

Essay



**ASSIGN
BUSTER**

AN ANALYSIS ON A ROSE FOR EMILY BY WILLIAM FAULKNER AT GRAMMATICAL LEVEL Firstly I am going to analyze the source text through grammatical perspective. In the first paragraph, sentences are appropriate for the word order of the source language and noun clauses and adjectival clauses are used by using emdash. However, in the first translation by Hamdi Koc (Emily İcin Bir Gul), the sentences are closer to the source language rather than target language since they are out of typical word order of target language.

In the second translation by Mujde Dural (Emily İcin Bir Gul), by using a different strategy the sentence is divided into two by changing the original structure. And she also misunderstood the original sentence. * WHEN Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old manservant--a combined gardener and cook--had seen in at least ten years. * Miss Emily Grierson oldugunde, butun kasabam? cenazesine gitti: erkekler coken bir an? t icin sayg? l? bir duygulan? m dan, kad? nlarda cogunlukla, en az? ndan on y? ld? r icinsi yasl? bir usaktan—ayn? zamanda bahcevan ve asc? - baska kimsenin gormedig i evi mefrak ettiklerinden oturu. (H. K.) * Bekar bayan Emily Grierson olunca tum kasaba cenaze torenine kat? ld? , erkekler y? k? lm? s bir abideye gosterdikleri bir tur bagl? l? k ve sayg? dan, kad? nlarsa daha cok evin icini gorme merak? ndan canzeye kat? ld? lar. Son on y? l icinde hem asc? l? k hem bahcevanl? k yapan usak d? s? nda kimseyi gormemislerdi. M. D.) In the second paragraph, both of the translations gave the same effect of the source text by preserving the same complicated

sentence structure; however, translators inevitably put the main clause at the end of the sentences to give the Turkish grammatical structure. * It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. * Buyuk kare seklinde, bir vakitler beyaz olan yetmislerin alabldigine canl? slubunda kucuk kubbeler sivri kuleler ve k? vr? ml? balkonlarla suslenmis bir vakitlerki en seckin caddemizde kurulmus bir ahsap evdi. (H. K.) * Bir zamanlar en seckin caddemiz olan sokakta yetmislerin ag? r, parlak tarz? nda kubbeli dekorasyonlu sivri cat? l? , yuvarlak balkonlar? olan, vaktiyle beyaza boyat? lm? s buyuk bir evdi. (M. D.) Especially in the second and fourth paragraphs while Hamdi Koc used O, Mujde Dural used kad? n in order to avoid any misunderstandings of the the pronoun she. So, Dural alienated Emily through an objective perspective. When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment. * ...Sene bas? da vergi ihbarnemesi gonderdiler ona... Bir hafta sonra belediye baskan? ugramay? ya da ona arabas? n? gondermeyi teklif ederek kendisi bir mektup yazd? ... (H. K.) * ...Senenin bas? nda kad? na bir vergi ihbarnemesi yollad? lar... Kad? na musait bir zamanda serifin ofisine ugramas? icin resmi bir mekup gonderdiler. Bir hafta

sonra belediye başkan? bizzat kad? na yazarak, uğramas? n? veya arabay? göndermeyi teklif etti, nihayet solmuş murekkeple yaz? İm? s bir notla kad? n art? k evinden hiç d? sar? c? kmad? g? n? yazm? s. (M. D.) In the sixth paragraph, Dural misunderstood the adjectival clause referring to body.

She referred this clause to Emily's eyes. She again changed the structure by combining two sentences together. She turned the subordinate clause into main clause by changing the emphasis. However, Koc successfully managed to translate the sentences by making no changes in terms of structure. * She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand. Sanki uzun süre suda kal? p, sismis, solgun gözlerle onlara bakt? , yüzündeki k? r? s? kl? klar aras? nda kaybolmuş gözleriyle, sanki hamur içine preslenmiş bir çift komur gibi bir o ziyaretçiye, bir oteki ziyaretçiye bakarken misafirler gelis nedenlerini belirtti. * Uzun süre hareketsiz suda kalm? s bir vücut gibi siskin ve oyle solgun renkli görünüyordu. Yüzünün c? k? nt? lar? aras? nda kaybolmuş gözleri, ziyaretçiler gelis nedenlerini belirttikleri s? ra bir yüzden diğerine dönerken, hamur topag? na bast? r? İm? s iki küçük komur parças? na benziyordu.

In the twenty-seventh paragraph, the passive sentence was transformed into active form in Dural's translation and she also combined the subordinate clause of the sentence with the previous sentence. That's how she changed the meaning. Unlike Koc, she omitted some phrases of the sentences. * When her father died, it got about that the house was all that was left to her;

and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper, she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less. Babas? olunce, ona b? rakt? g? tek sey ev oldu, ve bir sekilde herkes rahatlad? , sonunda Bayan Emily'ye ac? yabileceklerdi, tek bas? nayd? ve yoksuldu. Art? k kad? n insanc? llasm? st? , art? k o da kuruslar? n hesab? n? yapmaya baslayacakt?.

* Babas? olunce, ona sadece evin kald? g? soylentisi dolast? ortal? kta; ve kasabal? lar yine sevindiler. Sonunda ac? yabilecekleridi Miss Emily'ye yanl? z ve bayans? z kal? nca insandan say? l? r olmustu. Simdi o da tan? yacakt? bir kurusun yasl? heyecan? n? yasl? umutsuzlugunu.