



Translating Stream of Consciousness in the Light of Adaptation: The Case of Faulkner's Quentin Compson in *The Sound and the Fury*

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As one of the tragic characters in Faulkner's *The Sound and the Fury*, Quentin Compson frequently associates memories of the past with the objects and people of the present. His conscious and subjective voice frequently tends toward flashbacks on the events that actually occurred or abstract thoughts on fantasy or wishful thinking. In order to represent Quentin's disturbed and confused mind, Faulkner employs incoherent fragmentation and unorthodox sentence structure to show Quentin's feeling of perplexity and disappointment. This stream-of-consciousness narrative style is made quite inaccessible to reader. When translated accordingly without gloss or annotation, it is difficult for the target reader to make sense of Quentin's fragmented memories and abstract thoughts. Due to our concern on the necessity of improving textual accessibility, we in this paper propose adaptation as translation approach to reconstruct Quentin's stream-of-consciousness narrative by ways of explicitation and expansion. Tentative finding shows that the main problem involved in adaptation of Quentin's verbal signals is the multiple interpretive possibilities, which require translator to constantly rework and reinterpret within a boundless context. The adequacy or appropriateness of our translation through adaptation will be justified by a critical analysis of loss and gain in faithful transference of the content and structure that displays Quentin's idiosyncratic thought representation and which mediated through adaptation.