of the source and the target language in order to develop strategies to deal with the particularities of each language system. Here these different levels will be explored and the kinds of constraints that appear in the translation process in the light of Baker’s perspective (2006) will also be discussed.

By equivalence at the word level, Baker (2006) explains that the cultural aspect in a word can result in a lack of equivalence. She points the culture-specific concept as a common type of non-equivalence. To illustrate the word level and the non-equivalence, Baker (2006, p. 33) presents the phrase *airing cupboard*. She asserts that many non-speakers of English cannot understand this phrase because of its intrinsic meaning, which is culturally conveyed in the English language, especially in British English. This means that there are some strictly culture-related phrases that reflect some particular features of a community. In case of *airing cupboard*, it stands for a warm cupboard when we put clothes that have been washed in order to be completely dry.

By equivalence of above-word level, Baker (2006, p. 66) means the combination of words and phrases which produce conventionalized or semi-conventionalized structures, such as collocations, and idioms and fixed expressions. She holds that one of the problems in translation relates to collocations and the effect of source text patterning. For example, “*keep a dog/cat* is unacceptable in Danish, where the usual expression is ‘hold a

dog/cat’.” However, the grammatical equivalence level focuses on the number and gender, and each language has its own system. English has nouns in singular and plural forms; therefore, it can be said to have a grammatical category of number. Japanese and Chinese speakers use other resources to make the number category explicit by means of words such as “several”, or a numeral, instead of modifying the form of the noun itself. As to gender, English does not present a grammatical category, for instance. However, “French distinguishes between masculine and feminine in nouns such as *fils/fille* (‘son’/‘daughter’) and *chat/chatte* (‘male cat’/‘female cat’)” (BAKER, 2006, p. 102).

At the textual level, Baker (2006, p. 119) states that “the line arrangement of linguistic elements plays a role in organizing messages”. As to discourse, she explains that the thematic structure pays close attention to the rheme and theme – to the information structure which can be considered given or new information. Baker (1992, apud MUNDAY, 2008, p. 95) states the thematic structure, among other issues, is realized distinctly in different languages, that is why in the translation process it is necessary to think over the thematic structure of the target language, as illustrated by the author when she refers to Brazilian Portuguese. Compare:

“I | discussed this matter in Washington
theme | rheme.

to

Discuti | este assunto em Washington.
theme | rheme.”

According to Halliday and Hasan (1976, apud BAKER, 2006, p. 147), information structure is characteristic of spoken English, which “is expressed in English by the intonation patterns”. When translating a dialogue in a narrative or the like, it is important for the translator to know the context and the characters in order to

produce in the target language a similar effect of intention and intonation. On the grounds of Hallidayan analysis, the verb *discuti* becomes thematic instead of the subject pronoun; in English the verb *discussed* is originally part of the rheme. This is to illustrate how the translator should go beyond the text and understand the mechanisms of the source and the target languages.

Understanding the text in a more functional way is closely related to the pragmatic level. Baker (1992, apud MUNDAY, 2008, p. 92) applies the systemic approach to thematic structure, and states that the pragmatic level is “the way utterances are used in communicative situations”. All in all, Baker (2006) shows us that translating is not a matter of transferring words from a language into another, but implies analyzing the text in a micro and macro perspective in an effort to wage an endless war between the original and the translated text.

In an effort to explain equivalence theory, Koller (1989, apud MUNDAY, 2008, p. 47) presents five different types of equivalence, namely, denotative, connotative, text-normative, pragmatic and formal equivalences. The connotative covers the extralinguistic content of a text; denotative is related to the lexical choices, especially in regard of near-synonyms; text-normative revolves around text types, and their behavior towards the kinds of texts; pragmatic is concerned with the receiver, or reader, of the text or message; and formal is focused on the form and aesthetics of the written production, and its stylistic features. Later, Bassnett (2002, p. 34) highlights the problems of equivalence. She states:

Translation involves far more than replacement of lexical and grammatical items between languages... Once the translator moves away from close linguistic equivalence, the problems of determining the exact nature of the level of equivalence aimed for begin to emerge.

To Bassnett (2002), translating is not a matter of comparing exhaustively texts between originals and translations in the light of equivalences. She goes beyond language and takes into consideration the influence of ideologies, how the interaction happens between culture and translation. According to Munday (2008, p. 125), Bassnett and Lefèvre (1990) consider literature as other forms of

production, “such as anthologies, commentaries, film adaptations and translations, and institutions that are involved in that process”. Thus, new studies emerge which go beyond the language of the text and focus on the power of publishing industries, colonization topics, feminist perspective, etc. In the early 1990s, studies in translation broadened their horizon by extending the focus to external contexts rather than the language of the written production only. In this paper we will consider both the textual and extra-textual levels.

2.1.2

FIDELITY

Any kind of translation is faithful to some principle or ideology; in several translation theories, it seems that fidelity is divided into literal or liberal. In the former, the translators attempt to follow the grammatical and lexical aspects of the source text. They tend to follow the original language structure, and the foreignness of the source language is maintained along with all its inherent peculiarities. In the liberal approach, on the other hand, translators set out to negotiate meaning in order to make the source text sound natural in the target text. Thus, they take into consideration the world and context in which the target language readers are experiencing.

The translators, in general, have to be committed to one of the above mentioned principles, or both, if necessary. The context and the experience of the translator will go hand in hand with the contemporary trend in literature, aesthetics and any other tendency regarding the current view on literature. As translators, it is mandatory to balance which aspect of a text we can work with: either a more liberal or a more literal perspective. The textual aspects can vary from grammatical articles, words with a certain cultural implication, phrasal verbs, slang, idioms, and collocations until sentences, such as subordinate and coordinate clauses, or even other structures intrinsic to the language. This means that translation operates on many different levels.

Traditionally, fidelity/faithfulness imply trying to produce the same effect of the source text in the target text both in terms of language and of meaning. When translating a literary text, Riffaterre (1992) states that literary language differs sharply from the non-literary texts. According to Riffaterre (1992, p. 217), “Perhaps the simplest way to state the difference between literary and non-literary translation is to say that the latter translates what is in the text, whereas the former must translate what the text only implies”. Literary texts have aesthetic features, meanings which are related to the real world of a certain culture, and intertextuality – language that replicates other type of language. As we discuss fidelity, we must bear in mind that literary translation must operate on the nature and feature of literary language, once word-for-word or literal structures as a translation do not communicate the same “presuppositions” as the original. Different languages deliver information in different and unique ways. Therefore, thinking of fidelity in the translation process means to deal with the exploitation of possibilities between two different worlds in pursuit of building presuppositions and also having an understanding of the preferences in grammatical and lexical structures in the target language.

In line with Riffaterre (1992), Borges (1989) asserts that fidelity is even more challenging when translators deal with texts from very remote times. The author sets *The Iliad and the Odyssey* as an example. After examining them in several versions, he concludes that the translations were both not faithful and faithful, because “if fidelity refers to Homer’s imaginations and the irrecoverable men and days he portrayed, none of them are faithful for us, but all of them would be for a tenth-century Greek” (BORGES, 1989, p. 62). From this perspective, we can say that fidelity does not refer to loss in meaning but to recreation of a world into another.

2.2

ON LINGUISTIC ISSUES

This section discusses the different language levels that can be depicted in a text when one is dealing with translations. Firstly, the levels of language will be introduced in the light of Halliday and Matthiessen. Secondly the focus will be on perspective and point of view (SIMPSON, 1994), as this is the main aim of the paper.

2.2.1

LEVELS OF LANGUAGE

Language can be observed from different angles/dimensions and reveal the speaker's or writer's view or perspective. We use language to talk about our experience of the world in order to describe events, situations, and states. It is through language that we interact with people, establish relations with them, and influence them in different ways. Our mental worlds are a mirror to the way we live in the world, Halliday (1995) described three levels of meaning by means of which we express our worldview: ideational, interpersonal and textual metafunctions.

Looking at language from the view of the ideational metafunction is to analyze the nature of the social process in which a language is involved. Halliday (1995) views clause in the ideational metafunction as representation. Here the focus is, for instance, on the grammatical system of transitivity. In this monograph, I will refer to the edition revised by Matthiessen in 2004. According to Halliday and Matthiessen (2004, p. 309), "Transitivity structures express representational meaning: what the clause is about, which is typically some process, with associated participants and circumstances." It means that language reflects our view of the world consisting of going-ons (verbs), things (nouns), attributes (adjectives), and details of place, time and manner (adverbials). He

describes verbs as processes (material, mental, relational); the material process suggests that the participant performs a physical action; the mental processes happen in the participant's mind. The participant is seen as a Sensor or as a Phenomenon; finally, the relational process serves to identify and characterize the predicator. It can be divided into processes of being and having. Participants are usually performed by a nominal group. Traditionally they are considered subject. Participants perform an action or are subject to an action. Circumstances are expressed by adverbial groups or prepositional phrases; they are optional, and emphasize the clause.

The other metafunction presented by Halliday and Matthiessen (2004) is the interpersonal level; it focuses on the interactivity between the writer/speaker's attitude, and social distance. Halliday evaluates the clause in the interpersonal metafunction as exchange. He states that the most essential purposes in any exchange are giving and demanding, that is the reason why he labels exchange as "goods-and-services" (2004, p. 108). Therefore, the language system enables us to say things to other people so they can have or produce a response.

From the interpersonal metafunction perspective, in the clause the subject and finite make up a component called Mood; and the Predicator, Complements and Adjuncts are called the Residue. The Mood conveys meaning and signals the clause if it is a yes/no interrogative – when the speaker's intention is to make the listener specify some information; if it is a WH-interrogative – which signals that some part of the information is missing, and the listener is required in order to fill it; and, finally, if it is Exclamatives – they have a WH+element, which normally comes first. In cases of imperative clauses, there is no Mood.

Besides, in a clause, there are modality, evaluation (or appraisal), and negotiation. Modality shows how the speaker/writer positions him or herself in terms of probability (e.g. might), usuality (e.g. often), obligation (e.g. should), and willingness (e.g. will). Throughout the interaction, the evaluation (or appraisal) has to do with the ability of a speaker/listener or writer to think whether something (it can be an action, event, idea, etc.) is good or bad. Finally, the responses in exchanges are centered on the negotiation between the speaker

and listener or the reader, in case of written language. For example, in situations of offer, the expected response is acceptance, but the listener can opt for rejection; this is called by Halliday and Matthiessen (2004, p. 108) “discretionary alternative”. This is an illustration that communication involves inner feelings and decisions encoded in the responses either in written or spoken texts.

The thematic structures relate to the internal structure and organization of the message in a text by taking into account the interactivity between the interlocutors or writer and reader. Halliday and Matthiessen (2004) identify that a clause can be divided into theme and rheme; according to them, theme is the “point of departure of the message” or “that which locates and orients the clause within its context” (HALLIDAY; MATTHIESSEN, 2004, p. 64). The Rheme is, therefore, “The remainder of the clause constitutes the body of the message” (HALLIDAY; MATTHIESSEN, 2004, p. 529). In thematic structures, language is seen as message formed by different constituents which will be labeled as given or new information. The preferences and the order of constituents will be oriented as the interlocutors interact with one another. Therefore, given and new information are built during a conversation in the light of the purpose and intention of each interlocutor.

2.2.2

POINT OF VIEW

Point of view refers to the perspective through which a story is told, and regardless of the narrative framework, it is analyzed “whether this be first person or third person, restricted perspective or omniscient perspective, and accounts for the basic viewing position which is adopted in a story” (SIMPSON, 1994, p. 4). The focus of each position or perspective of the character in the story is on the expression of his or her feelings to the reader. Thus, the author’s word choices end up paving the way for the character to develop his or her personality.

The main components of the point of view in narrative fiction are on four planes, which are: spatial, temporal, psychological, and ideological. According to Simpson (1994, p. 11), the spatial point of view refers to the perspective adopted by the narrator of a story, "Readers, like viewers, may be presented with objects, locations and characters in a host of different ways", and they should feel as if the situation were happening to them. Along with it, the temporal point of view is focused on the pacing of the narrative, Fowler (1986, apud SIMPSON, 1994, p. 11) states that the temporal plane is "the impression which a reader gains of events moving rapidly or slowly, in a continuous chain or isolated segments"; thus, the shifts of time contribute to the development of the character by infusing him or her a series of subjective experience. The point of view refers to the ways in which "narrative events are mediated through the consciousness of the 'teller' of the story" (SIMPSON, 1994, p. 11). It is about an inner experience of a character, the world revolves around the emotion and the inside view of the character. It involves expressions of thinking, seeing, and hearing as an illustration of the character's emotion. The ideological plane pertains to the sets of belief in a text; through the description of characters and events, readers can relate to the character because of his or her values and experiences throughout the story.

Looking at a novel, or narrative fiction, through different points of view produced by diverse characters means to see through other eyes the world built in a text. Each text brings up various cultural features that require the readers' participation either interpreting a scene or interfering in the story. Therefore, it is our role, as readers, to explore the world of social, cultural and ideological principles in order to learn from the narrative fiction a multifaceted perspective.

3.

METHODOLOGY

This paper compares two translations in Portuguese of the opening paragraph of Faulkner's *The Sound and The Fury* so as to check how they render the main character's point of view. The translations *O Som e A Fúria*, by Paulo Henriques Britto, and by Fernando Nuno Rodrigues were analyzed through the lenses of functional systemic linguistics (HALLIDAY; MATTHIESSEN, 2004) and translation theories (BAKER, 2006).

In order to carry out this investigation the three texts were scrutinized through functional systemic linguistics so as to bring out the experiential world they portray. Each sentence of the opening paragraph in each version was placed together and analyzed comparatively.

William Faulkner's novel was chosen because the issue of point of view is crucial as the novel explores four different perspectives of the same story. The first perspective in the narrative is the one from Benjy, the main character, and the opening paragraph selected for this work presents his idiosyncratic view. When comparing the two translations, it is possible to see which one keeps the character's original perspective.

3.1

WILLIAM FAULKNER: WRITING STYLE

As an author, William Faulkner is always known for his interconnected structures with long sentences, his creation of internal conflicts for each character, his technique of weaving different stories into one novel, his lack of linearity, his attempt to emphasize the characters' point of view and their regionalist features. He seeks to explore the raw beauty of the South countryside in the midst of its dark complexity.

His style goes beyond his ability in narrating omnisciently stories or even intercalating moments as a flashback technique. His social and political concerns go hand in hand with his talent and habit of knotting together past, present and future in order to establish an intricate picture in the reader's mind. He embeds assorted emotion in his writing, while adding, at the same time, universal truths and complex themes.

The author does not begin his story from the beginning. He uses the technique of circumlocution (that is, the author approaches his subject matter in circular movements rather than heading directly to the center of the story). The reader becomes conscious of events, facts, motivations, and emotions. Every sentence is important; every sentence reflects the complexity of the subject matter and the character's sensation and emotion.

The difficulty of Faulkner's style is justified by the kind of theme approached and by what message the author wishes to transmit in the midst of a multifaceted subject. Based on the novel *The Sound and The Fury*, Vickery (1995, p. 29) defines theme and its importance for the reader's sensation and understanding by saying:

It would appear, then, that the theme of *The Sound and The Fury*, as revealed by the structure, is the relation between the act and man's apprehension of the act, between the event and the interpretation. The relation is by no means a rigid or inelastic thing but is a matter of shifting perspective, for, in a sense, each man creates his own truth. This does not mean that truth does not exist or that it is a fragmentary or that it is unknowable; it only insists that truth is a matter of the heart's response as well as the mind's logic.

In order to capture the instinctive way of human thinking and to write as though he is in the mind of the characters, Faulkner employs, in some of his novels, especially in *The Sound and The Fury*, the "stream-of-consciousness" technique to illustrate how an individual's ideas and concepts often leap from one situation to another. In that novel, this technique allows the reader to witness the internal turmoil of the characters who are attempting to tailor their lives to the

post-Civil War era. Thus, the reader is capable of having a deep look into diverse perspectives on similar issues.

The other aspect of his writing is the combination of “techniques of twentieth-century realism with the techniques of nineteenth-century American metaphysical novelists” (VOLPE, 2003, p. 31). Faulkner is able to make use of the tendency to attack social problems by using symbolism so the reader/interlocutor can judge the basic foundations of American life, and, at the same time, he depicts people alienated, rejected from society and their dilemmas without lacking his very formal and defined form. As we can observe, “A Faulkner novel is structured to tell a story and at the same time to explore the social, historical, and moral significance of that story” (VOLPE, 2003, pp. 31-32). Thus we will be able to experience somehow a few influences of the American history and the reality back at that time.

3.2

THE SOUND AND THE FURY: Synopsis

The Sound and The Fury is a story divided into four sections. The novel does not present a traditional form of narrative and development. All the four sections are chronologically obscured, and at the end of the novel we can understand the order of the events, the temporal chaos, and finally we can delve into the terrible Compson family's story, in the South of the United States. Each of the first three parts is related to Compson's siblings: Benjy, Quentin, and Jason. The last part is the author's point of view performed by Dilsey – a black maid devoted to the family. All the first three parts happen during Easter week, in 1928. Attempting to develop the events, Faulkner needed to have one member of the Compson family who could survive until the Easter weekend. Jason and Mrs. Compson were alive, but only Benjy, even being psychologically damaged, was able “to keep” in his mind all the past without any influences of the rational and conscious human thought.

The first section is set and organized in the mind of Benjy, who is a thirty-year-old mentally handicapped man. The character is not able to speak; he can only communicate his emotions by moaning or remaining quiet and peaceful. At this age, Benjy is incapable of making any correlation between cause and consequence, such as putting his hand on the hot stove, for example; he does not even make any association between the pain and the heat caused by the fire. Also, we can infer that an event is only remembered by him irrespective of time reference. It is shown he is totally devoid of a time sense, when making no differentiation between the present and the past in his event description.

Undoubtedly, the character is built on the ground of his own discourse and performance. As Volpe (2003) states, Faulkner creates extraordinarily the illusion of an idiot mind, because the author does not rely on the usual devices of the stream-of-consciousness technique. The readers are encouraged to take a position inside the novel and to conjecture the overlapped events. Benjy's purity, simplicity and mainly irrational world go against our own social values, which are reflected by the other characters' performance when rejecting Benjy's behavior and response. His narrative discourse might not be entirely explained or defined, once the character's mind and awareness are virtually instinctive. In the midst of seemingly non-understandable fragments at first, we are driven to infer the other characters' attitude in the novel and draw our own conclusions.

4.

ANALYSIS

This section is focused on the analysis of the first paragraph of the novel discussed in the previous chapter. The original and two translated versions are examined in terms of point of view. The theoretical approach revolves around the functional grammar perspective, by Halliday (1985), and Halliday and Matthiessen (2004). Thus, the analysis aims to investigate if the translator's interpretation covers the character's point of view properly in the light of Simpson's (1993) theory, and if to some extent the translation was distant or close to the original text, and what the linguistic realizations implied in the reading process.

In order to carry out the analysis, I will present the original sentence followed by two translations, one by Paulo Henriques Britto and the other by Fernando Nuno Rodrigues, as detailed in the methodology section previously. The intention is not to evaluate the quality of the translation, but the mechanisms *per se*.

4.1

SENTENCE BY SENTENCE

I. Sentence 1

Through the fence, between the curling flower spaces, I could see them hitting.

(A) Do outro lado da cerca, pelos espaços entre as flores curvas, eles estavam tacando.

(B) Através da cerca, entre os espaços das flores eu podia vê-los batendo.

This is the opening sentence of the novel with Benjy describing the scene of a golf game. It introduces Benjy's point of view as he sees something taking place before his eyes. Faulkner does not make it evident that this scene is a description of people playing golf. As Vickery (1995, p. 30) states, "With Benjy we are restricted entirely to sensation which cannot be communicated". The readers are thus expected to read between the lines and to reconstruct the scene from the linguistic choices the author makes. In this sense, recreating the scene from the point of view of Benjy is to follow his report from his own perspective in the episode.

The first point to discuss is the prepositional phrase (PP) "through the fence", which indicates the place from where the character sees the scene. According to Halliday and Matthiessen (2004, p. 360-361), PP "consists of a preposition plus a nominal group [...], they cannot be reduced to a single element". In this context, the PP functions as an adverbial phrase of place because it modifies the verb. The PP head, "through", narrows the character's vision to a specific perspective of the setting. Its role is to link Benjy's vision to the clause "I could see them hitting" by implying a "limited point of view" (HIGH, 1986, p.154) from Benjy, who is mentally handicapped and cannot construe the characters' attitudes. In this phrase, Benjy's point of view is on a spatial plane, which "concerns the 'camera angle' adopted in a text, whether this be a 'bird's eye' view of events or the restricted viewpoint of a single observer" (SIMPSON, 1993, p. 11). It means that this phrase invites the reader to experience the event from Benjy's viewpoint.

Let us consider the preposition "through". It presents two different versions. The first version translates it as "do outro lado", whereas the second one, as "através". Translator A (TA) goes beyond the meaning of the preposition by opting "do outro lado". Firstly, contrary to the source language, this suggests that the character has a spatial notion of the place and knows the difference between opposite positions. Secondly, it seems the reader is invited to jump the fence and is positioned on the other side. This translator keeps the translation

close to the spatial plane of Benjy's point of view, but distant in the degree of descriptive detail.

As Simpson (1993) states, we must consider point of view as a camera angle, and the closer the camera is, the more detailed aspects we are to see. TA brings more details than the original and adds new impressions to the reader going beyond what the character experiences. By choosing "através de", Translator B (TB) keeps close to the original in the spatial plane of the character's point of view and in the degree of descriptive detail. That means the reader is invited to be on the same side of the character, looking through the fence and not positioning himself beyond it. In this translation, the reader experiences the character's sensation of being an observer. In the light of translation at word level equivalence, Baker (1992, p. 11) states that "there is no one-to-one correspondence between the orthographic words and elements of meaning within or across languages". In the case of "através de", the content maintains the equivalence in meaning close to the original.

The second point to investigate is the nominal group "the curling flower spaces" that is embedded within the prepositional phrase "between the curling flower spaces", that functions as an adverbial phrase of place. As presented by Halliday and Matthiessen (2004), a nominal group is composed by a head performed by a noun, functioning as "thing", and is composed by modifiers with different functions, such as deitic, post-deitic, numerative, epithet, and classifier. In the novel, all the components of the nominal group indicate the character's behavior as an observer and invite us to be in his role. The article "the" functions as a determinative deictic, which "indicates whether or not some specific subset of the Thing is intended [...]" (HALLIDAY; MATTHIESSEN, 2004, p. 312). This definite article shows that Benjy knows the place, assists him to describe the scene, and makes the reader imagine the flower as a barrier once Benjy is positioned to observe people playing golf. Being "an objective property of the thing itself" (op. cit., p. 318), the experiential epithet "curling" makes Benjy describe the kind of flower without naming it, but pointing out its natural traits due to his lack of vocabulary. In this case, the "flower", as a classifier, "indicates a

particular subclass of the thing in question” (op. cit., p. 319), which can be pointed as “spaces”, whereas “Spaces” function as a Thing, which “is the semantic core of the nominal group. It may be common noun, proper noun or (personal) pronoun” (op.cit., p. 325). This conflation of the classifier and the Thing helps Benjy construct his tentative to convey the meaning by three different modifiers to form the image of a flower.

Benjy’s point of view, in “between the curling flower spaces”, is built on a spatial plane; that means the readers have the impression of a filmic text, in which the character’s movements to observe the scene incite the reader to take part of the story. In this phrase, “The suggested parallel with visual arts and particularly, filmic texts, is an important one; close-ups, long-shots and tracking shots all have linguistic counterparts in narrative fiction” (SIMPSON, 1993, p. 11). These linguistic counterparts are connected to Benjy’s linguistic choices that allow the reader to be the coparticipant in the meaning construction of the story and to witness vividly the event registered through the character’s particular mind.

In both translations A and B, we can see that the adverbial phrase “between the curling flower spaces” differs sharply from each other. The TA translates it as “pelos espaços entre as flores curvas”, whereas TB translates it as “entre os espaços das flores”. Linguistically, the first translation presents an embedded prepositional phrase with the function of adverbial phrase; in other words, “entre as flores curvas” is embedded within the first phrase “pelos espaços” (adverbial phrase). In the source language, however, there is only one prepositional phrase “between the curling flower spaces”. The second translation follows the author’s choice with one prepositional phrase. This translation maintains the quantity of prepositional phrase and its function; however, the phrase produces a generalization. In spite of restricting the flowers by using the epithet “curling”, the translator generalizes the term by omitting the adjective.

Concerning the point of view, both translations maintain the spatial plane except for the level of details. TA tends to obey more the character’s narration by attempting to reproduce the lexica “espaços; curvas” to describe the flower,

whereas TB does not imply that the character's vision is narrowed, interfered by the petals, and focused on the game.

Regardless of how close a text is to the original, these translations attempt to capture the original setting and the character in different ways. According to Baker (1992, p. 86), "Differences in the grammatical structures of the source and target languages often result in some change in the information content of the message during the process of translation".

Regardless of these differences, both translations attempt to keep close to the source language in a certain way. TA keeps its syntactic structure distant from the original, but presents a more equivalence in meaning, emphasizes more Faulkner's style in making Benjy's mind process the scene through his mental disorder. TB follows the syntactic structure between the original text, but keeps the meaning less detailed as the original brings out.

The third point to analyze is the clauses "I could see them hitting". They are made up by a finite clause, namely, "I could see them" – formed by a modal finite ("could"), where, within it, there is a nonfinite subordinate clause ("see them hitting"), and, eventually, there is "hitting" in the present participle as an object to the verb "see". This excerpt, for example, is interwoven by misuse of "hitting", a transitive verb used as an intransitive form; this aspect contributes to build the character's sensation and psychological limitation.

Another item is the object of the verb "see": "them", whose referent is not clear in the context. Most readers might question: "Who are they?", "What are they hitting?" At once, the reader has the impression of being a child speech, which normally is fragmented and does not present any deep description. "[...] the author does not enter these novels, we, as readers, must join the game of speculation" (VOLPE, 2003, p. 34). Faulkner causes the readers to raise hypothesis about the setting; with a further reading, they perceive what "hitting" and "them" imply with some cultural details, such as the grass and the flag, and infer the collocational meaning of "to hit a (golf) ball" and "them" as a reference to "golf players".

The superficiality and gap in Benjy's speech make this excerpt more complex. The character's point of view is clearly on a spatial plane. As Vickery states (1995, p. 32), Benjy's observation is "a state of utter chaos for which the only possible justification is the fact that Benjy is an idiot and therefore has the right to be confused". That means the reader is obliged to notice the turmoil of perception in Benjy's mind and the manner in which he weaves his own reality.

The excerpt "I could see them hitting" is translated differently in both versions. TA translates it as "eles estavam tacando", and TB translates as "eu podia vê-los batendo". In TA, "eles estavam tacando", the personal pronoun "I" is replaced by the object pronoun "them"; the sentence is formed by just one finite clause without subordinate clause, and the clause "I could see" is thoroughly eliminated. The tense continues in the past. The verb "tacando" for "hitting" maintains the transitive verb used intransitively by the character; despite the translator attempting to seek an equivalent term, he gives away by implying this is a golf game, once we have the expression "tacar bolas de golfe". These excessive changes in translation transform the golf players into the main subject of the action and eliminate from the original Benjy's participation right at the beginning of the story. The translation of this clause changes the focus of the sentence and the interconnection with the previous phrases. That is why this change forces TA to translate the first prepositional phrase "through the fence" as "do outro lado" to justify the position of the new subject of the clause "eles" (they).

Understanding is also compromised in the second phrase, "between the curling flower spaces", "pelos espaços entre as flores curvas", because this prepositional phrase does not link with the new subject's action. This second phrase causes ambiguity in Portuguese, because the reader is uncertain if they (the players) are on the other side hitting or if they are hitting among the curling flower. The second phrase becomes obscure in the first translation.

On the other hand, TB keeps close to the original in meaning and structure. The translator maintains both the pronoun "I" and the verbs by performing virtually the same role as in the source text. By opting for "batendo",

TB also keeps the transitivity as in the source language, and renders the action from the point of view of the character, who is not aware that it is about a game. The character's problem is that he sees them "hitting" a ball for no reason. That is why "batendo" keeps closer to the character's point of view from a spatial plane. In this translation, there is no omission of the clause "I could see", translated as "eu podia vê-los". This conveys Faulkner's narration structure when the reader is taken to infer who is observing the scene, and of what elements the scene is composed. That means the two previous phrases, "através da cerca", and "entre os espaços das flores", continue to be inextricably linked with Benjy's performance and observation.

Both translations can be discussed from the textual equivalence perspective as explained by Baker (1992), who is based on a Hallidayan approach to information flow. According to Baker (1992, p. 121), theme is "what the clause is about", it has two functions, and here "it acts as a point of departure by connecting forward and contributing to the development of later stretches" (op.cit., p. 121). Rheme, however, is "the second segment of the clause [...] it represents the very information that the speaker wants to convey to the hearer" (op. cit., p. 122). In the excerpt "I could see them hitting", the theme is "I", in which Faulkner announces the topic of the message, whereas the rheme, "could see the hitting", is what the author has to say about. On one hand, the TA is distant from the original because not only does he alter the sequence of the thematic structure, the theme and rheme, but he also crosses out Benjy's participation, creating a new actor of the action. On the other hand, TB maintains the theme and rheme strictly similar to the source text, giving the appropriate role to Benjy, performer of the action.

We can conclude that both translations provoke different reactions from the reader due to the production of distinct linguistic realizations in the translation act. Owing to the thematic structure, in the first translation the reader's participation is barely present, whereas in the second, as in the original, the reader becomes responsible in creating the scene. This suggests that, in the second translation, the readers are expected to relate their schemata – previous

knowledge – to the text on attempt to interact with the linguistic choices that the author presents.

II. Sentence 2

They were coming toward where the flag was and I went along the fence.

(A) Eles foram para o lugar onde estava a bandeira e eu fui seguindo junto à cerca.

(B) Eles estavam vindo até onde a bandeira estava e eu fui ao longo da cerca.

In this second sentence, Benjy identifies the presence of people by describing their attitudes and following their actions. It describes the moment when Benjy moves from where he is and accompanies people's movements. He is not aware of what those movements stand for, but tends to reproduce the way the golf players move. Golf is a type of dynamic and active sport; we can conclude Benjy is not conscious that it is about a game specifically; through imitation he can dialogue with the world and represent his realm. As Vickery (1995, p. 31) affirms, Benjy's report "merely presents snatches of dialogue, bits of scenes exactly as they took place". With these bits of scenes, we, as readers, start construing, by means of his linguistic choices, that the scene is potentially about a sport without discovering the game yet.

The first point to examine is "They were coming", which is the main clause, with the embedded clause "toward where the flag was". Based on Halliday and Matthiessen's (2004) viewpoint, clauses can be seen as message, exchange or representation. Analyzing the clause as message here means to look into it "As a message structure, therefore, a clause consists of a Theme accompanied by a Rheme; and the structure is expressed by the order – whatever is chosen as the Theme is put first" (HALLIDAY; MATHIESSEN, 2004, p. 65). In the first clause,

we have the simple theme “they” introduced and unknown by Benjy. As Vickery (1995, p. 34) states, “Benjy does not know the names of these strangers and to give them an identity in terms of description is beyond his power”. The use of personal pronoun “they” here points that Benjy is unable to refer to a specific object or person and to describe it effectively. Benjy uses as rheme the structure “were coming”. Together with it, the rheme is more narrowed down through the preposition “toward” that introduces the embedded finite clause “where the flag was”.

To examine verbal groups on the grounds of experiential structure is, according to Halliday and Matthiessen (2004), to understand the relation between finite verbal group, possible auxiliaries and event. The experiential as well as logic are stranded to the ideational component. That means the verbal group “were coming” is made up by a finite verb “were” plus the event “coming” labeled as nonfinite verb. In the case of the “where the flag was”, the verb “was” functions as finite and event. To Halliday and Matthiessen (2004, p. 336), event is the “act of consciousness or relation”. Benjy’s verbal choices are more focused on events. This reveals that the character has a limited concept of time and cannot measure the time itself by not using many auxiliaries and multiple tenses. Faulkner’s narrative complexity is disclosed in the chronological aspect and, consequently, in the verbal groups. According to Volpe (2003, p. 30), we, as readers, think “beyond clock-measured time and because what we do today is shaped by what happened yesterday [...]”. That is why the readers, at first, need to understand Benjy’s mind, because for Benjy there is no concept of past, present, and future. The combination of this Sentence 2 with the previous Sentence 1 narrating the moment of the game demonstrates that all the events happen simultaneously in Benjy’s mind, without having clock-measured time.

The second point to analyze is the excerpt “I went along the fence”. Here we have the participation of the character in the setting as an observer and a performer. It is of great importance to notice how the verb “to go”, as a finite verb, linked to the preposition “along” conveys the idea of Benjy’s cooperation. This preposition suggests the character accompanies the dynamicity of the game

taking into account the limit of the expansion of the fence. This scene implies Benjy does not know his role in that space, once he attempts to imitate the players' movements.

This sentence is clearly on a spatial plane. In this bit of scene, the reader starts perceiving that the character is observing a game, is expected to build the story and infer the actions involved in the scene. This complex text reveals Benjy's mental limitation because he cannot recognize the scene as a game; all the actions have the same level of importance and seem to happen at the same time. The reader is thus invited to reproduce Benjy's physical movement and experiences the character's agitation.

In TA, the clause "They were coming toward the flag was" becomes "Eles foram para o lugar onde estava a bandeira". The translator keeps close to the sequence of subject, verb and object; however, some elements are placed differently. The pronoun "they" [eles] indicates as in the original Benjy's uncertainty about the people on the other side of the fence. The verbs "were coming", in this case, are translated as "foram". We can notice that the content of the verb is translated idiomatically. In some cases, in Portuguese, the verb "come" indirectly suggests the contrary position "ir". The TA keeps close to the original here because he understands this idiomatic difference. The differences are that the verb is not in the progressive tense, but it remains in the past tense.

Besides, the TA adds the term "o lugar" [the place] by emphasizing the adverb of place "onde" [where]. It is important to notice that the rheme "was" [estava] is fronted and topicalized in this translation, but remains as an intransitive verb. Another point to examine is "I went along the fence", that is translated as "eu fui seguindo junto à cerca". TA follows the same tense, but the verb changes to progressive mood. This alteration in the mood is because the preposition "along" implies a progression. However, the addition of a prepositional locution "junto à" goes beyond the original, and, as extra information, it suggests that Benjy is positioned near the fence.

In TB, in the clause "They were coming toward the flag was" [Eles estavam vindo até onde a bandeira estava], the verb "come" continues to be in

the present participle and in the past tense, but we have to be attentive to the fact that the TB translates this verb literally as “vindo”. This choice takes the reader to imagine that the golf players are going towards Benjy’s direction and he is one of the players. It is evident the translator here creates this progressive action; unlike the original text, Benjy is not seen as an observer. However, in the verb “was” [estava], TB keeps close to the original when it is positioned after the subject “the flag” functioning as theme in the clause. In addition to it, the focus remains in the flag, and not in the place. In the case of “I went along the fence” [fui ao longo da cerca], TB limits the space and expansion as in the original, and this paints a picture of Benjy walking until the end of the fence.

Regarding point of view, TA and TB are on a spatial plane, but both bring different effects and thoughts to the reader’s perspective. Both also invite the reader to share the setting with Benjy, but it brings a distinctive interpretation. TA brings the information that Benjy is conscious that he is following the players’ attitudes and movements, whereas TB reports, as in the original, that Benjy goes along the fence to observe but he does not have a clue about the people’s action in that setting.

III. Sentence 3

Luster was hunting in the grass by the flower tree.

(A) Luster estava procurando na grama perto da árvore florida.

(B) Luster estava procurando na grama perto da árvore com as flores.

In this context, Benjy is observing Luster in the grass, but he is not aware of what Luster is looking for. The object, that is a golf ball, seems to be abstract for the character, because he is not able to see the connection between the

people's movement and the main object in the scene. We, as readers, are put into the core of the story without any preparation here, and we are expected to organize and structure this fact by ourselves. In this excerpt, the reader is more likely to infer the context of a golf game.

In this sentence, there are two points to discuss. The first point is the finite clause "Luster was hunting" with the verbal group "was hunting" in the past progressive. According to Halliday and Matthiessen (2004), the verbal group begins with the Finite and ends with the Event, and both represent the lexical meaning. "Hunting" is the Event, which is the verbal equivalent of the Thing, and expresses an entity of some kind. Through this verb, we can notice again that Benjy uses an action verb without giving its proper object or complement; also, it denotes his primitive feeling once he cannot relate himself to the outer world. The second point to discuss is the phrase "in the grass by the flower tree". In this case, we have two PPs, "in the grass" is the main PP, functioning as an adverbial phrase of place. It is introduced by the preposition "in", "the" as a deictic word, and with the head "grass", labeled as Thing. In the embedded phrase, "by the flower tree", it starts with the preposition "by" introducing the noun group "the flower tree". This group has "the" as a deictic term, "flower" as an epithet, and "tree" is embedded within the main phrase, with the function of adverbial phrase of place too. It is of paramount importance to observe that Benjy here can identify the space and Luster, his servant, at the same time, but he is not capable of inferring which action Luster is performing in the scene. It was as if he were able to realize all the parts of a situation but could not put all of them together because he did not understand the purpose itself. We can conclude that the whole sentence shown above reflects Benjy's point of view on a spatial plane. This is because the character opens the door for the readers to intervene in the story and to interact with the hints and steps which the author presents in the process of the narration.

To begin with, it is necessary to highlight that TA and TB in the sentence here discussed have close similarities in translation. Both translate "Luster was hunting" as "Luster estava procurando". It is indispensable to mention that TA

and TB attempted to keep close to the original both in tense and mood. But we must consider Benjy's psychological limitation, once the most part of his mental process is based on primitive sensation and communication. Thus, it would be important to ponder over the translation of "hunt" as "caçar", which would cause the reader to experience the primary sensation when Benjy describes the episode. In respect to the PPs "in the grass by the flower tree", TA translates it as "na grama perto da árvore florida" that is divided into a PP and a prepositional locution differently from the source text. We have the main PP "na grama" ("na" [in the] = preposition "em" + deitic "a"; grass [grama] = head noun) with the function of adverbial phrase of place, and the embedded prepositional locution "perto da" [by the] that introduces the noun group "árvore florida" ("árvore" [tree] = head noun; "florida" [flower] = epithet). In TA's translation, we notice that it is syntactically distant from the original, but close to it semantically. There is no extra information, but the formation of the phrase relies on the Portuguese language. TB, in his turn, translates these phrases as "na grama perto da árvore com as flores", in this translation the syntactic structure is more different from the original, because we have "na grama" as the prepositional phrase, "perto da árvore", both cases detailed above, and "com as flores" ("com" [with] = preposition; "as" [the] = deictic word; flores [flowers] = head noun) that is another an embedded prepositional phrase. Unlike the source text, "com as flores" narrows down the type of flower through the deictic word "the"; this definite article implies that Benjy had mentioned about a specific flower. With this structure, TB makes the reader infer a different context, once he suggests that Benjy has the knowledge to specify a type of flower.

It is evident that Benjy is unable to understand the entire event and it is the readers' role to perceive the context behind the fragmented ideas of the character. The point of view is on the spatial plane as in the original, but TA and TB create different ways for the reader to follow. The readers develop different impressions and feelings when reading one of these translations, because they experience sensations that have not expressed by the character originally.

IV. Sentence 4

They took the flag out, and they were hitting.

(A) Eles tiraram a bandeira e aí tacaram outra vez.

(B) Eles tiraram a bandeira, e estavam batendo.

In this scene, Benjy plays the role of an observer describing the golfers' action detached from the setting and the context. To him, the action of taking a flag and hitting the ball is not interconnected. These actions are fragmented. He is not able to expand the essence of the situation in order to infer that it is a place where people are playing a game, and that hitting the ball and running are features of that game. In his mind, those people are performing different activities for no reason. We can conclude that, at this stage, the readers clearly perceive that it is a golf game.

In the Sentence 4, there are two points to discuss more deeply. The first point to examine is "took the flag out", that is composed of the phrasal verb "take out". According to Halliday and Matthiessen (2004, p. 351), "Phrasal verbs are lexical verbs which consist of more than just the verb word itself"; the verb can be followed by particles called preposition or adverb, or both, they together produce a new and a different meaning. In this context, the separable phrasal verb "take out" means "to remove", it is a finite verb in the past by implying that Benjy seems to live mostly in his own world. As it is known, Benjy exaggerates the use of repetition. Again we have the clause "They were hitting", which is detailed and explained in Sentence 1. All in all, Sentence 4 is an illustration that his perspective on life is really unshaped by communication with others, as he is mute. This context also portrays Benjy's point of view on a spatial plane, once the readers are encouraged to enter his world to understand his shifting time.

This becomes one of the most difficult aspects of Benjy's section in the novel because time seems to be irrelevant to him. For Benjy, important things are seemingly always present.

In the first clause "They took the flag out", TA and TB translate it as "Eles tiraram a bandeira". It is important to mention that both translations follow the mood and the tense. The phrasal verb "took out" becomes "tiraram". In Portuguese, this lexical verb does not exist and it requires a single verb to convey a meaning similar to the English version. Many phrasal verbs are seen as informal vocabulary. Benjy's speech revolves around the informality and primitive senses. In this translation, it could be used verbs such as "pegar", "apanhar", once they sound more like children's speech. But both translations do not fail to make evident the use of the past tense in an attempt to reproduce Benjy's shifting time.

In the second clause, "and they were hitting", TA and TB offer different translations. TA translates it as "e aí tacaram outra vez" and keeps the same translation for the verb "to hit" [tacar] used intransitively as in Sentence 1. It is worth mentioning that in Sentence 4, TA does not follow the progressive aspect that Benjy uses to highlight the action and make it more real for him. Using the simple past in the translation makes Benjy distant as an observer, and in the original he is an observer who sees the scene before his eyes, even though he does not know what is happening in the setting properly. Unlike the source text, TA eliminates the personal pronoun "they". This does not follow Benjy's tendency to repeat virtually each word several times, and adds a discourse marker "aí" [then] and the adverb "outra vez" [again]. This addition compromises in a way the fidelity to the author's purpose. Benjy does not think chronologically and in sequence. As far as it is known, Faulkner does not cause Benjy have the discretionary power to handle with time. Different from the original, this choice in translation implies that Benjy can evaluate people's action.

In TB, the second clause was translated as "e estavam batendo". The verb continues to have the same translation as the sentence one, in which it was detailed. It is of great importance that TB does not add any vocabulary item to

this clause, but eliminates the personal pronoun “they”. TB concerns to repeat the same tense and aspect – the past progressive – in attempt to produce a counterpart of Benjy’s quick sentences due to his limitation of vocabulary and feelings to express his inner world.

Concerning the point of view, in Sentence 4, we can notice similarities and differences between both translations. The reality expressed by each one tends to differentiate in the second clause, and the reader’s role is performed differently. Despite Benjy being more independent, judging the situation and mastering the chronology especially in TA, the point of view continues to be on the spatial plane, but it points to different directions of interpretation. On the whole, the spatial plane still functions to urge the readers to weave the story by their own by means of Benjy’s world created by both translations.

V. Sentence 5

Then they put the flag back and they went to the table, and he hit and the other hit.

(A) Então puseram a bandeira de novo e foram até a mesa, e ele tacou e o outro tacou.

(B) Então eles puseram a bandeira de novo e foram para o plano, e ele bateu e o outro bateu.

In this sentence, Benjy asserts his role as a “dependent observer”, that is, there is a relationship between the character and Benjy that starts being bound. At this stage, the readers are more familiarized with the context based on Benjy’s world, which presents a frequently repetitive vocabulary. The use of few words combined with repetition discloses the minimalist technique explored by Faulkner to make probably Benjy seem limited to fragmented mind and thoughts. Faulkner has the purpose of introducing Benjy’s world to the reader by giving some backdrop of that context, so the readers can complete the story by themselves.

Sentence 5 can be analyzed from three aspects. Firstly, we have the phrasal verb “put back”, which is separable and functions as a finite verb. In the context, it seems that Benjy uses phrasal verbs with clearly understandable particles. In this case, the adverb “back” performs as a particle that does not have a strong idiomatic meaning and it can be understood literally. Benjy resorts semi-lexicalized phrasal verbs because idiomatic phrasal verbs are complex syntactically and require a deeper knowledge of the world around. Secondly, the other point to examine is the noun group “the table”, which functions as an indirect object to the verb “to go to”. The noun “table”, in this excerpt, has more contextual meaning, and it goes beyond the first entry of the dictionary. According to the *Merriam Webster’s Collegiate Dictionary* (2003), “table” also means “a horizontal stratum”; this is the sixth meaning in the entry “table”, indicating this is not commonly used. Thirdly, there are the clauses “and he hit and the other hit”. The verb “hit” was discussed and analyzed in Sentence 1, but we can observe in the present sentence the example of minimalism in the verb “hit”. By minimalism, we understand it as an “impulse toward economy of expression” (MOTTE, 1999, p. 1). This illustrates how Faulkner makes strong use of the spatial plane to build Benjy’s point of view. By avoiding long sentences and using few verbs and objects, Benjy enables us to realize his limited perception toward the world and his lack of expression.

As to the translated versions, the first clause “Then they put the flag back”, TA and TB offer almost the same translation. TA omits the personal pronoun “they”. TA translates it as “Então puseram a bandeira de novo”, whereas TB presents “Então eles puseram a bandeira de novo”. In this first clause, both translations eliminate the function of the phrasal verb in English because this linguistic resource is not available in Portuguese. It is clear that both attempt to keep the simplicity and perception by following the syntactic structure of the original. However, the readers can be led to different conclusions if we analyze the second clause, “and they went to the table”. In the translation of “table”, TA prefers “mesa”, and TB, “plano”, but both continue to be indirect object. Here it is important to understand Faulkner’s purpose for the word “table”. The author

intends to use a primitive word to denote the idea of horizontal sphere where those golfers were located in order for them to hit the ball again. The generalization of that word describes Benjy as a human being unable to specify any situation deeply and to know its real objective. Thus, we can conclude TB achieves to express the essence of Benjy's characteristic, and TA uses the first meaning of the entry "table" and produces another interpretation for Benjy's attitude as an observer.

In the last two clauses, "and he hit, and the other hit", TA and TB keep their same choices as in Sentence 1 for the translation of "to hit". TA maintains "tacar", and TB, "bater". In these two clauses discussed, we notice that both produce the minimalist technique used by the minimalist Faulkner. "Through a reduction of means, minimalists hope to achieve an amplification of effect (MOTTE, 1999, p. 4). This amplification is, therefore, exemplified by the verb "to hit", which implies the socio-cultural aspect and context of the golf game along with the action of playing this game. The point of view continues to be on the spatial plane in both translations because both seek to draw the readers' attention to decode the fragmented perception of Benjy's life and take part in his reality in order to build their own concept on the story.

VI. Sentence 6

Then they went on, and I went along the fence.

(A) Então eles andaram, e eu fui seguindo junto à cerca.

(B) Então eles foram, e eu fui ao longo da cerca.

This sentence is an illustration of Benjy as an observer and a participant. Throughout the opening paragraph, he plays the role of an observer without

knowing the meaning of the scene. All the components of the setting are seen individually and not as a whole. As a participant, he attempts to follow the dynamic movements of the golfers, but because of his being mentally handicapped, Benjy reports the scene with few details and generalizations.

In Sentence 6, the first clause “Then they went on” is composed of a phrasal verb, and expresses a single meaning; therefore, “Experientially, a phrasal verb is a single Process, rather than Process plus circumstantial element” (HALLIDAY; MATHIESSEN, 2004, p. 352). That means Benjy’s reality boils down to a phrasal verb with a vague concept, because “to go on” suggests distinct meanings, such as “to continue”; “to persevere”; “to take place”, and so forth. We can notice it is a finite verb in the simple past; the readers are expected to understand “to go on” as the movement required to play the game. This establishes a connection with the following clause, “and I went along the fence”, which is clarified in Sentence 2. In the second clause, Benjy senses he must follow the agitation of the players, without construing his own condition as an observer. His attitude reflects his sensibility to realize the world around in terms of primitive feelings; however, he does not know what the situation is all about, and he tends to reproduce it inductively. The readers are encouraged to fill the gaps and vagueness of Benjy’s perception. This reveals that the point of view in this context continues to be on the spatial plane.

Concerning the translation of the clause discussed above, TA and TB vary only in the interpretation and translation of the lexicalized phrasal verb “to go on”. For this verb, TA opts for “andaram”, whereas TB uses “foram”. Both keep the past tense and the simple aspect. As shown in the previous sentences, the Portuguese language does not offer phrasal verbs. Single verbs are more common to Latin languages. The particles after the verbs are required to align the complements, the direct and indirect objects to a sentence, but they do not change the meaning of the root verb as in English. In “andaram”, TA indicates the action of walking that is not mentioned but implied by the verb and the context. TB, in his turn, keeps closer to the source text because “foram” reproduces the same vague notion as in the verb “to go on”. It implies Benjy is

not conscious about the place he is situated and about what his context entails. It is the readers' role to conceive the golfers walking in the setting. As regards the second clause, TA and TB perform the same translation as in Sentence 2. It is of great importance to explain that, in the first clause, both keep the point of view on the spatial plane. TA encourages the readers to know which action the players are taking, whereas TB guides the readers to hypothesize the meaning under the phrasal verb discussed. Both translations invite the readers to experience unique sensations; the experiential world of Benjy is thus reflected differently by these linguistic realizations.

VII. Sentence 7

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.

(A) Luster veio da árvore florida e nós seguimos junto à cerca e eles pararam e nós paramos e eu fiquei olhando através da cerca enquanto Luster procurava na grama.

(B) Luster voltou da árvore com as flores e nós fomos ao longo da cerca e eles pararam e nós paramos e eu olhei através da cerca enquanto Luster estava procurando na grama.

As the closing sentence, in Sentence 7, we have an overall idea of Benjy's attitude as an accidental observer. He observes the whole scene without understanding what those players are performing. He virtually summarizes the scene from the beginning of the paragraph until the end by using the same structures, such as repetition, short clauses without objects. Although being thirty-three years old, Benjy behaves as a child throughout the opening paragraph.

This last sentence offers three points for analysis. The first clause, "Luster came away from the flower tree", introduces a new and nonseparable phrasal

verb in the past tense. Phrasal verbs are considered complex lexical items, according to Halliday and Matthiessen (2004, p. 353), “There will often be doubt about whether these complex lexical items can be interpreted grammatically as a single Process or not”. In any case, Benjy makes use of these verbs to express an informal idea as opposed to Latinate verbs, which require a more profound knowledge of the English language due to its peculiarity. The indirect object, “the flower tree”, was explained and analyzed in Sentence 3 as well as the following clause “went along the fence”. Both keep the same translation of the terms modifying only the personal pronouns. However, in the clauses “and they stopped and we stopped”, we can notice the use of a finite verb in the simple past in a repeated way to amplify through reduction the effect of the movements in the game. It is important to notice the pronouns “they” and “we” are used vaguely, once Benjy inserts himself in the context of the game of which he is not aware. By “we”, it can be implied he is replicating the golfers’ movement dealing with it seriously because he is not able to distinguish the reality from the game. Concerning the clause “and I looked through the fence”, “to look” is a finite verb in the past tense followed by the particle “through”. Together they do not constitute a phrasal verb. In this case, the meaning is totally literal and alludes his eyes’ movements. The last clause “Luster was hunting in the grass” is explained and detailed in Sentence 3. It portrays Benjy’s fragmented ideas, primitive understanding, and incomplete thoughts.

Benjy’s point of view remains until the last sentence on a spatial plane. As Simpson (1993, p. 11) states, “The expression ‘spatial point of view’ designates broadly the viewing position assumed by the narrator of a story”. This means that, throughout Sentence 7 and the whole paragraph, Benjy, as a narrator, causes the readers to see the whole scenario through his own eyes and perspective. The readers are exposed to a scenario without details. They have to weave the scene with the loose threads from Benjy’s account.

Upon analyzing the translation of the phrasal verb in the clause, “Luster came away from the flower tree”, TA presents the following clause, “Luster veio da árvore florida”. TA follows the same word order as in the original, and it

attempts to express Luster's action through a single verb. Thus, TA tends to make the readers experience almost the same sensation. In the original, it seems Luster was moving towards Benjy. The peculiar fact is that Benjy does not know his role in the scene: either as an observer, a participant, or both. TB, however, translates the first clause as "Luster voltou da árvore com as flores"; in this translation, TB goes beyond the meaning of Benjy's speech. In reality, because he is mentally handicapped, Benjy is not able to distinguish the difference between "to go" and "to come back". Unlike the original, TB suggests that Benjy has the ability to understand that Luster was near the flower once, and he was coming back again for the second time. Benjy's notion of time is not clock-measured; he is guided by emotion. Grammatically, TA and TB keep the clause as the source text with a finite verb in the past tense.

In the next clauses examined, "they stopped and we stopped", TA and TB translate it as "eles pararam e nós paramos". In this translation, both maintain the past tense in the simple aspect, as a finite verb; besides, they interpret it in the light of the original by not adding any other information.

Finally, the clause, "I looked through the fence", is translated by TA as "eu fiquei olhando através da cerca". In this translation, "fiquei olhando" differs from the original in its structure. "Fiquei" is a finite verb in the past tense as in the original. "Olhando" as a nonfinite verb. In the version by TA, he states indirectly that Benjy was observing the scene at a great length and as if he could identify all the people's functions. TB, in his turn, translates it as "eu olhei através da cerca" and keeps the verb in the simple past and finite as in the original. Benjy's experiential world in TB's version is close to the source text, once it indicates that Benjy cannot keep his eyes on just one place. He changes his focus deliberately when there is nothing attractive to him.

In Sentence 7, the point of view is on the spatial plane, TA and TB accompany the point of view of the original, but they produce different realities due to their particular linguistic realizations. TA's and TB's versions lead the readers to different interpretations and impressions. In some moments, TA and TB keep close to the original; in others, they are distant, this implies that

translators ought to be very careful when wording their versions as they will necessarily produce effects on readers which may or may not have been intended in the original.

4.2

DISCUSSION

As seen in the previous section, the analysis of the linguistic realizations of the two translations revealed a different understanding of the source text. This analysis is not aimed at evaluating the quality of the translations, but rather to understand what is implied in their linguistic choices and if they may offer a different point of view from the one developed in the source text. In other words, this discussion is focused on the assessment of the results stemming from the translation act in terms of linguistic realizations, perspective, and point of view.

It goes without saying that understanding the source text in all its levels must be the core of any translation. This means the translator must be aware, in the case of a literary work, of the author's historical time, his/her style of writing, and features of a specific work within a cultural context.

In the case of the opening paragraph of *The Sound and The Fury*, we notice through the analysis that most of the time both translators try to replicate the syntactic structures following the original. All seven extracts follow virtually the same syntactic order. They attempt to reproduce Benjy's mind. As illustrated in Sentence 1, both keep the phrases fronted. In terms of syntactic order, they respect Faulkner's style when not creating objects for transitive verbs which were used intransitively to show Benjy's disordered mind, as also shown in Sentence 1 in the clause, "I could see them hitting".

A conscientious translator is also capable of negotiating a more effective translation. In the case of TA and TB, sometimes the linguistic realizations have the power to omit, to obscure, or to amplify Faulkner's purpose in Benjy's features as a character. One example is Sentence 5, in which the noun "table" is

translated by TA as “mesa” and by TB as “plano”. In TA’s version, we have an example of how a translator can obscure a term and make it distant from the original by not understanding the essence of the novel, as discussed in Section 2.1.1. We cannot say this is a mistake in terms of translation, and that it is not appropriate to the context, in which “table” has another meaning, that is, it means a horizontal stratum. Sentence 1 in the phrase “curling flower spaces” is translated by TB as “espaços das flores”, omitting the epithet “curling” and amplifying and generalizing the context. In this case, the reader will not be able to observe the scene as Benjy originally sees it.

Any text is responsible for bringing out the way a reader will see the context. Therefore, it is important to bear in mind that it is through the linguistic realization, the point of view of the character, his or her perspective that the reader of this novel will construct the world. For the sake of illustration, the first clause of Sentence 2 was selected (“they were coming toward where the flag was”). TA translates “coming” as “foram” thinking of it idiomatically as we detailed in Section 4.1. The problem resides in the fact that “coming” in the original suggests Benjy is near the flag, and it implies he is behind the fence, and the golf players are heading the flag. Here the point of view differs from the original by changing Benjy’s position. We can perceive that TA was worried about conveying the message, in a more idiomatic way, into Portuguese by making allusion to a similar idiomatic structure for the translation of “I’m coming” into “Estou indo”.

It is not possible to say which translator keeps closer to the source text, as each one in a way makes different choices, such as in “They took the flag out”, the phrasal verb is translated as “tiraram” by maintaining the generalization idea of the verb, instead of “arrancaram” that has a more specific meaning. TA and TB have different realizations; we cannot judge a translation due to the linguistic choices only. We have to hold on to which kind of effect will be produced in the target language. According to Baker (1992), a translation is also a matter of equivalence in different levels (see Section 2.1.1). Concerning levels, the most frequent level in both translations was the word-level.

It is interesting that both translations rely on point of view from a spatial plane (see Section 2.2.1). It indicates that TA and TB preserve the essence of Benjy as an observer despite their own particular linguistic choices. Naturally, the effects produced in the text will guide the reader to different constructions, making them somehow experience a sensation different by and detached from the source text. One example of this is Sentence 3, in which both translate “Luster was hunting” as “Luster estava procurando”, since we know Faulkner’s style was to keep the primitive sensations along with the childlike speech of Benjy. “Caçar” would be an alternative for the readers to clearly understand Benjy’s behavior and his inaptitude for specifying and naming more profoundly an action.

Benjy’s experiential world is produced differently at some moments. As a brief illustration, for Sentence 1 (“I could see them”), TB presents “eu podia vê-los” as an alternative. “Vê-los” implies Benjy is mature, shows a good command of the language and evaluates consciously the situation. Here we see that Benjy is recreated in a different way. TB’s choices allow the reader to imagine Benjy as a normal person, which differs from the source text. Therefore, it is not a good choice.

Closeness and distance to the source text are not determined only by linguistic choices, however, and it is not a matter of translation *versus* fidelity. We can conclude that it is necessary to view the text as a product of an ideology and culture. Even the readers of the source text will be able to interpret and experience differently in the sense of having distinct views. Each language has its own system permeated by culture and context. We can conclude that translating does not mean to replicate syntactic structures, or word order, but it means to attempt to re-experience the world created by the source text. Therefore, translation is the result of yet another interpretation.

5.

FINAL CONSIDERATIONS

In this paper, it was noticed that translation studies cannot revolve around fidelity versus infidelity. It has to do with the linguistic choices in the translation process that will decide whether a translation could be close or not to the source text in terms of the point of view. It is important to mention that point of view was the basis of this work, because through the point of view we can measure how distant or close a translation can be produced.

Throughout the analysis and discussion, it is clear that translating means interpreting a text and bringing its essence to the target text. It is the translator's role to keep close to the effects intended in the original. Sometimes this is not possible because of the linguistic system of both languages, but the translator is responsible for mediating and deciding between gains and losses during the translation process.

Analyzing sentence by sentence made it clear that both translators opted for different linguistic choices in different moments. Consequently, readers will end up experiencing other sensations which are different from those of the source text. This is not to condemn both translations, but it is important to show that the experiential/ideational world of Benjy is transformed by the translators' perspective. This means perspectives will shift depending on the linguistic choices translators make.

Using the character's point of view as the basis for analysis and discussion in the present paper was a tool to demystify the concept of fidelity versus fidelity. There is not a faithful translation because this concept does not cover all the complexities that involve a translation. Point of view was the starting point for examining the mechanisms implied in a translation process. All in all, this paper shows that translating is not a matter of having only a good command of the source and the target languages, but also of being able to see how a character experiences and words the world. In this sense, the character's point of view, as expressed by the author's perspective, should be reflected in the

translator's perspective as well. A translation will be effective if the reader of the target language is allowed the same experiences the reader of the source language has.

6.

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