

You're a funny kind of girl - alternative female adolescent narrative in Carson McCullers' The Member of the Wedding

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Description: -

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Ultraviolet Therapy.

Henrietta (N.C.) -- Church history.

High Shoal Baptist Church (Henrietta, N.C.) -- History.

Netherlands -- Church history

Catholic Church -- Netherlands -- History

McCullers, Carson, -- 1917-1967. You're a funny kind of girl -

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Translating narrative and stylistic empathy in Carson McCullers's The Member of the Wedding

The Content of the Form: Narrative Discourse and Historical Representation. In sum, then, Frankie's name changes do not reflect development toward mature, heteronormative ends, but, rather, mark her failure to secure those ends. But if the translator assumes that a polysyndeton as a figure of speech can be used in French — recurrently used in the case of that novel — he may be accused of overtranslation.

Translating narrative and stylistic empathy in Carson McCullers's The Member of the Wedding

The recurrent use of such words demonstrates a certain state of mind, a certain atmosphere that marked Frankie at that precise period.

Somatic syntax: replotting the developmental narrative in Carson McCullers's The Member of the Wedding.

Frankie highlights these deficiencies by asking Berenice to tell the story of events that she herself has already witnessed. The latter is particularly interesting because even if it is an omniscient narrator, the focalisation is still exclusively an internal focalisation on Frankie.

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To wit: in 1904, G.

Somatic syntax: replotting the developmental narrative in Carson McCullers's The Member of the Wedding.

The title of the following book by Christiane Nord, Text Analysis in Translation, is interesting as it mentions the importance of the preliminary analysis of the source text.

Somatic syntax: replotting the developmental narrative in Carson McCullers's *The Member of the Wedding*.

More specifically, I will try and bring out the specific linguistic and notional events in the narrative for which translators did not find a solution throughout the novel. In this part, I shall introduce what I consider as losses in regards to the source-text, whether they were inevitable losses coming from differences between the two languages, or just an essential stylistic demonstration that was part of the style and poetry of the source-text, which presented notional difficulty, for which the translators did not find a solution.

Translating narrative and stylistic empathy in Carson McCullers's *The Member of the Wedding*

Lawrence with an original poetic sensibility. In his work on narrative theory and Darwinism, Franco Moretti calls for increased attention to narrative elements that do not generate narrative momentum.

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The Member of the Wedding is the novel I have chosen to study and it does not differ from this statement. Frankie's inability to donate blood, then, is due to arbitrary social conventions, not biological inability or inviability. Frankie does not have to have reached adolescence, nor to have passed through adolescence into womanhood, to do it.

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