

Text and intertextuality in translating contemporary novels:

“As I Lay Dying” of Willian Faulkner, as a case

Dr/ HAMIDECHE Mounira
Hamideche1m@gmail.com
Institute of Translation
University of Algiers 02

ABSTRACT:

This research focuses on revealing the meaning surrounded in a literary text, as sign translators' creative practice around it, mainly on their personal experiences as readers first, then as re-tellers of these texts. Therefore, the present work provides examples that illustrate the role of intertextuality in translation through the novel “*As I Lay Dying*”, by the American writer William Faulkner. The study problem centers upon how important is the intertextuality in translating. The research seeks also, as a result of the above analysis, to point out the necessity of establishing and rising indicative methods and technics about intertextuality that simplify the translation of texts. So that these new techniques overcome the restricted borders of current trends in Translation Studies research. The study adopts the descriptive analytical method.

KEYWORDS:

Intertextuality, Objective Correlative, Stream of consciousness, American contemporary novels.

1/ Introduction:

The writing style of an author especially during the 19s and before represents the key to understand his views and thoughts around a special item, which were expressed openly or covertly, conveying onto the reader. As a result, comparing several writers can show how unlike styles exist; that brings different characters into the book. This is mostly right with William Faulkner and Earnest Hemingway, as an example.

William Faulkner(1897-1962) represent one among American literature stars, even dropped out of the university of Mississippi, has published 19 novels, has written 125 short stories, 20 screenplays for films, 06 poetry collections.

The social breakdown of the post First World War, lead to the appearance of the Modernist Movement in American literature later. Authors adopted a new style in writing that protested against traditional literature features. Nobel Prize-winner, William Faulkner was one among many, whose proper style is branded by a distinguish variety, the use of “stream of consciousness”, writing from multiple points of view, especially what is related to the southern American society . So that was the most American influential fiction writer.

2/ Willian Faulkner's literary style:

The American novelist William Faulkner was considered the only real American Modernist prose fiction writer of the 19s; he followed European writers' tradition such as Marcel Proust, Virginia Woolf and James Joyce.

To show another importance that Faulkner always has an intention in choosing which stylistic technique to use in his works. His narrative works, stories in particular, reflect the emotional complexity of the characters and actions.

Faulkner's literary works are known by several features, to point out that Faulknerian writing style is not the typical Stream of Consciousness related to his main works. Rather, his works are also characterized by:

- Faulkner's writing style belongs to the era of Realism in American literature. The southern environment in which he was raised influenced him; therefore, he often depicted a fictional world “Yoknapatawpha County” for his stories, which resembles to his own village.
- Faulkner's writing style is also characterized by using many as well various symbols when painting events, that is what is called Objective Correlative literary technique.
- Faulkner uses the stream of consciousness throughout his writing in an exclusive way to project his story by conveying a point of view of himself, rather than just being told a story²⁶³.
- Various narrations, especially narrative time shifts. Then recall another past or future scene, so complex sentence structure, which reflect an unintended

²⁶³Randall Stevenson, **Modernist Fiction: An Introduction**. University Press of Kentucky, 1992. P. 39.

idea in the phrasing as a consequent, the whole form, will be seen as a strictly chosen expression.

- Using long descriptions and details of actions in just one scene, As a result, these works was judged puzzling or impenetrable. Oftentimes, a description of an object will be followed by a description of a character: In this way, the object and character, because they have been similarly described, take on the appearance of each other.

Example 01:

In "A Rose for Emily"²⁶⁴, Faulkner describes the Grierson house and her owner: "Filled with dust and shadows...It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies." "She dies with her gray head propped on a pillow yellow and moldy with age and lack of sunlight."²⁶⁵

As same done when he depicted Addie's life in the present novel. Can understand stylistically that when Faulkner said "yellow / moldy with age / lack of sunlight" was describing the property and the owner Miss Emily, this pillow. Indeed of all antique objects belonging to a passed time.

Example 02:

When he was describing black women, he used as well extended sentences, he said that the black women are still washing white people's laundry ... they also carry white's laundry in bundles on their heads.

By juxtaposing these two parts, Faulkner establishes one of the major themes found throughout all his stories that is the difference between the present and the past, during which people had been lived and suffered.

- Stylistically, William Faulkner is known for his complex sentence structure. As same complex character's thoughts from psychological point.

Example 01:

The case in "Barn Burning"²⁶⁶, in which Sarty Snopes was between two minds, first being loyal; to his father and the second doing, what he naturally deems is right. Moreover, describing Sarty's behaviour when he was anxious, running on

²⁶⁴ Edwin Vartany, "Time's Mathematical Progression in William Faulkner's A ROSE FOR EMILY". El Explicator, Vol. 69, N°04, Taylor & Francis group, California, 2011. P.189-192.

²⁶⁵ William Faulkner, **A Rose for Emily and Other Stories**, Random House Publishing Group, Mississippi, 2012.

²⁶⁶ William Faulkner, **Barn Burning, Selected Short Stories of William Faulkner**, The Modern Library, New York, 1962.

among trees, panting, sobbing. This struggle ends when the boy knew that his father plan to burn the major's barn.

That is what was happening with Addie's son Darl, who was an unwise, impulsive child, ended his life becoming a foolish.

- Since stories contain past circumstances with present and jumping from a time to another, Faulkner needed a narrative technique that would flawlessly link one act to another.

- Additionally, Faulkner's complex sentence structure is from "Dry September", that reflects the period of an arid weather, it hasn't rained for 62 days, during which a mob of lynchings headed by the black skin man named John McClendon, raped Miss Minnie, a white woman.

It is similar to what had happened with farmers Brenden's Family, who knew a hard time living in pennilessness.

The literary essence of Faulkner's style lies in the way he adjusts that style to suit the subject of the storytelling or narrating in general.

He uses a traditional language seen by the amusing formulas, in his stories; as does the example "Spotted Horses", which gives it a unique mark in English literature.

- He reflects, to defend in his works, his sense of the tragic, which is due to the racial segregation between whites and blacks in that time.

- Among his favorite authors, we find Herman Melville and Honoré de Balzac.

For his honourable works, Faulkner received in 1950, the Nobel Prize for Literature.²⁶⁷ Later, received the Pulitzer Prize for Fiction for "Parable" (A Fable), then the National Book Award posthumously for his whole works.²⁶⁸ For his literary strong talent, in 1951, the government of France made Faulkner a « Chevalier de La Légion d'Honneur »²⁶⁹. Also won the U.S. National Book Award twice, for Collected Stories in the same year.

²⁶⁷ "The Nobel Prize in Literature 1949: Documentary". Nobelprize.org. Archived from the original on August 31, 2009. Retrieved July 20, 2019.

²⁶⁸ [Christine de Rivoyre](#), "Dans trois cents ans, la guerre des races sera terminée", Le Monde, Dossiers et documents, n° 407, .2011 P15 .

²⁶⁹ John Hohenberg, **The Pursuit of Excellence**, University Press of Florida, Gainesville, 1995. P. 162-163

Devoting himself to his passion for horseback riding, which caused him many falls, and to writing, Faulkner does not go out much. After a last fall from his horse, which occurred a few days, he died on the night of July 5, 1962.²⁷⁰

3/ Stream of Consciousness:

In literary criticism, the Stream of Consciousness was used in 1890 by William James in his book titled “The Principles of Psychology commonly”²⁷¹.

It is a narrative method and collage construction associated with modernist writing, through an internal monologue, aims to print someone’s opinion or vision about a particular point, while respecting the sequence of writing the characters' thoughts and reactions.

Finding that syntax changes and punctuation marks in works that adopt this Stream create an obstacle to understanding and following the story by the reader.²⁷²

- The stream of consciousness features’ in writing are marked by enabling the receiver, either reader or critic, to better understand the various dramatic events that occur in the novel or the story through the monologues and the thoughts of the characters.
- The Stream of consciousness is defined when the author writes making jumps, in the minds of the characters, from one event to another as he expects it.
- The stream of consciousness manifests itself through a long and disorganized soliloquy of the character speaking to himself to reveal his thoughts to the spectators, readers or viewers.
- Faulkner is also seen today as a major representative of American Literary Modernism of the 1930s as well.²⁷³

4/ Narrative perspective in *As I Lay Dying*:

Through *As I Lay Dying* novel, Faulkner show us, as audience, everything about his opinion. As the sense of right and wrong in general, what is judged truthful, incorrect, evil, virtuous, obligated, emotions as preference, adoration, and disgust...etc.

²⁷⁰ Andre Blekastein, **William Faulkner, une vie des romans**, Librairie Decitre, Edition Aden, Bruxelles, 2008.

²⁷¹ May Sinclair, “The Novels of Dorothy Richardson”, *the Egoist*, Vol. 5, No. 4, 1908. P. 57.

²⁷² J. A. Cuddon, *A Dictionary of Literary Terms*, fifth edition, John Wiley & Sons, Ltd., Publication, 2013. P. 241/364/683.

²⁷³ Jean Pouillon, **Temps et roman**, Editions Gallimard, Paris, 1993. P. 277/300.

We notice four main perspective in this novel plot progression, are as following:

1. Faulkner in his novel *As I Lay Dying* gave an expression of the chaotically view of his characters by **language deprived of punctuation mark**.

Faulkner's characters are to a certain degree strange and thorny. The **Bundren Family**, was all afflicted with different psychological complexes as between strong and weak ones.

- **Anse** was undeveloped. Was always accusing others for his unluckiness, exempting himself from responsibility. Nevertheless, he was the father of other characters.

- **Whitfield** was the local minister with whom Addie has a romance. Being the father of Jewel, he planned to confess to Anse about this affair before Addie's death. Nonetheless upon finding out that Addie had already died, decided keeping that secret.

- **Addie** is the Anse's legitimate wife after courtship loveless marriage, mother of Cash, Darl, Jewel, Dewey Dell and Vardaman. She cheated on his spouse to escape from her nature and go up against the abusive social customs.

- The eldest Bundren's son, **Cash**, was a clever wily woodman, had high ability for self-sacrifice. Felt like an intrusion of his mother's solitude. Addie judged, while conceiving and bearing offspring is the same role shared between men and women, that only women are stuck with this obligation. That is why in the story giving birth means the death of women's independent life.

- **Darl** the second family's child was afflicted with psychological complexes as the other, of either kinds, until he became crazy.

- **Jewel**, the bastard son of Addie and Whitfield, was proud of being the most favorite son of Addie. He was all time serving and saving his mother from herself as from people surrounding.

- **Dewey Dell**, is the second-to-youngest Bundren's unique girl, was tormented by an untimely pregnancy. Lefe, was Dewey's fetus father, a farmer who never appeared in the novel as a character, just cited constantly by Dewey Dell, when gave her money to abort.

- **Vardaman**, the youngest Bundren's child, six years old.

2. As *As I Lay Dying* characters' seem be living and raising with various complexities, so minus revealing their secret psychological complications, the step of plot could not be move towards progression. That is why Faulkner leant on the **Stream of Consciousness** method in this work.

Like James Joyce whom is known by his modernist novel "Ulysses", Faulkner used into *As I Lay Dying* myths. Evoking many characters from Greek and Biblical Saga, consequently he offered a comparison between his characters and the mythical ones.

Example 01:

Faulkner called the mythical Greek horse Pegasus²⁷⁴ to depict Jewel's horse. While Jewel is described by referring to a few main Dionysus²⁷⁵ traits. How fallen and deviated was he.

Example 02:

The unique Addie's daughter, Dewey Dell was a pretty smart girl, symbolized, as the Goddess Persephone, spring and fertility. She was passionate about sex life, owing to this; she got pregnant despite her will.

3. We notice also that Faulkner, to reveal some important points concerning Addie's life, to make easy understanding the story by the audience, used in the parts 32/39/40/41 another element, which was **the evocation or flashback**.

²⁷⁴ Pegasus is the progeny of the Olympian god Poseidon, Symbolises inspiration and Lightning. John Boardman, Jasper Griffin and Oswyn Murray, **Greece and the Hellenistic World**, Oxford University Press, 1988. Fig. P. 87.

²⁷⁵ Greek God of flora, pleasure, craziness and wild fury. For more, see James Edwin Oliver, **The Tree of Life: An Archaeological Study**, Brill Publications, 1966. P. 234.

Example 01:

In the novel's part 32, Darl divulged details about Jewel and Addie's relationship.

Example 02:

Exposing with keen the voluntary sexual intercourse between Whitfield and Addie.

Addie, in the novel, represented the sense of upheaval. She had hard feelings about her father, her family, even the social values because they all link her to a particular repulsive position. That is what had been reflected through her family, they voluntarily use Addie's death as a way to benefit themselves especially her legitimate spouse Anse.

Example 03:

Anse took a favorable position of his time in that town, on the excuse of interring his wife, to get himself a set of teeth, then, a new wife. That what explain another rebellion of him, when replacing his unfaithful wife by a new one to satisfy himself.

Example 04:

Darl rebelled as well as his father, against his mother for her vibrant love toward Jewel, by trying all time to abolish her with all what she has. Therefore, he tried to burn his mother's funerary casket.

4. Another poetic method used in the novel was set of events that analytically represent emotions²⁷⁶, as it denominated **The Objective Correlative**. These, said Eliot, objects, situations, chain of events should be the plan of that particular emotion. Such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked²⁷⁷.

Realising that Faulkner used that symbolic method to make easy apprehending his characters' feelings by the reader as well as the viewer.

Example 01:

"I got shut up in the crib, I couldn't breathe because the rat was breathing up all the air", Vardaman, the youngest son of the family said. He looked like a **drowned puppy**.²⁷⁸

Example 02:

New hope... This is what they mean by the bosom of time: agony and despair ... the hard belt in which the indignant bowels of events lie.

Example 03:

²⁷⁶ Peter Barry, **Beginning Theory. An Introduction to Literary and Cultural Theory**. 2nd Ed., Manchester University Press, New York. 2002.

²⁷⁷ Eliot, T.S. "Hamlet and His Problems". *The Sacred Wood*. Retrieved 9 Sep. 2019.

²⁷⁸ William Faulkner, op., cit. P.43/45.

Describing his mother's dead body in the coffin, Young Vardaman is upset about her being nailed inside a box, so he secretly drills holes in the lid. "**Tight as drum and neat as a sewing basket**".

Example 04:

A body is not square like a **crosstie**. It means that holding up a dead body, the magnetism makes the stress come slanting, so the coffin's seams and joints are made on the bevel.²⁷⁹

Other general examples from family's characters:

1. Darl, represented by **Buzzard**, because he knows everything.
2. During his mother's interring journey, Jewel riding on his horse instead of in the wagon, signifies his split from the Bundrens. "This time Jewel is riding upon..."²⁸⁰
3. No right to live free life, Addie represented by **cow**, indicates women's role in the society of the 1920's. Get married to procreate then going into motherhood.

Ultimately, sign that Faulkner had dissatisfaction toward the bad living status of southern society between the 1920s and 1930s, as discrimination, aristocracy, poorness, power abuse. That is what was mentioned widely in his work to make his messages loudly heard.

5/ Novel's features:

As I Lay Dying, is an English novel belongs to American literature of 19s, painted under the Stream of Consciousness characteristics. The novel is written by **William Cuthbert Faulkner** (1897 –1962) an American writer and Nobel Prize laureate from Oxford, Mississippi. Faulkner wrote novels, short stories, screenplays, poetry, and essays. Nevertheless, he is mostly known for his novels set in Yoknapatawpha County, the fictional space fixed by him intended for producing his works, the country aforesaid based on Lafayette County, Mississippi, where he was raised and spent most of his life.

The plot includes 15 different characters in 59 chapters. It charts the story of Addie Bundren's death, through her rural family's quest of nobles or even selfish ones to fulfill her wish to be buried in her hometown of Jefferson, Mississippi.²⁸¹ Faulkner was listening during his boyhood to stories, tales and chronicles told to him by his elders Faulkner family members'.²⁸²

²⁷⁹ Ibid. p.53.

²⁸⁰ Ibid. P. 135.

²⁸¹ William Faulkner, *As I Lay Dying*, 1st edition, Chatto and Windus, London, 1935.

²⁸² Minter David, *William Faulkner, His Life and Work*, MD: Johns Hopkins, Baltimore University Press. 1980.

According to a story, in 1918 the name Faulkner passed from "Falkner" to Faulkner. After the typist erred in transmitting the name. The error printed on the title page of his first book appeared. Faulkner was asked if he wanted to change, but he showed no interest in that, so his name remained that way.²⁸³

- Yoknapatawpha was Faulkner's "trademark", as his various works were set there, and is widely considered by literary critics as one of the enormous imaginary creations in the history of literature.²⁸⁴
- Faulkner has repeatedly relied on the trait of the "stream of consciousness" in this novel *As I Lay Dying*. His style was described by an emotional and meticulous formulation of ideas on the one hand, and complexity on the other.
- Sometimes, he touches the gothic or grotesque, mixing a variety of figures including slaves or their descendants, poor whites, farmers, working class southerners and aristocrats from the south.²⁸⁵
- He re-illustrated, indeed the saga of the land, paying much attention on the racialism, Indians, African-American, focusing on the social tensions between the old and new generation, the traditionalists and modernists, the aristocracy and the lower classes.
- William Faulkner's writing style, especially in *As I Lay Dying* is widely notorious for his disrespect of literary rules and his strong ability to scrutinize the complexity of the emotional depths of his characters.
- *As I Lay Dying* showcases Faulkner's ability to reveal the intricacy of the human essence.
- His use of multiple narrators allows readers to explore the inner thoughts of each character.

6/ Intertextuality in *As I Lay Dying*:

Before dealing with intertextuality in Faulkner's novel *As I Lay Dying*, the study case, important to point out, from a panoramic view, the entity of both concepts *text* and *intertextuality*, to simplify reaching the study target by the reader.

6.1/ Text and Intertextuality:

²⁸³ Robert Coughlan, **The private world of William Faulkner**, Harper & Brothers, New York, 1953.P.38.

²⁸⁴ Nelson Randy, **The Almanac of American Letters**, 1st Edition, Los Altos-William Kaufmann, Inc., California, 1981.

²⁸⁵ Harold Bloom, **William Faulkner**, Chelsea House Publishing, Philadelphia. 2002.

The word **text** is derived from Latin *texo* (to weave, to construct) and *textum* (a fabric, a speech and writing). It forms a meaningful composed by which humans can express and communicate between them. It was grown out centuries of literary, hermeneutic studies.

The concept was originally reserved for written and other verbal messages. From the 1960s onwards, however, **texts** came to denote all meaningful entities, including images, daily cultural interaction, as examined through increasingly interdisciplinary approaches in communication and related fields.

Texts lend themselves to the internal analysis of meaning. Therefore, the act of interpretation is defined by Immanuel Kant in his book “Critique of judgment” published in (1790). The Art works should be valued for their inherent logic, rather than others elements.

Since **texts** are articulated, they required scrupulous attention to potentially significant details, in a modern perspective, meaning could still be said to reside within texts with socially binding implications.²⁸⁶

Studying a text as communicating mean, lead to ask: where is meaning?²⁸⁷ To answer this problem, firstly, make a distinction between *story* and the *text* (Chatman 1989). While the story is the series of events, the text, is the whole body of representation or narration about one or more events.²⁸⁸

The notion of **text** has been elaborated with reference to the concept of **intertextuality**²⁸⁹. The seminal contribution was made by the Russian literary scholar Mikhail Bakhtin and his circle in the early decades of the twentieth century.

Intertextuality highlights the fact that signs only purchase their meaning, past or present, in relation to other signs. Thus, texts do not contain a steady

²⁸⁶ Arthur Jensen, Joseph Chilberg, **Small Group Communication: Theory and Application**, Wadsworth Publishing Company, 1991.

²⁸⁷ Jensen K. B. “When is meaning?” Communication theory, pragmatism, and mass media reception, Ed. In J. Anderson, Communication yearbook, vol. 14. Newbury Park, CA: Sage, 1991.

²⁸⁸ Jennifer Chatman, “Improving Interactional Organizational Research: A Model of Person-Organization”, Academy of Management Review, Vol. 14, No. 3, University of California, 1989. P. 333-349.

²⁸⁹ Gerard Genette, “Literature in the second degree”, Palimpsests Journal, University of Nebraska Press. 1997.

meaning; instead, *text* should be taken as the temporary manifestations of *textuality* portraying cultural heritage and historical tradition.²⁹⁰

The **intertextuality** helps to infer the chosen methodologies of that writer, penetrating the included subtleties as well as entire cultures and sub-cultures, to discern what is being communicated.

Therefore, we can sum up that the **text** is a part or a space where Intertextuality can manifest.

Now, the difference between **Intertextuality** and *Allusion*, even both seem similar to each other, but they are slightly different in their meanings. An allusion is a brief short reference used in a work without affecting the plot. Otherwise, **Intertextuality** is the reference of the full story in another text or story as a mainstay.

Elsewhere cinematic production, literary studies in particular explored how audiences decode textual meaning, depending on text's contexts, then on personal social and cultural backgrounds.

Even in an open sense, text can be considered as the stuff that social reality is made of; hence, social settings have been adopted in literature as texts, for instance, within Anthropology and Cultural Studies.

The intertextuality appears in William Faulkner's nonconformist literary works, especially in the novel of *As I Lay Dying*, by the use of Christian images, which showed an obstacle to an earlier generation of readers.

Hence, he has escaped the attention of critics who images take those novels on the axes of race and gender, which is a far point from the author's target.

Faulkner's gallery of strange Christs, containing women and putative mulattoes, call scare to Christian Myth when he replaces and adjusts a theological interpretation of Jesus's career, in basis of his hard life's trouble by Addie Bundren in the present novel, as same by Joe Christmas in "Light in August".

Thus Faulkner's female Christ figures Addie Bundren in *As I Lay Dying*, seems as Caddy Compson in "The Sound and the Fury", and Temple Drake in "Sanctuary", Charles Bon in "Absalom, Absalom". The first three characters were suffering figurative crucifixion when they violate the laws of patriarchy. While the last one suffers for avoiding the segregation's practices.

²⁹⁰ Julia Kristeva, **Revolution in poetic language**, Columbia University Press, New York, 1984.

As I Lay Dying, as other works aforementioned, may also be read as mythical versions of non-biblical texts. Associating Faulkner's biblical and secular revisions, Faulkner's fictional novels cover a series of 20s American attempts to supplement or revise the Bible.

The above and below mentioned, form an extraordinary pieces of literature because of developing more than one complex heroic character. Who has conflicting thoughts about what is good and how to how do we find pleasure into achieving it.

They are to absorb American writer's perspective on enduring classic topics including justice, politics, nature, erotic love, and law.

Exploring the intertextual relationship between Addie's affair, "Wuthering Heights" by Emily Brontë, "The Deadly Dying" by Hawthorne Vance, the romance "The Scarlet Letter" By Nathaniel Hawthorne, which all explore fault, vengeance, and redemption in colonial America. Using blends paranormal emblem with emotional vision *printed almost* in one woman's public punishment for infidelity.

Likewise, the wide study of Comparative Religion-mythology in "The Golden Bough" by the Scottish anthropologist James George Frazer.

Charlotte Bronte's "Jane Eyre" a figure of women, to enjoy their rights and make their voices heard, lacking money and social relations. Even though, the orphan girl turned governess, overcame those sorrows and setbacks to marry her cherished employer.

As I Lay Dying, discusses almost same general items treated in Joseph Smith's "Mormon", Elizabeth Cady Stanton's "The Woman's Bible" written to contest the traditional position of religious canons that woman should be submissive to man. Notice that in each one of these works is depicting the status of Native Americans, blacks, and women by reconfiguring biblical texts.

The operational problem of how to inspect intertextual structures in each literary work, is shown in the majority of literary studies as relatively self-contained entities.

Focussing on the point that a text is a mean of communication, with explicit or implicit allusions to previous or subsequent works has a powerful evocative role of *transtextuality*; *metatextuality* relations cuing at the origins of some textual

elements, and *paratextuality*, which means relations between a novel and its illustrative cover text.²⁹¹

That is what seems important to spotlight in critic and especially in translation studies, discovering and reaching the target of that text or work depends always on other similar works. As languages are in constant progress and flourish, therefore, translation research need more techniques and methods in dealing with literary texts, in particular those from aged century. So as to achieving translation aims in twigging meaning to convey it by a truthful way.

Conclusion:

Summing up, the 19's had many influential writers in literature. While reaching this period, it is almost certain that the names William Faulkner, Earnest Hemingway, and Scott Fitzgerald will be found. Each of the writers above has his own and unique writing style's.

Indeed, we notice that every one of them as any other one, has been influenced by his environment, culture, society's traditions. They, really, wrote about all items, minim be it.

On the one hand, we conclude that the writer Faulkner built the novel in light of what his thought carried and what his geniuses presented. He did not acquiesce to literary writing techniques in terms of abbreviation, extension, or clarification, etc.

Rather, he reflected everything that had been the norm and produced a subtle text in which glances accumulated over what would come after it and references to what had gone before it.

The fusion of texts forms a point of intertextuality, which opens the door to review, research and criticism when its meaning will be reached. So as is done by translation movement, which aims to deconstruct original text meaning, to rebuild it in others languages adjusted to particular environments.

On the other hand, *As I Lay Dying* presented the true picture of what Faulkner was aiming for when he portrayed the life of his community in the early twenties, under pain, greed, and sometimes in a sarcastic manner to announce bad deeds and educate others.

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