

DOKUZ EYLÜL UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF TRANSLATION AND INTERPRETING
ENGLISH TRANSLATION AND INTERPRETING PROGRAM
MASTER’S THESIS

**TRANSLATING THE DIALECT: A CASE STUDY OF İLKNUR
ÖZDEMİR’S TURKISH TRANSLATIONS OF TONI
MORRISON’S *TAR BABY* AND NADINE GORDIMER’S *JULY’S
PEOPLE***

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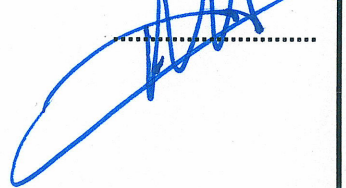
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İZMİR- 2019

MASTER THESIS/PROJECT
APPROVAL PAGE

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Title of Thesis : Translating the Dialect: A Case Study of İlknur Özdemir's Turkish
Translations of Toni Morrison's Tar Baby and Nadine
Gordimer's July's People
Defence Date : 12/07/2019
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DECLARATION

I hereby declare that this master's thesis titled as “**Translating the Dialect: A Case Study of İlknur Özdemir's Translations of Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People***” has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the reference list. I verify all these with my honour.

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ABSTRACT

Master's Thesis

Translating the Dialect: A Case Study of İlknur Özdemir's Turkish Translations of Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People*

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This thesis aims to explore the nonstandard linguistic features of African American Vernacular English (AAVE) and South African Black English (SABE) in the novels by Toni Morrison and Nadine Gordimer. It also gives insights about the translations of the dialects used in the novels by focusing on the role of the translator, İlknur Özdemir, during the translation process. *Katran Bebek*, the Turkish translation of Morrison's *Tar Baby*, and *July'in İnsanları*, the Turkish translation of Gordimer's *July's People*, are used as a case study in my study. Gideon Toury's Translational Norms and Textual Analysis serve as a significant methodological framework for Özdemir's Turkish translation of the novels. Furthermore, the theories of Edward Said, Gayatri C. Spivak and Homi Bhabha, the use of dialect in postcolonial literature as well as in translation are adopted in the theoretical framework of the thesis. Known as the winners of the Nobel Prize in Literature, Morrison and Gordimer who employed the dialects in order to portray the black characters in their own novels have contributed to bring the indigenous cultures to the international level. The purpose of this thesis is to indicate whether the speech of the African

American and South African characters created in the original texts is recreated in the TTs. This thesis serves as the first to analyze the nonstandard linguistic features of AAVE and SABE. The results of the analysis have displayed that the nonstandard linguistic features of the dialect are important for the message of the novel and these features need to be regarded in translation.

Keywords: Toni Morrison, Nadine Gordimer, *Tar Baby*, *July's People*, Dialect, Translational norms.



ÖZET

Yüksek Lisans Tezi

Diyalekti Çevirmek: Toni Morrison'ın *Tar Baby* (Katran Bebek) ve Nadine Gordimer'in *July's People* (July'in İnsanları) Başlıklı Romanlarının İlknur Özdemir Tarafından Yapılan Türkçe Çevirileri Üzerine Bir Vaka Çalışması

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Mütercim Tercümanlık Anabilim Dalı

İngilizce Mütercim Tercümanlık Yüksek Lisans Programı

Bu tez, Toni Morrison'ın ve Nadine Gordimer'in romanlarında kullanılan Afrikan Amerikan Yerel İngilizcesi (AAYİ) ve Güney Afrika İngilizcesinin (GAİ) standart dışı dilsel özelliklerinin, çeviri süresince çevirmen İlknur Özdemir'in rolüne odaklanarak Türkçe çevirilerine aktarılıp aktarılmadığını göstermeye çalışmaktadır. Morrison'ın *Tar Baby* adlı eserinin Türkçe çevirisi olan *Katran Bebek* ve Gordimer'in *July's People* adlı romanının Türkçe çevirisi olan *July'in İnsanları*, bu tezde vaka çalışmasında kullanılmaktadır. Gideon Toury'nin Çeviri Normları ve Metinsel Analizi, romanların Özdemir tarafından yapılan Türkçe çevirilerinde önemli bir metodolojik çerçeve işlevi görmektedir. Ayrıca, Edvard Said, Gayatri C. Spivak ve Homi Bhabha'nın teorileri, sömürgecilik sonrası edebiyatta ve çeviride diyalekt kullanımı, bu tezin teorik çerçevesi olarak benimsenmektedir. Nobel Edebiyat Ödülü'nü kazanan, kendi romanlarında siyahi karakterleri betimlemek için diyalekti kullanan Morrison ve Gordimer, yerli kültürleri ulusal düzeye taşımaya katkıda bulunmuştur. Bu tezin amacı, orijinal

metinlerde yaratılan Afrikan Amerikan ve Gney Afrika kkenli karakterlerin konuřmasının hedef metinlerde yeniden yaratılıp yaratılmadıđını gstermektir. Bu tez, AAYİ ve GAI'nin standart dıřı dilsel zelliklerini analiz eden ilk alıřmadır. Analiz incelemeleri, diyalektin standart dıřı dilsel zelliklerinin romanın mesajı iin nem teřkil ettiđi ve bu dilsel zelliklerin eviride dikkate alınması gerektiđini gstermiřtir.

Anahtar Kelimeler: Toni Morrison, Nadine Gordimer, *Tar Baby*, *July's People*, Diyalekt, eviri Normları.



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INTRODUCTION

As a medium of communication, languages have a number of varieties depending on social factors such as social class, economic status, education level or occupation of the speakers. The study of language variety has been the interest of sociolinguists. Sociolinguistics deals with how a language and society are associated and how people in a society use a language in distinctive social conditions. According to Stewart et al. (2001), there are a number of English varieties such as Irish English, Jewish English, Puerto Rican English, American Indian English, South African Black English and African American Vernacular English. These dialects¹ contain different phonological and syntactic features compared to Standard English. These nonstandard features are often reflected in literature. Undoubtedly, there is a particular purpose to display dialect in literary works. Postcolonial authors use nonstandard linguistic features; however, they sometimes use standard linguistic features in order to show the differences between the characters in terms of ethnic identity, social class, economic status or education level. For this reason, the translation of literary works with these features and preserving the effect created by authors are difficult for translators. For example, Antonie Berman defines the approach for the translation of dialects as “to render a foreign vernacular with a local one, using Parisian slang to translate the *lunfardo* of Buenos Aires, the Normandy dialect to translate the language of the Andes or Abruzzese” (cited in Venuti, 2012: 250). Nonetheless, Berman does not support this approach by saying that “unfortunately, a vernacular clings tightly to its soil and completely resists any direct translating into another vernacular.” (ibid). Taking into consideration African American Vernacular English (AAVE) and South African Black English (SABE), the study aims to indicate how the nonstandard linguistic features employed by Toni Morrison and Nadine Gordimer are transferred into Turkish translations of *Tar Baby* (1981) and *July's People* (1982) by putting emphasis upon the role of the translator, İlknur Özdemir, in the representation of the black characters during the translation

¹ Generally, these varieties can be described as dialects. In some cases, the definitions such as nonstandard or substandard language are also used. In his book entitled *An Introduction to Sociolinguistics*, Wardhaugh states that dialect is “often equivalent to *nonstandard* or even *substandard*, [...], and can connote various degrees of inferiority [...].” (Wardhaugh, 2010: 25)

process. It includes a comparative textual analysis of the Turkish translations in order to display whether the speech of the African American and South African characters created in the original texts is recreated in the TTs. İlknur Özdemir, who graduated from İstanbul German High School and studied Management in Boğaziçi University, is an efficient translator. She started working in Can Publishing in 1991. She wrote a number of short stories and published them by Can Publishing. Özdemir won the World Book Translation Award through her translation of Micheal Cunningham's *Hours* in 2000. In 2008, she became an executive editor in Kırmızı Kedi Publishing. Currently, Özdemir continues her literary career in Alfa Publishing Group. She has a number of translations such as Paul Auster's *Invention of Solitude* [Yalnızlığın Keşfi], *The New York Trilogy* [New York Üçlemesi], *Oracle Night* [Kehanet Gecesi], *The Book of Illusions* [Yanılsamalar Kitabı], Gabriel Garcia Marquez's *Clandestine in Chile* [Şili'de Gizlice], Umberto Eco's *How to Travel with a Salmon* [Somon Balığıyla Yolculuk], Virginia Woolf's *Mrs. Dalloway* [Mrs. Dalloway], *The Waves* [Dalgalar], *A Room of One's Own* [Kendine Ait Bir Oda], *The Widow and The Parrot* [Yaşlı Kadın ve Papağan], Stefan Zweig's *Diaries* [Günlükler]. Furthermore, Özdemir translated a number of important postcolonial novels such as Toni Morrison's *Tar Baby* [Katran Bebek], Nadine Gordimer's *July's People* [July'in İnsanları], J. M. Coetzee's *Disgrace* [Utanç] and *The Master of Petersburg* [Petersburg'lu Usta], Arundhati Roy's *The God of Small Things* [Küçük Şeylerin Tanrısı], and Hanif Kureishi's *Midnight All Day* [Gün Boyu Gece Yarısı]. Among them, Toni Morrison's *Tar Baby* [Katran Bebek] and Nadine Gordimer's *July's People* [July'in İnsanları] are analyzed because Morrison and Gordimer are internationally notable writers in postcolonial literature. They are also the winners of the Nobel Prize in Literature and a number of literary awards. Most importantly, the novels contain two different dialects. Their novels are good research materials because they offer both the dialect of black, uneducated and poor domestic servants of African American or South African origin, and the language of their white, educated and middle-class masters. Toni Morrison can be defined as one of the most prominent African American writers who uses African American dialect for the characters in such novels as *Tar Baby*. Nadine Gordimer can be described as one of the representative figures of racial issues in South Africa who employs South African

dialect to depict the characters in *July's People*. As a result, they juxtapose the dialect and Standard English and contribute to bring the indigenous culture to the international level.

The previous studies on these authors and their works are generally about the racial, social or gender issues without an analysis of dialect (Al Shaikhli, 2017; Altay, 2008; Aydemir, 2011; Değirmenci, 2008; Demir, 2012; Ece, 2003; Hodja, 2013; İpek, 2006; Kahveci, 2009; Kara, 2011; Karim, 2016; Kervancı, 1996; Kızıldaş, 2015; Körez, 2010; Mertoğlu, 2009; Mohammed, 2016; Oğuz, 2002; Şahin, 2007; Şenaydın, 2004; Şengenç, 2018; Tahir, 2014; Tecimoğlu, 2008; Tunalı, 2004; Yavuz, 2011; Yenidoğan, 2003; Yolcu, 2003) in the website of National Thesis Center (last checked on 12.03.19). Thus, the study is the first study to explore the linguistic and dialectic features of African American Vernacular English (AAVE) and South African Black English (SABE) in the novels employed by the authors, Toni Morrison and Nadine Gordimer, are transferred into their Turkish translations by focusing on the role of the translator, İlknur Özdemir.

Considering these facts, this study has the following research questions:

- 1) What are the main literary constituents of building up African American character in Toni Morrison's *Tar Baby* and the South African character in Nadine Gordimer's *July's People* within the postcolonial context?
- 2) What are the linguistic features which represent the African American and South African culture in Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People*?
- 3) Which translation strategies are used to display the dialect in the Turkish translations of Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People*?
- 4) What is lost in the Turkish translations of Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People*?
- 5) What are the possible reasons why İlknur Özdemir uses neutralization strategy in the Turkish translations of Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People* in terms of the linguistic factors?

The methodological framework of this study includes Toury's translational norms and textual analysis method (1995). The method is used to answer the above-mentioned questions and provide a base for the assertions of the study.

This study consists of three chapters. Chapter One examines the selected scholarly studies on dialect or dialect translation. Furthermore, this chapter focuses on the theoretical framework of the study. The emergence of postcolonialism, the postcolonial theories of Edward Said, Gayatri C. Spivak and Homi Bhabha, the characteristics of postcolonial literature and dialect in postcolonial literature as well as in translation are briefly explained. In the methodological framework of the study, Toury's translational norms are also defined.

Chapter Two dwells on the comparative analysis of *Tar Baby* and its Turkish translation by Özdemir. First, the biography of Toni Morrison is defined. Second, a brief information about African American Vernacular English (AAVE) is explained. Then the definition of tar baby is given and the plot of the novel is explained. The characteristics of the white and black characters in the novel are presented. Moreover, the characters speaking Standard English and other characters speaking AAVE are compared by giving examples from their speech. This chapter determines whether the speech of the African American characters is reflected in Özdemir's translation by explaining the nonstandard linguistic features of AAVE.

Chapter Three focuses on the comparative analysis of *July's People* and its Turkish translation by Özdemir. First, the biography of Nadine Gordimer is presented. Second, the short information about South African Black English (SABE) is explained. The plot of the novel is also explained. The characteristics of the white and black characters in the novel are presented. The characters speaking Standard English and other characters speaking SABE are compared by giving examples from their speech. Moreover, it attempts to display the nonstandard linguistic features of SABE and whether the speech of the South African characters is reflected in Özdemir's translation.

CHAPTER ONE

LITERATURE REVIEW, THEORETICAL AND METHODOLOGICAL FRAMEWORK

In this part of the study, a number of selected scholarly works on dialect are examined. The theoretical and methodological framework of the study are also illustrated.

1.1. LITERATURE REVIEW ON DIALECT

1.1.1. Studies on Dialect

Jean Branford and William Branford published a book entitled *A Dictionary of South African English* in 1992. This book is a study of the English language in South Africa. It contains the types of English that are distinctively South African, and the words from Afrikaans, African and Khoisan languages, as well as from local Malay, Indian and Jewish communities. This reference work indicates the birth of a new era in South Africa. It also includes citations from the important figures such as Nelson Mandela and Steve Biko.

In 1997, Leszek Berezowski published a book entitled *Dialect in Translation* which is a descriptive study asserting that translation theories must account for apparent facts. According to Berezowski, if the translation theories neglect the apparent facts, the translation of dialect becomes a problem. By analyzing the dialect translation concerning the literary texts translated from English to Polish, Berezowski attempts to produce solutions for translators to deal with the problems when translating dialect. In the part of concluding remarks and summary in his book, Berezowski presents ten strategies for dialect translation including neutralization (“full intralingual and interlingual translations of the SL text”), lexicalization (“full interlingual translation accompanied by an intralingual translation excluding the level of lexis, forming four distinct substrategies namely rural lexicalization, colloquial lexicalization, diminutive lexicalization and artificial lexicalization”), partial

translation (“incomplete intralingual and interlingual translations of the SL text excluding select excerpts”), transliteration (“incomplete intralingual and interlingual translations of the SL text supplemented by the transliteration of select excerpts”), speech defect (“full interlingual and intralingual translations with a defect posited in the TL phonology”), relativization (“full interlingual translation accompanied by an intralingual translation excluding the domain of honorifics, terms of address”), pidginization (full interlingual translation into the pidgin variety of the TL”), artificial variety (“full interlingual translation into a hypothetical TL dialect”), colloquialization (“full interlingual translation into the colloquial variety of the TL”) and rusticalization (“full interlingual translation into a rural TL dialect”) (Berezowski, 1997: 89). According to him, dialect can be barely reflected in translation when juxtaposed with Standard English and a translator should determine the translation strategy by making decisions during the translation process and acting consistently.

Sociocultural and Historical Contexts of African American English (2001) edited by Sonja L. Lanehart is a book about the critical investigation of African American English in terms of history, culture and education. The book includes a comparison between African American English and other varieties of English such as Southern White Vernaculars, Gullah and Caribbean English creoles. It also examines the relationship between African American English and the use of language in African American society as well as in education. Therefore, it serves as an essential information about the definition of African American English and its speakers, the differences between African American English and the varieties of English as well as the language use in African American society.

Lisa Green published a book entitled *African American English: A Linguistic Introduction* in 2002. Green studies the grammar of African American English as a whole. The book is associated with sentence patterns, phonology, word formation and the use of ‘indigenous’ in African American English. Green explains that African American English is not a random collection of deviations from Standard English, but it has a number of linguistic features such as deviation of subject- verb agreement, zero copula etc. Furthermore, the book also gives information about the representation of African American English in the media and literature.

J. K. Chambers and Peter Trudgill published a book entitled *Dialectology* in 2004. The book provides important insights to the field of dialectology, its history, methodology and basic concepts. It includes a number of methods, models and findings in the study of language varieties. They state that dialectology has contributed to the field of linguistics and the language variation which has been given a random status in the past years.

Peter Lang published a book entitled *Variation in the Grammar of Black South African English* in 2010. This scholarly reference work is a guide to Black South African English which can be defined as one of the English varieties used by the speakers of South Africa's indigenous languages. It presents a quantitative analysis of four grammatical features of Black South African English namely omission of past tense marking, extended use of the progressive aspect, article omission and the use of left dislocation which refers to a construction characterized by the occurrence, to the immediate left of an already syntactically complete sentence, of a full lexical NP, PP, or pronoun, which is doubled or copied by a coreferential pronoun in the sentence (Barnes 1985:1). Depending on the data, the work deals with examining the stability of these typical features of Black South African English and attempts to determine which features are characteristic of Black South African English. The speakers with different levels of English contribute to the study. Therefore, the study reveals that the four features are used by the speakers of Black South African English regardless of their levels of competence; however, a number of important differences in the prevalence of occurrence of the grammatical features are found.

African- American English: Structure, History and Use (2013) edited by Guy Bailey, John Baugh, Salikoko S. Mufwene, John R. Rickford is a comprehensive study of African-American English in terms of its linguistic features especially phonology, grammar and lexis. Furthermore, the book also provides information about the representation of African- American English in political, educational and sociological issues. The editors particularly William Labov, Geneva Smitherman and Walt Wolfram make a great contribution to this area. By giving information about the structure, history and use of African- American English, the book tries to serve as an important guide for students of anthropology, black studies and linguistics.

Dialects of English: Studies in Grammatical Variation (2013) edited by Peter Trudgill and J. K. Chambers is a book of 15 articles by a worldwide group of linguists and seven essays by the editors. The book presents a number of approaches, opinions and claims about English dialect grammar. These articles and essays consist of pronouns (pronouns and pronominal systems in English dialects etc.), verb (verb systems in English dialects, variation in the use of *ain't* in an urban British English dialect etc.), aspect (aspect in English dialects, preverbal *done* in Southern States English etc.), non-finite verb forms (non-finite verb forms in English dialects etc.) and adverbials (affirmative 'any more' in present-day American English). As a result, the editors have contributed to the reader's comprehension of the theoretical matters regarding dialectology which is a field influencing the areas such as history, geography, sociology, linguistics etc.

Jane Hodson published a book entitled *Dialect in Film and Literature* in 2014. The book presents a number of different opinions and approaches for the representation of different dialects of English in films and literary works. According to Hodson, the reason why filmmakers and authors often employ dialect in films and literature is that they attempt to give voice to the silenced people in communities. However, she states that the representation of dialect in film or literature is difficult and the field of dialectology has gradually developed on this subject. She also points out that a number of questions such as "which dialect is represented in the film or the text?", "how is the dialect represented?", "what is the purpose of the representation of dialect in a film or a text?" need to be asked when a film or a text is selected.

The Oxford Handbook of African American Language (2015) edited by Sonja Lanehart is a comprehensive overview of one of the language varieties called African American Language or African American Vernacular English. The book offers a number of traditional and contemporary studies on the structure and use of language in African American society. It includes seven chapters including Origins and Historical Perspectives, Lects and Variation, Structure and Description, Child Language Acquisition and Development, Education, Language in Society, and Language and Identity. It provides insights into the origins of AAVE, the use of AAVE in several countries, syntax and semantic in AAVE, the development of AAVE through childhood, the language planning for African American students, the

use of AAVE in a society as well as AAVE and identity. Contributors of the book attempt to give further information to related issues for future studies on this subject.

The Routledge Handbook of Translation and Culture (2018) edited by Sue-Ann Harding and Ovidi Carbonell Cortés includes 32 chapters written by international scholars. The book provides information about the development of translation studies and different approaches as well as opinions to culture. It focuses on the fundamental characteristics of the theory and practice of translation from the viewpoint of culture. It has five sections. The first part deals with the resources about the core issues and topics. The second part is associated with the relationship between translation and cultural narratives with case studies. The third part contains translation and social context regarding the issues of translation and colonialism, indigenous cultures, cultural representation etc. The fourth part covers translation and creativity by giving examples from popular fiction and graphic novels. The final part addresses translation and culture in professional settings. Therefore, this book is an important resource for translation studies from a cultural perspective.

One of the studies on dialect was carried out by Catherine A. Adams in 2009. Her master thesis entitled *An acoustic phonetic analysis of African American English: A comparative study of two dialects* is a comparative study of the speech of African American English (AAE) speakers and Northern Cities Shift (NCS). Through these examples, Adams attempts to determine whether the duration and quality of vowels [i, ɪ, e, ε, æ, ʌ, ɑ, u, o, ɔ] are frequently and predictably varied between two dialects by using Labov's Chain Shift Principles. In the light of her analysis, Adams states that the vowel quality and duration are different between AAE and NCS.

Another graduate study on dialects was conducted by Lauren Alexandra Onraët in 2011. In the master thesis entitled *English as a Lingua Franca and English in South Africa: distinctions and overlap*, Onraët examines the common features of English as a lingua franca (ELF) and compares these features with the certain varieties in South Africa such as Black South African English, Cape Flats English and Afrikaans English. Fourteen female students from the University of Stellenbosch between 18 and 27 years from various first language backgrounds are used for the analysis of the thesis. According to the results, the thesis reveals that although the

European ELF features which appear in South African ELF are used for different functions, the South African ELF used by the participants shares the same features as that of the ELF spoken in Europe.

Tomi Paakkinen conducted a comparative study on dialect translation in 2013. In his master thesis entitled *A Study of African American Vernacular English in Three Novels and Colloquial Finnish in their Translations – The Dark Tower II: The Drawing of the Three, A Time to Kill and Push*, Paakkinen focuses on how AAVE has been used in three novels namely *The Drawing of the Three* (1987), *A Time to Kill* (1989) and *Push* (1996) and how this language variety has been translated into colloquial Finnish. Stephen King's *The Drawing of the Three* was translated by Kari Salminen in 2005. John Grisham's *A Time to Kill* was translated by Kimmo Linkama in 1994. Furthermore, Sapphire's *Push* was translated by Kristiina Drews in 2010. Paakkinen attempts to determine which linguistic features of AAVE these authors used and which features of colloquial Finnish the translators employed in order to reflect the speech of African American characters in the novels. As a result of the findings, Paakkinen states that the different use of AAVE in *The Drawing of the Three* and *Push* might force the translators to use the same strategies that are used by Finnish authors when translating dialect. However, the use of AAVE in *A Time to Kill* may prompt the translator to reflect the nonstandard speech of the characters due to the dominance of lexical features.

Next graduate study on dialects was conducted by Destyana Prastitasari in 2013. Her master thesis entitled *Syntactic Variations of African-American Vernacular English (AAVE) Employed by the Main Character in Hustle & Flow* aims to determine the syntactic variations employed by the main character in *Hustle & Flow* movie and to categorize the functions of syntactic variations of AAVE in the movie in the light of a descriptive qualitative method. According to results, the main character uses five markers. These are verb inflection (deletion of 'to be', misuse of form of verb, gonna, misuse of go copula, singular or plural form of y'all), irregular verb (misuse of irregular verbs in the past participle form), double negative form (use of combination of ain't and other negations, a negation and no, a negation and none, ain't and nothing in a negative sentence), negative form (use of ain't, misuse of neither form, error construction of the negative form), and preposition (misuse of

prepositions with, at, and in the context of speech). Furthermore, there are five functions of syntactic variations of AAVE in DJay's speech. They are expressive, directive, phatic, referential and poetic functions. As a result, Prastitasari states that AAVE speakers have particular characteristics when communicating with others.

Another graduate study on dialect translation was conducted by Bc. Petra Sládková in 2013. In her master thesis entitled *Non- Standard English Varieties in Literary Translation: The Help by Kathryn Stockett*, Sládková tries to determine how Czech translators deal with dialect translation and which solutions they have when translating two different dialects namely African American Vernacular English and American White Southern English in *The Help*. The thesis also includes both theoretical and practical perspectives to translation of dialects namely of African American Vernacular English and American White Southern English. Considering the translations, she concludes that the translator, Jana Kordíková, fails to translate both the dialectal features of characters' idiolects as well as some underlying concepts of the temporal and spatial environment and she ignores the target readers without displaying the differences between cultures of American and Czech audiences.

Furthermore, Gintarė Kniukškaitė conducted a study on dialect translation entitled *Translation Strategies of African American Vernacular English in Jonas Čeponis's Translation of Kathryn Stockett's Novel The Help* in 2014. In her master thesis, Kniukškaitė focuses on AAVE dialect in the novel entitled *The Help* and its Lithuanian translation done by Jonas Čeponis using the translation theories of Leszek Berezowski, Lawrence Venuti, John Russell Rickford and Lisa J. Green. The findings of the thesis indicate that Čeponis translates the novel by using neutralization strategy which creates a loss in the social and cultural identity of the characters in the novel. In order to possibly provide the integrity of the ST, she states that the features of AAVE is rarely reflected in TT.

Another graduate study on dialects was carried out by Miss. Yamina Iles in 2014. In her master thesis entitled *The Use of 'Black' English in American Literature: The Case of Mark Twain's Huckleberry Finn*, Iles deals with the use of 'Black' English in the American novel namely *The Adventures of Huckleberry Finn* by Mark Twain by putting emphasis upon the features of dialectical elements which

represent the black characters in the novel. As a result of the findings from the speech of a slave character, Jim in terms of phonological and grammatical level, Jim employs Black English Vernacular which reveals that he is black, uneducated, poor, superstitious and illiterate. Iles states that the use of dialect in literature makes a contribution to diversity and characterization. She adds that dialect makes the text richer and more complex and this situation makes the reader have pleasure to explore the vernacular language.

The last graduate study on dialect was carried out by Nur Arifin in 2017. In her master thesis entitled *Grammatical Analysis of African American Vernacular English (AAVE) in "Straight Outta Compton" Movie*, Arifin deals with the selected nonstandard syntactic features of AAVE in "Straight Outta Compton" movie. These features are negative forms (ain't, negative concord), auxiliary absence, generalization of *is* and *was* to plural and second person pronouns, remote *been*, completive *done*, possessive pronoun *they* and demonstrative *them*. This movie is an American biographical film directed by F. Gary Gary in 2015 portraying the career the rap group N.W.A. (Niggas Wit Attitude). Through the theories of Howe and Wolfram about AAVE, this study is a comparative study of AAVE and Standard English in the movie. Arifin concludes that AAVE is used in the movie in order to represent the AAVE speakers and the features of AAVE and Standard English are different.

As a result, these selected graduate studies indicate that there are a lot of studies on dialect and dialect translation in the world. Compared to the number of the studies on dialect translation, the number of the studies on dialect is high across the world. The scholars of the studies focus on different points. Whereas some scholars deal with the translations of English varieties, others examine their nonstandard linguistic features in the graduate studies.

To sum up, this study is unique since there are not any studies on dialect, or translation of postcolonial novels including dialect in Turkey. This study provides information about the nonstandard linguistic features of AAVE and SABLE in Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People*. It also determines whether İlknur Özdemir reflects these linguistic features in her translations. In the following section, the theoretical framework of the study is examined.

1.2. THEORETICAL FRAMEWORK OF THE STUDY

Edward Said, Gayatri C. Spivak and Homi Bhabha are of great importance in the formation and development of postcolonial theory. Their theories are based on giving voice to the silenced people. Furthermore, postcolonial writers such as Toni Morrison and Nadine Gordimer deal with giving voice to the silenced people in their literary works. In this section, the theories of Said, Spivak and Bhabha and the characteristics of postcolonial literature along with the struggles of these postcolonial writers are presented. Finally, the use of dialect in postcolonial literature as well as in translation are briefly explained.

1.2.1. Postcolonial Theory and Colonial Discourse

Postcolonialism arises out of the long history of the experiences of detraction, exclusion and resistance under the system of colonialism which includes “the consolidation of imperial power, the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands” (Boehmer, 1995: 2). Throughout history, the British Empire was the colonizer, and a number of African, Asian countries and their people were colonized. The native people were enslaved and exposed to harsh practices. They were also forced to adopt the culture, language and religion of the European powers. By excerpting Frantz Fanon’s description about colonialism, Dennis Walder defines colonialism as “a denial of all culture, history, and value outside the colonizer’s frame: in short, ‘a systematic negation of other person’” (Walder, 2004: 1088). In this respect, colonialism can be defined as the forceful occupation and the control of the territories and properties of the colonized as well as the imposition of the culture and values of the colonizer on the colonized. According to Edward Said, “hardly any North American, African, European, Latin American Indian, Caribbean, Australian individual has not been touched by the empires of the past” (Said, 1994: 6). After World War II, a number of European colonizing countries weakened and lost their superiority over the native lands. Hence, the collapse of European colonizing powers occurred and a number of once-colonized countries achieved independence in order to recreate their identity and reclaim their past.

Postcolonialism is born out of the non-Europeans' conflicts with the dominant power, their anxieties and desires about their identities and future. Postcolonialism focuses on the rejection of all negative and unequal representations which were imposed on the once-colonized people in their lands by European colonizing powers. In the introduction of his book entitled *Lying on the Postcolonial Couch: The Idea of Difference*, Rukmini Bhaya Nair states that "postcoloniality is a condition requiring a cure, and the passage to that cure involves a return to buried memories of colonial trauma (Nair, 2002: xi). Ashcroft et al asserts that postcolonialism "deals with the effects of colonization on cultures and societies. As originally used by historians after the Second World War [...] 'post-colonial' had a clearly chronological meaning, designating the post-independence period" (Ashcroft et al, 2007: 168). Ania Loomba defines postcolonialism as "not just as coming literally after colonialism and signifying its demise, but more flexibly as the contestation of colonial domination and legacies of colonialism" (Loomba, 2005: 16). Rather than being the period after colonialism, postcolonialism deals with describing the negative effects of colonialism on the once-colonized people who were subjected to violent and harsh situations for many years. In the broadest sense, postcolonialism can be defined as the abandonment, critique, and analysis of the long history of colonialism in such fields as sociology, philosophy, anthropology and literature etc.

Postcolonialism also emerged as a reaction against the European literary works or classics in the 19th and early 20th century such as Rudyard Kipling's *Kim* (1901), Charlotte Bronte's *Jane Eyre* (1847), George Eliot's *Middlemarch* (1872) and Joseph Conrad's *Heart of Darkness* (1899). These texts attempt to exclude "the statement about the exploitation of the resources of the colonized, the political status accruing to colonizing powers, the importance of domestic politics of the development of an empire" (Ashcroft et al, 2007: 37). Instead, they tend to make "statements about the inferiority of the colonized, the primitive nature of other races, the barbaric depravity of colonized societies, and the duty of the imperial power to reproduce itself in the colonial society, and to advance the civilization of the colony through trade, administration, cultural and moral improvement" (Ashcroft et al, 2007: 38). Therefore, the literary works which are regarded as the representatives of

the colonial discourse include the themes from the colonizer's viewpoints by justifying the subjugation and control of the non-European lands. In an attempt to portray the relationship between the colonizer and the colonized, "a distinctive stereotyped language" was used in colonial texts (Boehmer, 1995: 3). Rudyard Kipling, who was one of the most important authors of the British Empire and the advocates of the colonial system, saw the British Empire as a dominant power in the world. Kipling justified the practices of the Empire with the sentences in his novel entitled *Kim* as "He loved the British Government—it was the source of all prosperity and honour, and his master at Rampur held the very same opinion²", "The English do eternally tell the truth, [...] therefore we of this country are eternally made foolish. By Allah, I will tell the truth to an Englishman!³", "That is all raight. I am only Babu showing off my English to you. All we Babus talk English to show off⁴". As understood from these examples, *Kim* can be described as a tool for the Empire to show its political, cultural and racial superiority to the colonized.

Accordingly, as opposed to the enforcement of the European colonizing powers in literature, postcolonialism focuses on "a change in the minds, a challenge to the dominant ways of seeing" (McLeod, 2000: 22). In other words, it deals with the challenge to the colonialist ways of seeing by writing back against such viewpoints. Its objectives are to reconstruct the colonialist viewpoints, recreate moral norms and change the power relations between the colonizer and the colonized. A number of anti-colonial critics, theorists and writers around the world produced many novels, essays and books which argue against the European domination. According to Leela Gandhi, postcolonialism is a "disciplinary project devoted to the academic task of revisiting, remembering and, crucially, interrogating the colonial past" (Gandhi, 1998: 4). Therefore, postcolonial theory emerges from the development of the works or opinions of the postcolonial theorists who aim to oppose the representation of the colonized from the perspective of the colonizer. Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhabha and Frantz Fanon are considered as the pioneers of postcolonial theory and postcolonial criticism. Their texts "were often not about non-Western forms of life at all. Rather, their primary

² Rudyard Kipling, "Kim", <http://pinkmonkey.com/dl/library1/kplng033.pdf>, (08.04.20019), p. 187.

³ Rudyard Kipling, "Kim", <http://pinkmonkey.com/dl/library1/kplng033.pdf>, (08.04.20019), p. 111.

⁴ Rudyard Kipling, "Kim", <http://pinkmonkey.com/dl/library1/kplng033.pdf>, (08.04.20019), p. 144.

objective was to, 'provincialize,' 'de-naturalize' or 'de-transcendentalize' Western forms of knowledge and the universalist pretensions that came with them" (Nichols, 2010: 115). Therefore, they attempt to criticize the colonial history and Western knowledge. In their works, they also discuss the binary divisions between the colonizer/ colonized, the West/ East and white/ black etc. Edward Said, Gayatri C. Spivak and Homi K. Bhabha are often described as "the Holy Trinity". They achieve the greatest reputation in their fields. In their works, they espouse critical perspectives to give voice to the colonized who were at first silenced by the dominant powers (Said, 1979, 1994; Spivak, 1985; Bhabha, 1994).

Edward Said's *Orientalism* (1979) stands out as an influential source for postcolonial studies. Orientalism can be described as "corporate institution for dealing with the Orient- dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it: in short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (Said, 1979: 3). The language and culture of the colonizer are imposed upon the colonized people while the language, culture and history of the colonized are neglected or destroyed by the European powers under the name of making them civilized, enlightened and human. The Orient is a term constructed by "generations of intellectuals, artists, commentators, writers, politicians, and, more importantly, constructed by the naturalizing of a wide range of Orientalist assumptions and stereotypes" (Ashcroft et al, 2007: 153). Said asserts that the Orientalist discourse includes Western viewpoints about the East like inferior, strange, feminine, weak and unable to rule themselves. The West shows its difference by using the discourse which is designed to glorify European colonialism and impose the European authority. According to Said, the texts about the East do not consist of incorrect presumptions on which the European attitudes towards the East were constructed. Said adds that these texts are extremely biased by depicting the Orient with such negative stereotypes while describing the West as superior, masculine and strong. The West usually sees the Orient through the depictions of Western writers and scholars. In the book entitled *The Empire Writes Back*, Ashcroft et al state that African cultures "whose 'literature' was nonexistent; whose 'art' challenged the conventional ideas of duration and decoration to the point where

European critics could not recognize them as art objects; and whose social organizations seemed so utterly alien that the philosopher Hegel could define the continent as being 'outside history', offered a much more radical challenge" (Ashcroft et al, 2002: 157). Furthermore, Orientalism is an institution "where opinions, views and theses about the Orient circulate as objective knowledges [sic], wholly reliable truths" (McLeod, 2000: 42). In other words, the imaginative ideas of Orientalism are described as undeniable facts by the West. According to Said, these Western viewpoints about the Orient are not dependent on the realities in the lands of the colonized and they are associated with the fantasies or dreams of the West for the Orient. As a result, Said states that Orientalism is not just a political matter or series of texts about the Orient representing it with negative terms. Instead, it is: "distribution of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical and philological texts" (Said, 1979: 12).

Said also argues that the colonized people are completely silenced through the objectification of Western knowledge. He focuses on the role of European literary texts in the representation of the Orient and postcolonial response to it. His later book entitled *Culture and Imperialism* (1994) deals with the role of literature for colonialist discourse. In the book, Said reflects the main idea of colonialism by stating that "they were not like us, and for that reason deserve to be ruled" (Said, 1994: xi). According to Said, the binary opposition between the West and the Other "must be abolished along with its intricate web of racial and religious prejudices" (ibid). The thing which must be rejected for Said is "the vision mentality of writers who want to describe the Orient from a panoramic view" (Said, 1994: 152). It should be replaced by the view which focuses on human experiences and cultures. In other words, the view does not include differences between people but reflects them objectively. According to him, postcolonial writers and critics attempt to write back to the colonizer "by exploiting the struggles over meaning which take place within the texts of empire themselves" (cited in Waugh, 2006: 352). Said discusses that postcolonial writers appropriate the forms, styles and vocabulary of the colonial texts. By undermining and reconstructing these texts, postcolonial writers humiliate and deny the way that the colonized people are represented by the European colonizing powers. By doing so, they indicate their own subjectivity and their

recognition of the world. In other words, the writers tend to change the minds by reflecting the colonial effects on the colonized through their works. Therefore, Said states that postcolonial independence contains “not only the recovery of geographical territory, but also the reclamation of culture” (ibid).

Another influential study for postcolonial theory is Gayatri Spivak’s *Can the Subaltern Speak?* (1985) which is a “complex critique of the representation of human subjectivity in a variety of contexts, but with particular reference to the work of the *Subaltern Studies* scholars” (McLeod, 2000: 191). These scholars include Ranajit Guha and Dipesh Chakrabarty who draw attention to the representation of the subaltern in colonial texts. The term subaltern which means “inferior rank” was first used by a Marxist political thinker, Antonio Gramsci as a concept of pertaining to a group of people subjected to a ruling class with political and economic control. Gramsci describes the subaltern as “subordinated in terms of class, caste, age, gender and office or in any other way” (Gramsci, 1995: xiv). The term has been developed by the Subaltern Studies historian group. Guha and Chakrabarty define subaltern as all of oppressed groups such as “the lesser rural gentry, impoverished landlords, rich peasants and upper-middle-class peasants” (McLeod, 2000: 109). Spivak’s aim for the definition of the subaltern is to “expand its signification to include groups even more downgraded than these, and those who do not figure on the social scale at all: for example, tribal or unscheduled castes, untouchables, and, within all these groups, women” (cited in Waugh, 2006: 353). In her famous essay entitled *Can the Subaltern Speak?*, the term subaltern is used to describe the colonized who do not have a chance or power to articulate themselves and speak out the injustices and hardships of colonialism. Spivak describes the colonized as the object of colonial discourse, not the subject of the discourse. According to Spivak, the subaltern should be represented because the subaltern cannot speak and does not have a history. Spivak states that “their representative must appear simultaneously as their master, as an authority over them, as unrestricted governmental power that protects them from the other classes” (Spivak, 1988: 277). Spivak believes that postcolonial writers are responsible for giving voice and providing consciousness of the subaltern. Therefore, Spivak focuses on the representation of the subaltern in colonial discourse and the role of postcolonial writers to make subaltern’s experiences and desires known.

Moreover, Homi Bhabha is one of the most important figures in postcolonial theory due to his key concepts such as hybridity, mimicry and ambivalence. Like Said, Bhabha discusses that colonialism includes a number of assumptions which attempt to justify the conquest of the colonizer to the other lands and their point of views about the colonized. He states that colonial discourse aims to “construe the colonised as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction” (Bhabha, 1994: 70). Therefore, colonial discourse seeks for the representation of the colonized in pejorative ways. According to Bhabha, postcolonial criticism “bears witness to the unequal and universal forces of cultural representation” which contains an economically or a politically consistent competition in the modern world (Bhabha, 1994: 171). He states that postcolonialism emerges from the actions of colonialism and colonial discourses. Furthermore, he reinterprets the binary division between the colonizer and the colonized. In other words, Bhabha builds on the Said’s theory of Orientalism in terms of the concept of the colonized. In terms of colonial discourse, the colonized people are considered as “a radically strange creature whose bizarre and eccentric nature is the cause for both curiosity and concern” (McLeod, 2000: 52). The colonized is the Other for the West being “outside Western culture and civilisation” (ibid). However, colonial discourse tries to “domesticate colonised subjects and abolish their radical ‘otherness’, bringing them inside Western understanding through the Orientalist project of constructing knowledge about them” (McLeod, 2000: 52-53). Therefore, colonial discourse attempts to leave the colonized inside and outside Western knowledge simultaneously. By examining Said’s opinion that Western viewpoints about the colonized depend on fantasies or imaginations, Bhabha also defines these imaginative viewpoints as dreadful. He states that colonial discourse includes “terrifying stereotypes of savagery, cannibalism, lust and anarchy” (Bhabha, 1994: 72). This indicates that the subjects of the colonized are divided into two contrary situations. In Bhabha’s view, colonial discourse “produces the colonised as a social reality which is at once an ‘other’ and yet entirely knowable and visible” (Bhabha, 1994: 70-71). In short, this situation is associated with Bhabha’s concept “ambivalence”. Bhabha suggests that Said’s theory of Orientalism tends to fail since the colonial discourse is constituted in “a repertoire of conflictual

positions” which poses a problem by putting the colonized “in the site of both fixity and fantasy” (Bhabha, 1994: 77).

In conclusion, postcolonial theory can be defined as an academic study which creates the opposite perspective in literature and culture shaped in once-colonized countries or by postcolonial writers and theorists. Said, Spivak and Bhabha are important figures in the formation and development of postcolonial theory. While Spivak and Bhabha deal with the experiences of the colonized people in their lands especially India, Said focuses on the people in the Middle East. By opposing pejorative stereotypes, they attempt to give voice to the colonized who were at first silenced by the dominant powers in a number of fields like literature.

1.2.2. Postcolonial Literature

More than seventy-five percent of the people in the world have been exposed to the experience of colonialism. The colonial system was legitimized by “anthropological theories which increasingly portrayed the peoples [sic] of the colonized world as inferior, childlike, or feminine, incapable of looking after themselves [...] and requiring the paternal rule of the west for their own best interests” (Young, 2003: 2). In this system, the colonized people were dominated by the European colonizing powers. They had no right to speak or express themselves. Since the colonizing powers enforced the English and French language as a dominant language to the colonized, the colonized became silent and rarely existed in history. In the field of literature, the literary texts were produced “by literate elite whose primary identification is with the colonizing power” (Ashcroft et al, 2002: 5). The texts constituted the colonial literature concerning the superiority of the Europe in all fields. Postcolonial literature emerged as a reaction against this situation by challenging the colonial discourse as well as giving voice and expression to the experiences of the colonized. According to Robert J. C. Young, postcolonialism “offers you a way of seeing things differently, a language and a politics in which your interests come first, not last” (Young, 2003: 2). Therefore, postcolonial literature includes the writings from the viewpoint of the colonized and the cultural, political, social and linguistic effects of colonialism on the colonized. In short,

postcolonial literature is concerned with “*writing back to the centre*, actively engaged in a process of questioning and travesty colonial discourses in their work.” (McLeod, 2000: 45).

Postcolonial literature includes writing which has been “affected by the imperial process from the moment of colonization to the present day” (Ashcroft et al, 2002: 2). Among the examples of literatures of postcolonialism, there are the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries as well as the USA. Since they emerged from the experience of colonialism and manifested themselves by focusing on the different perspectives from that of the colonizer and the tension with the colonizer, postcolonial literature has common characteristics. However, not all of them shares the common characteristics like Jamaica.

In their literary works, postcolonial writers deal with the binary oppositions by paying attention to the differences between the two cultures. Therefore, they aim to show readers that both of the cultures are not better than the other. Moreover, the European colonizing powers portray the colonized outside history. Postcolonial writers try to indicate the actions of the colonizer including the violence, the intervention and the segregation which were hidden beneath the colonialism and its discourse. Therefore, they help the colonized to reclaim their history. It can be stated that postcolonial literature critically scrutinizes the colonial behaviour and its perspectives.

Awarded the Nobel Prize for Literature, Toni Morrison and Nadine Gordimer can be described as notable postcolonial writers. Whereas Morrison is an African American author, Gordimer is a South African postcolonial writer. Toni Morrison can be defined as a prominent African American writer. Paying attention to the silenced people in her literary works, some of her literary works were banned and challenged. For example, her book entitled *Song of Solomon* (1977) was considered as inappropriate by a number of parents in the 1990s. It was also removed from the libraries of many schools because of its disrespectful language and the use of sexually expressions.

As an interpreter of racial issues in South Africa, Nadine Gordimer deals with the Apartheid system (1948-1994) which prevents the colonized people to have the

same rights, opportunities or living standards with the colonizer. Under Apartheid system, a number of her novels including *A World of Strangers* (1958), *The Late Bourgeois World* (1966) and many other novels were banned for 12 years, 10 years and for a short time, respectively. However, Gordimer persists in speaking against the racial discrimination and giving voice to the silenced people in South Africa through her literary works.

What Gordimer and Morrison have in common is that they persist in writing about the racial issues and speaking against the censorship even though their literary works were banned or challenged. The choice of language in postcolonial literary works is very important subject in postcolonial literature. A number of postcolonial writers reject to write in English because English, which is the language of the colonizer, should not be used and literary works must be written in local languages according to the writers. The writers also criticize the ones writing in English as a kind of betrayal. Ngugi wa Thiong'o states that the language of the colonized "is not the carrier of (indigenous) culture and history of many of the nationalities" (cited in Rivkin and Ryan, 2004: 1133). When a literary text is written in English, it fails to reflect the local culture, values and beliefs. On the other hand, many postcolonial writers use English in their literary works. Joanna Sullivan states that "authors choose to write in English not to secure publication, but to further their social prestige through international recognition" (Sullivan, 2001: 75). Writers choose to write in English not "because their mother tongue is regarded by them as inadequate, but because the colonial language has become a useful means of expression, and one that reaches the widest possible audience" (Ashcroft et al, 2007: 16). Therefore, the writer who writes in English thinks that if s/he writes in the language of his/her people, the literary text can never reach beyond the borders of his/her country. If the text is composed in the local language, it probably would not be understood by foreign readers. However, English is not the standard in postcolonial literature. It is a modified version of Standard English because it contains local variations and words from indigenous languages. In the book entitled *The Empire Writes Back*, English is defined as: "a continuum of 'intersections' in which the speaking habits in various communities have intervened to reconstruct the language" (Ashcroft et al, 2002: 39). Accordingly, "this 'reconstruction' occurs in two ways: on the one hand, regional

english varieties may introduce words which become familiar to all english-speakers, and on the other, the varieties themselves produce national and regional peculiarities which distinguish them from other forms of english [sic]" (ibid).

What postcolonial writers do in their literary texts is to challenge the language of the colonizer and produce heterogeneous texts. They choose to write in nonstandard English since they consider that "the various conflicts and anomalies of the postcolonial condition are vibrantly displayed within the hybridized medium itself" (Boehmer, 1995: 210). By modifying the language of the colonizer and turning the language into a language completely shaped for the needs of the colonized, postcolonial writers abrogate and appropriate Standard English. For instance, Morrison and Gordimer create hybrid texts including local variations inserted from African American Vernacular English and South African Black English. Morrison uses African American dialect for the characters in such novels as *Tar Baby*. Gordimer employs South African dialect to depict the characters in *July's People*. As a result, they juxtapose the dialect and Standard English and attempt to bring the indigenous culture to the international level. Therefore, postcolonial literature deals with the language of the colonizer to "express widely differing cultural experiences, and to interpolate these experiences into the dominant modes of representation to reach the widest possible audience" (Ashcroft et al, 2007: 16).

In conclusion, the style, purpose and plot of the novels in postcolonial literature are different. Postcolonial writers tend to destroy the binary opposition shaped by the European colonizing powers and recreate the identity. In order to give voice to the colonized, they attempt to show their experiences during the colonial period in their literary works. They also damage the language of the colonizer for the needs of the colonized.

1.2.3. Dialect in Postcolonial Literature

Dialect refers to a peculiar variety of language characterized by the differences in grammar, pronunciation and vocabulary from all the other varieties. According to Trudgill, dialect is a variety of language which is "associated with a particular geographical area, social class or status group" (Trudgill, 1992: 23). It can

identify a manner of speaking which is different from the standard variety of the language. It is peculiar to a particular person or class. Furthermore, it is divided into two groups namely social dialects and regional dialects. Social dialects are variations of languages created by social differences in terms of class, age, occupation, culture and other features among the members of a society in the same zone. On the other hand, regional dialects are regional variants created by regional differences including the development of languages in the distinctive regions. In other words, social dialects are common in a particular class; however, regional dialects are common in a particular region. In her book entitled *Dialect in Film and Literature*, Jane Hodson attempts to make the definition of dialect more obvious as:

[...]speakers from different geographical regions speak English rather differently: hence we refer to 'Geordie' (Newcastle English), 'New York English' or 'Cornish English.' In addition to geographical variation, the social background of a speaker will also influence the variety of English that person speaks: two children may grow up in the same Yorkshire village, but if one is born into a wealthy family and attends an expensive private school, while the other is born into a less well-off family and attends the local state school, the two are likely to end up speaking rather different varieties of English. It is this combination of regional and social variation that I refer to collectively as 'dialect' (Hodson, 2014: 2).

As understood from the definition, when there is a geographical boundary which separates the groups of people from each other or there is a social class discrimination between the groups of people, people can develop dialect. Because people use different dialects of English, it is possible to get information about speakers' regional and social background from their manner of speaking.

Dialect has been used in literature for different purposes. According to Edward Kamau Brathwaite, dialect “carries very pejorative overtones”. It is considered as “‘bad English’”. It is also “the language used when you want to make fun of someone. Caricature speaks in dialect.” From a historical perspective, dialect comes from “the plantation where people’s dignity is distorted through their language and the descriptions which the dialect gave to them” (cited in Ashcroft et al, 1995: 311).

Within this framework, European culture and people have positive features; however, the negative features are assigned to non-European culture and people in the colonial discourse. Pennycook discusses that the European colonizing powers are

described as the owner of history, intelligence and culture whereas the colonized people are defined as lacking in these features. Standard English was taken to be as “correct English”, whereas other dialects “were stigmatised not only in terms of correctness but also in terms which indirectly reflected on the lifestyles, morality and so forth of their speakers, the emergent working class of capitalised society: they were vulgar, slovenly, low, barbarous, and so forth” (Fairclough, 2001: 48). For instance, these cartoons below published in newspapers show that blacks are represented as incapable of being civilized and reluctant to work. Usually described as miserable, comic and exotic and horrible, they are seen as the other.

Figure 1: The First Example about the Use of Dialect in Colonial Discourse

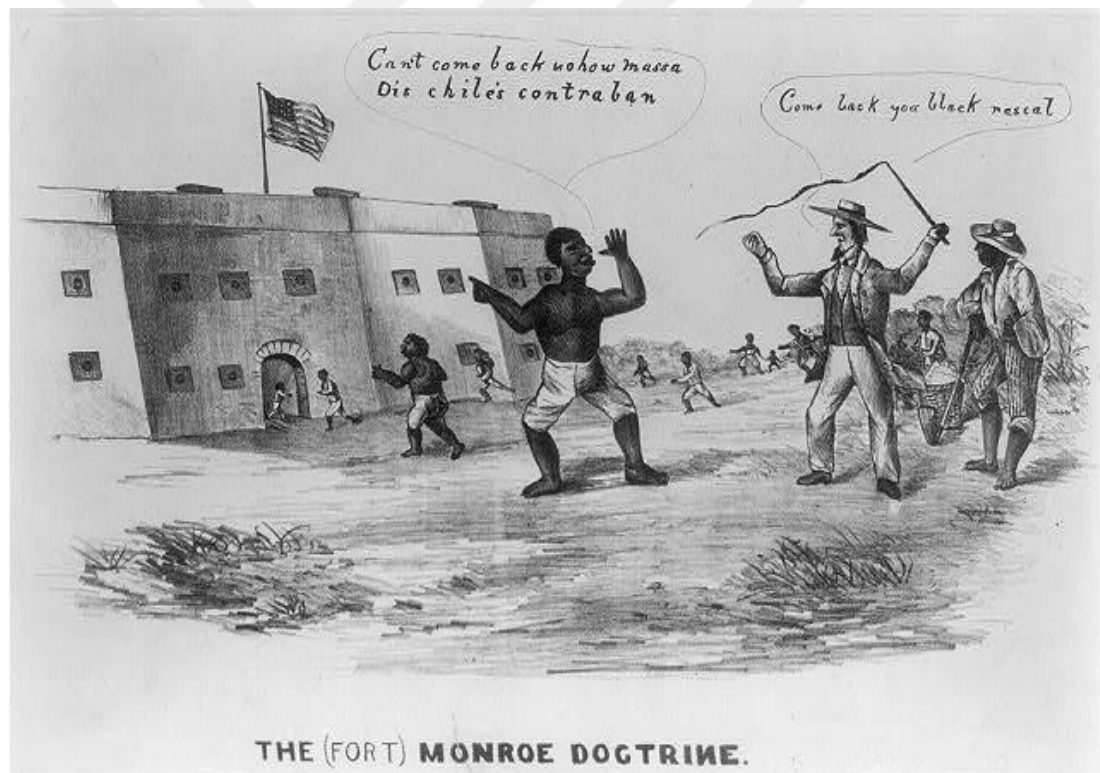


Figure 2: The Second Example about the Use of Dialect in Colonial Discourse



Figure 3: The Third Example about the Use of Dialect in Colonial Discourse



Taking into consideration these examples, the use of indigenous languages which are described by the notions of dialect, vernacular or broken/bad language, indicates the stereotypes about race shaped by the European colonizing powers. These cartoons provide cultural information about the black characters along with their status, which results in the abovementioned social division. Therefore, dialect can be used to indicate people's "provincial, uncultivated, uneducated, and even stupid" social level (Chambers and Trudgill, 2004: 3-5).

On the other hand, dialect is used in postcolonial literature. As opposed to the use of dialect in the colonial discourse, postcolonial writers create hybrid texts by employing dialects in order to transmit cross-cultural values and to give voice to the colonized. For instance, Toni Morrison uses African American Vernacular English for the characters in *Tar Baby*. Nadine Gordimer employs South African Black English and indigenous words for the characters in *July's People*. J. M. Coetzee is also one of the most important South African literary figures who uses Standard English to portray the characters in such novels as *Disgrace*. Morrison and Gordimer, who reflect the nonstandard linguistic features of AAVE and SABLE in the speech of their certain characters whereas the other characters' speech is represented through Standard English, attempt to put emphasis upon the social status of the characters who speak nonstandard English in the novels.

In her book, Hodson states that writers encounter a number of problems of how to represent dialect without a negative impression on target readers. They have different solutions for the problems. The first solution is to use Standard English in the literary texts. The solution represents the dialect-speaking character as speaking Standard English (ex. *Tooth and Nail* by Ian Rankin). Hodson remarks that the representation can bring about the effect of "bleaching out" the character's identity (Hodson, 2014: 118). Hodson explains this solution as "a slight variation on this approach is to represent a character as speaking Standard English when logically he or she would be speaking a nonstandard variety, but then find a way to alert the reader to the fact that the character's accent should not be assumed to be RP (Received Pronunciation)" (ibid). In Coetzee's *Disgrace*, his black character's speech is represented in Standard English even though Coetzee occasionally shows target readers that the character has a dialect. Therefore, target readers of *Disgrace*

have not difficulty in understanding the literary text but do not comprehend the character's social background. The second solution is to write the whole text in nonstandard English. When the speech of the black character is represented as nonstandard English in the novel written in English, readers may find it difficult to understand the novel but they can become aware of the background of the character from the way s/he speaks. According to Hodson, there are two advantages of the solution. She states that the first advantage of the solution is that "it diminishes the contrast between the narrative voice and the direct speech of the characters. A second advantage is that, in the course of a whole novel, it forces the reader to become accustomed to the representation of non- standard language" (Hodson, 2014: 119). Toni Morrison's *Tar Baby* and Nadine Gordimer's *July's People* can be given as examples for this kind of decision. Morrison employs AAVE for the black characters in *Tar Baby* (ex. "Not much in here but it ain't like I had notice." (Morrison, 1981: 249). One of the characters in *July's People* is July who speaks SABC (ex. "How I'm know? You, you say you know, but me I'm not see any gun" (Gordimer, 1982: 151). Therefore, Morrison and Gordimer employ the dialect in their novels to represent African American and South African nonstandard linguistic features. When postcolonial writers reflect the character's speech as nonstandard in some parts of the novel which is written in Standard English, it is not familiar to target readers and the readers always struggle for understanding the unfamiliar speech. Nevertheless, when the novel is written in dialect, readers "often find that, although they may struggle with the first few pages, they quickly become familiar with the new orthographical [sic.] conventions and vocabulary items and that they are then able to read at normal speeds" (Hodson, 2014: 119). Therefore, target readers can adapt to the new structures quickly by often reading these hybrid texts. The third solution for representing nonstandard English in literary works is to avoid representing the character's speech. According to Michael Toolan, it is one of both Gordimer's and Coetzee's solutions due to the Apartheid system and its challenges. Toolan states that as white novelists, they opt for using indirect speech for their black characters in order to refrain from the ideological problems and create silent black characters. Coetzee uses Standard English for black characters in *Disgrace*. However, *July's People* was written in order to demonstrate the linguistic and cultural features of

SABE compared to her translated novels like *A World of Strangers* [*Başka Dünyalar*], *My Son's Story* [*Oğlumun Öyküsü*], *Jump and Other Stories* [*Kimi Güzelliklere Doğar*], *None to Accompany Me* [*Yanımda Kimse Yok*], *The House Gun* [*Evdeki Silah*], *The Pick Up* [*Ayartma*], *Telling Tales* [*Dile Kolay: Öyküler/Masallar*], *Get a Life* [*Yaşamaya Bak*]. The last solution is to challenge the standard language ideology. It means that the characters of the dialect are portrayed with the alteration in Standard English (ex. *Something Leather* by Alasdair Gray).

Taking into consideration the use of dialect in literature and the decisions taken by the writers, the main purpose of the writers in colonial literature and postcolonial literature is different. While dialect is used to represent the otherness of the black characters in the colonial discourse, postcolonial writers narrate the experiences of the colonized in order to inform about the indigenous culture, beliefs and show the character's geographical and social background as well as giving voice to the colonized through dialect.

1.2.4. Dialect in Translation

Dialect has a particular reason in a literary text. Dialect not only describes a character as an individual but also as a representative of a specific group. The translation of literary works with purposeful or incidental dialectal markers into another language and the attempt to create the same effect intended by the authors are definitively one of the most challenging tasks for translators. Translators sometimes face with words or phrases written in dialect when they translate a literary text. Because dialect in literature is associated with cultural, linguistic and stylistic issues, it is a complicated and demanding task for translators in order to transmit the nonstandard features of a dialect. According to a number of translation scholars (Brodovich, 1997; Newmark, 1988; Landers, 2001), translating dialectal features seem to be an impossible task for translators since dialect “manifests both the social cultural forces which have shaped the speaker's linguistic competence and the various social cultural groups to which the speaker belongs or has belonged” (Lane-Mercier, 1997: 45). Nonetheless, preserving these features is indispensable because they play an important role in the description of the characters, the readers'

understanding of the characters and the localization of the literary work. In other words, dialectal features are used to show the differences between the characters particularly their social class, geographical origin or education level etc. When the dialectal features are eliminated in the TT, the work loses its originality and effect. According to Sherry Simon, “the solutions to many of the translator’s dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms and to changing identities” (1996: 138). As a result, translators should be careful about the strategies during the translation process in order to preserve these features. For instance, the sentence “I didn’t know they was fired” in *Tar Baby* is possible to create a problem to achieve the equivalence in the target language because of its nonstandard form and lack of its equivalent in the target language (Morrison, 1981: 203).

Translators have a number of ways or strategies when dealing with nonstandard linguistic features. In his article entitled *How important is the way you say it? A discussion on the translation of linguistic varieties* (2009), Sara Ramos Pinto presents the ways for the translation of dialect. She states that a translator attempts to create a dialect by himself/herself and reflect dialectal features in the target language or totally neglect using any dialectal features in the TT. According to Peter Fawcett, a translator first decides if s/he translates the dialect of the original text into a dialect which is suitable for the target language or uses standard target language. Although it is possible to find equivalents if there is a comparable socio-cultural linguistic example in the language into which it is translated, Fawcett states that “the type of slang, the density of use and the purpose of use may not be the same from one culture to the next” (1997: 118). The real purpose or the intended effect of a dialect might be different between languages which creates a situation that the equivalent of a dialect is not always expected to be found in the target language. According to Fawcett, a translator should find the best solution including the use of broken grammar in some situations to reflect the intended effect of the original text.

In her book entitled *Literary Translation: A Practical Guide* (2001), Clifford E. Landers remarks that “dialect is always tied, geographically and culturally, to a milieu that does not exist in the target-language setting” (Landers, 2001: 117). According to her, a translator needs to be careful when choosing the word that

“conveys not only denotation but connotation as well” (Landers, 2001: 139). Landers points out that a translator does not attempt to translate a dialect into a target language but s/he should focus on the register in a text. Therefore, a translator need to solve the problem by conveying the register not a dialect. On the other hand, Peter Newmark focuses on the functions of dialect in his book entitled *A Textbook of Translation* (1988). Newmark states that “as a translator, your main job is to decide on the functions of the dialect. Usually, this will be: (a) to show a slang use of language; (b) to stress social class contrasts; and more rarely (c) to indicate local cultural features” (Newmark, 1988: 195). He also remarks that since the function of the dialect differs from text to text, the problems related to the translation of dialect are not often similar. Whereas a translator can easily translate the temporal dialect into another language, geographical dialect may not be rendered into target language. Dialect can be envisaged in spoken language but it can be displayed only with mispronunciation and bad grammar in written language. Basil Hatim and Ian Mason assert that “rendering source language (SL) dialect by target language (TL) standard has the disadvantage of losing the special effect intended in the ST, while rendering dialect by dialect runs the risk of creating unintended effects” (Hatim and Mason, 1990: 41). According to them, while some translators may attempt to create an equivalent effect, others try to “neutralize social dialects for the sake of mutual comprehension, and to avoid appearing patronizing” (Hatim and Mason, 1990: 42).

Furthermore, Leszek Berezowski attempts to produce solutions for translators to deal with the problems when translating dialect in his book entitled *Dialect in Translation* (1997). In the part of concluding remarks and summary in his book, Berezowski presents ten strategies for dialect translation. One of them is neutralization strategy which is defined as “fullintralingual and interlingual translations of the SL text” (Berezowski, 1997: 89). Neutralization strategy means that the features of nonstandard variety are eliminated in order to provide readability and acceptability of the translation. Through neutralization strategy, these cultural elements are lost in the TT which results in decreasing the cultural effect of the literary work. On the other hand, a number of scholars not only deal with the problem of dialect translation but also give importance on the translation of culture specific words in the literary texts. Venuti divides translation strategies into two

strategies namely domestication and foreignization strategy. Domestication strategy tries to make the translation of a text look familiar to target readers. This strategy is based on the linguistic, ideological and ethnic characteristics of the target culture by “providing readers with the experience of recognizing their own culture in the foreign” (cited in Gentzler, 2001: 37). Foreignization strategy is “an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti 1995: 20). It consists of the linguistic, ethnic and ideological characteristics of the source culture. In other words, this strategy tries to introduce the foreign culture to target readers and makes them understand that they read the translation of a text from a foreign culture.

In conclusion, authors prefer to use dialect in their literary texts for the purpose of reflecting the black characters, indicating the nonstandard linguistic features of a dialect and giving a message to their readers. Before translating a text including dialect, a translator must detect and understand the ST. During the translation process, a translator must find an appropriate way to translate the dialect in order to transmit the message and effects of the ST precisely. Dialect translation has been discussed by a number of scholars (Berezowski, 1997; Fawcett, 1997; Hatim and Mason, 1990; Landers, 2001; Newmark, 1988; Ramos Pinto, 2009; Venuti, 1995). There are a number of ways or strategies when dealing with dialect. One of them is neutralization strategy which eliminates the originality of the text. If a translator prefers this strategy in his/her translation, the strategy provides readability and acceptability of the translation but the reader of his/her translation may not know the social class, education level or identity of the character in a novel. Therefore, it destroys the cultural effect intended by the author.

1.3. METHODOLOGICAL FRAMEWORK OF THE STUDY

In this section, the translational norms of Gideon Toury, the founder of Descriptive Translation Studies, are explained. Furthermore, his textual analysis method is presented. This method is used to answer the research questions of the study.

1.3.1. Gideon Toury and Norms in Translation

In his book entitled *Descriptive Translation Studies and beyond* (1995), Toury states the necessity of “a systematic branch proceeding from clear assumptions and armed with methodology and research techniques” in Translation Studies (Toury, 1995: 3). Through this systematic approach, the findings of studies will be “inter-subjectively testable and comparable” and the studies will be “themselves replicable.” (ibid). Inspired from both Itamar Even Zohar’s Polysystem Theory and James Holmes’ map of Translation Studies, Toury develops Target-Oriented Approach. In the approach, translations can be considered as the “facts of the culture which hosts them” (Toury, 1995: 24). Translations are also “initiated by target culture” (Toury, 1995: 27). Hence, the approach is different from the previous ones which include just the linguistic examination of translated texts. According to Bassnett and Lefevere, “translation is not made in a vacuum” (Bassnett and Lefevere, 2001: 14). Instead, the activity of translating has a social role fulfilling “a function allotted by a community” (Toury, 1995: 53). It means that translation can be regarded as a cultural activity governed by constraints or norms which specify the extent of equivalence illustrated in actual translations. A community in which a translator operates has a number of expectations for a text to be accepted as a translation in the community. Toury defines norms as common values or ideas “shared by a community – as to what is right and wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden [...] tolerated and permitted in a certain behavioral dimension” (Toury, 1995: 55). In other words, norms refer to the instructions for regulating and evaluating the acceptability of a text in the act of translation. They also influence the decisions, choices and strategies adopted by a translator in the translation process. If there is a deviation from the accepted norms, it may create sanctions, penalties or rarely positive changes in the text. Therefore, acquiring a set of norms to find what is appropriate for the translational behavior in a community is important for a translator in the target culture framework.

When all these factors are taken into account, Toury proposes three translational norms for translators in the decision-making process of their translations:

1. Initial Norms
 - a) Adequacy
 - b) Acceptability
2. Preliminary Norms
 - a) Translation Policy
 - b) Directness of translation
3. Operational Norms
 - a) Matricial Norms
 - b) Textual-linguistic Norms

Initial norms include the decision-making process before the translation activity. According to Toury, a translator has two choices about adhering to the norms of source language and culture or adhering to the norms of target language and culture. If a translator chooses to prioritize the norms of source language and culture, TT is assumed to be an adequate translation. On the other hand, if a translator subjects to the norms of target language and culture, TT is labelled as acceptable translation. As a result, the norms attempt to guide TT to follow either the source language and culture or the target language and culture. The TT is assumed to be an adequate translation if the text is source-oriented. Contrarily, the text is considered as an acceptable translation when it is target-oriented. Taking into consideration Özdemir's translation, Özdemir remains faithful to the norms of target language and culture. Therefore, her translation can be regarded as acceptable translation.

Preliminary norms take precedence of the certain translation process like initial norms. The norms consist of two important decisions regarding translation policy and directness of translation. According to Toury, translation policy is described as “factors that govern the choice of text types, or even of individual texts, to be imported through translation into a particular culture at a particular point in

time” (Toury, 1995: 58). It means that there are a lot of actors and factors which should be taken into consideration before a text is translated. The factors and actors can be publishing houses, translators, target reader responses or authorities with their own translation policies. They can play an important role in deciding the type and choice of the text to be translated. Considering Özdemir’s translation, Özdemir might translate these novels since they are famous novels. Furthermore, Morrison and Gordimer are notable postcolonial authors who won the Nobel Prize in Literature. Therefore, it is possible that the publishing houses give importance on the translation of these novels. Another preliminary norm is directness of translation, which refers to whether translation occurs through an intermediate language. The translation may be from the original text itself or translation of the original text. Özdemir translates the novels from its original language, English to Turkish. However, Alemdar’s Turkish translation was from German.

Operational norms are associated with the decisions made during the act of translation. The norms are divided into two sub-groups like matricial and textual-linguistic norms. Matricial norms refer to the completeness of the TT. The norms are about if translation is completely translated or has a number of deficiencies in the text units such as a sentence, a paragraph or a word. In other words, additions and omissions of passages or footnotes are within the scope of matricial norms. When Özdemir’s translation is taken into account, there are no omissions but Özdemir sometimes makes additions by using footnotes in order to clearly explain the indigenous words in *July’s People* to the Turkish readers. For example, the words “Tatani” and “Mhani” have been explained by footnotes as “Baba” and “Anne”, respectively. On the other hand, textual-linguistic norms, which are my main focus of the study, deal with the lexical and linguistic choices of a translator during the translation process. The decisions including which lexical items and stylistic features to use in a text fall under this category.

As a result, Toury describes norms as an essential part of translations. Norms are used to specify the act of translation and the decisions made by a translator. It is clearly seen that norms are influential during the translation process ranging from the selection of original text to a word in a text. According to Toury, these norms can be used and examined via a comparative analysis method when the original text is

chosen. Furthermore, Toury states that “what is actually available for observation is not so much the norms themselves, but rather norm-governed instances of behavior” (Toury, 1995: 65). In this regard, Toury suggests two sources for the reorganization of the norms such as textual and extratextual. Toury defines them as:

- (1) **textual:** *the translated texts themselves, for all kinds of norms, as well as analytical inventories of translations (i.e., ‘virtual’ texts), for various preliminary norms;*
- (2) **extratextual:** *semi-theoretical or critical formulations, such as prescriptive ‘theories’ of translation, statements made by translators, editors, publishers, and other persons involved in or connected with the activity, critical appraisals of individual translations, or the activity of a translator or ‘scholl’ of translators, and so forth (Toury, 1995: 65)*

Within this framework, since none of these norms are preciously observable, the TT or extra-textual materials such as critical discussion about TT, the statements of publishers, translators or editors must be examined. Therefore, the two novels namely *Tar Baby* and *July’s People* have been analyzed in more detail through textual analysis method. Extratextual analysis method is also used in order to support my arguments about the two novels. On the other hand, Toury suggests that the TT should be examined at first. When the TTs are analyzed at first, there are no deviations. Therefore, I reverse this approach by looking at the STs at first. Thanks to this, nonstandard linguistic features of AAVE and SABE become visible. The nonstandard linguistic features of AAVE and SABE are examined through Toury’s textual analysis method in Chapter Three.

CHAPTER TWO

THE COMPARATIVE ANALYSIS OF *TAR BABY* AND ITS TURKISH TRANSLATION

This chapter deals with the comparative analysis of *Tar Baby* and its Turkish translation by İlknur Özdemir. First of all, the biography of the writer, Toni Morrison, is presented. Secondly, the background information about the dialect, African American Vernacular English (AAVE), is given. The novel is analyzed within the framework of linguistic (dialect) factors. The chapter focuses on Morrison's use of AAVE in her novel and aims to compare it with Özdemir's Turkish translation by presenting the selected nonstandard linguistic features of AAVE in more detail. The chapter attempts to determine whether the speech of the African American characters is reflected in Özdemir's translation by explaining the linguistic features of the dialect.

2.1. REPRESENTING CHARACTERS THROUGH DIALECT

2.1.1. Toni Morrison

The African American writer, Toni Morrison, was born in Lorain, Ohio on February 18, 1931, which was a time of economic downturn called the Great Depression. Her family moved to the North in order to escape the racist practices in the South and to find good opportunities. She studied English at Howard University which was a university for black students. Morrison then worked as an English teacher at Texas Southern University and later at Howard University. During these years, she started to write novels. In her childhood, Morrison was surrounded by African American folklore, music, myths and rituals. When Morrison was at high school, she read the novels of such authors as Jane Austen, Leo Tolstoy and Gustave Flaubert. Their writing styles encouraged her to write the situations that she was familiar with, especially African Americans and their culture. Therefore, she is

inclined to the black culture in her literary works. Living “in the genderized, sexualized, wholly racialized world⁵”, she remarks that “being a black woman writer is not a shallow place but a rich place to write from. It doesn’t limit my imagination; it expands it. It’s richer than being a white male writer because I know more and I’ve experienced more⁶”. As a black writer, Morrison deals with a number of compelling issues such as race, identity, gender, freedom, class, culture and African American history. Her works frequently portray the harsh circumstances and the bad sides of the history. The works include African Americans who tackle to live and attempt to get rid of the racial violence, economic injustice, slavery and sexism.

As a black woman, Morrison tends to write for black people who are “curious people, demanding people — people who can’t be faked, people who don’t need to be patronized, people who have very, very high criteria” (Sinha, 2008: 47). Morrison’s style of writing does not mean that whites do not understand her works fully. Therefore, Morrison not only attempts to be a speaker of black audience, but also reach audience beyond the borders of her country. Furthermore, Morrison realizes the position of black women in the male-dominated society and literature. Her motive to begin writing her first novel was a sense of loss. She states that “there was no book about me. I didn’t exist in all the literature I read, this person, this female, this black did not exist” (cited in Matus, 1998: 37). Therefore, her wide readership, her support for black women in life and literature, her struggle against racial violence and injustice as well as her experiences in racially mixed environment have made Morrison one of the important voices for African American culture.

When Morrison won the Nobel Prize in Literature in 1993, she became the eighth woman and the first black woman to win the Nobel Prize in Literature. The Nobel committee of the Swedish Academy defined her as “a literary artist of finest work,” who “gives life to an essential aspect of American reality⁷”. When Morrison was awarded the Nobel Prize in Literature, she drew attention to a number of scholars and critics across the world. Alice Walker, who is one of the most important

⁵Toni Morrison, “Toni Morrison: The Nobel Prize in Literature 1993” Press Release, 07.10.1993, <https://www.nobelprize.org/prizes/literature/1993/press-release/> (16.05.2019).

⁶ Hilton Als, “Ghosts In The House” 19.10.2003, <https://www.newyorker.com/magazine/2003/10/27/ghosts-in-the-house> (16.05.2019).

⁷ Toni Morrison, “Toni Morrison: The Nobel Prize in Literature 1993” Press Release, 07.10.1993, <https://www.nobelprize.org/prizes/literature/1993/press-release/> (16.05.2019).

African American writers, states that “no one writes more beautifully than Toni Morrison. She has consistently explored issues of true complexity and terror and love in the lives of blacks. Harsh criticism has not dissuaded her. Prizes have not trapped her. She is a writer who deserves this honor⁸”. Moreover, Nancy J. Peterson states that “but it is not only in the field of literature that Morrison has become the touchstone, as her winning of the Nobel prize suggests, she has become the symbol of African America, of human struggle against various kinds of oppression, of a global longing for liberation” (Peterson, 1994: 464).

A number of Morrison’s important literary works were translated into Turkish such as *The Bluest Eye* (1970), *Sula* (1973), *Song of Solomon* (1977), *Tar Baby* (1981), *Beloved* (1987), *Paradise* (1998), *Love* (2003), *A Mercy* (2008) and *God Help the Child* (2015). *The Bluest Eye* [*En Mavi Göz*] was translated by İrfan Seyrek in 1993 and published by Can Publishing. It was re-translated by Zeynep Baransel in 2017 and published by Sel Publishing. It was re-edited in 2019. *Sula* [*Sula*] was translated by Ülker İnce in 1994 and published by Can Publishing. It was re-edited by Sel Publishing in 2018. *Song of Solomon* [*Süleyman’ın Şarkısı*] was translated by Sibel Özbudun in 1992 and published by Simavi Publishing. It was re-edited by Simavi Publishing in 2018. *Tar Baby* [*Katran Bebek*] was translated by İlknur Özdemir in 1994 and published by Can Publishing. *Beloved* [*Sevgili*] was translated by Güner Fansa in 1994 and published by Simavi Publishing. *Beloved* [*Sevilen*] was translated by Püren Özgören in 2000 and published by Can Publishing. It was re-edited by Sel Publishing in 2018. *Paradise* [*Cennet*] was translated by Püren Özgören in 1999 and published by Can Publishing. *Love* [*Aşk*] was translated by Püren Özgören in 2006 and published by Can Publishing. *A Mercy* [*Merhamet*] was translated by Zeynep Heyzen Ateş in 2015 and published by Sel Publishing. *God Help the Child* [*Tanrı Çocuğu Korusun*] was translated by Elif Ersavcı in 2016 and re-edited in 2019 by Sel Publishing. Because these literary works were translated by a number of different translators, the translators can choose different translation strategies during the translation process. For instance, Morrison’s *Beloved* was

⁸David Streitfeld, “Author Toni Morrison Wins Nobel Prize”, 08.10.1993, https://www.washingtonpost.com/archive/politics/1993/10/08/author-toni-morrison-wins-nobel-prize/6077f17d-d7b7-49a3-ad90-8111cf8478d1/?noredirect=on&utm_term=.3c9315322a98 (16.05.2019)

translated by two translators namely Güner Fansa and Püren Özgören. In the thesis entitled *Toni Morrison'ın Beloved Adlı Romanındaki Öteki'nin Sesi ile Sessizliğin Türkçe'ye Aktarımı*, Ayşe Fitnat Ece states that Püren Özgören largely reflects the message of the original text in her translation *Sevilen* without using omission strategy whereas Güner Fansa does not make any special effort to reflect the different linguistic tools Morrison used in his translation. In the section entitled “Dealing with the African American Vernacular English: İlknur Özdemir's Translation of *Tar Baby*”, *Tar Baby* [Katran Bebek] is examined by giving emphasis on the role of Özdemir in the representation of AAVE through her choice during the translation process.

To sum up, Morrison has contributed greatly to the African American culture and literature. She focuses on the harsh experiences of black people who have been exploited and degraded for many years. Her literary works include the struggle of black people against the racial practices to create their identity. She also deals with the position of black women in society and literature. Therefore, Morrison becomes an important voice to discover the dark side of this history.

2.1.2. African American Vernacular English

African American Vernacular English (AAVE) has a number of definitions. William Labov defines it as “the whole range of language [varieties] used by black people in the United States: a very large range indeed, extending from the Creole grammar of Gullah spoken in the Sea Islands [and coastal marshlands] of South Carolina [and Georgia] to the most formal and accomplished literary style” (cited in Lanehart, 2001: 29). Geneva Smitherman describes it as “a language mixture, adapted to conditions of slavery and discrimination, a combination of language and style interwoven with and inextricable from Afro-American culture” (Smitherman, 1977: 3). Salikoko S. Mufwene states that “AAE as a vernacular is diverse and may vary structurally from one speaker, setting, or region to another, [...]” (cited in Algeo, 2001: 292). AAVE is a kind of dialects “spoken by other groups, especially but not limited to Anglo-American Vernacular English speakers who live in the Southern United States” (cited in Mufwene, Bailey, Rickford and Baugh, 1998: 11). Therefore,

AAVE is a variety spoken by not all African Americans in different regions of the United States since the people who are not African Americans can still use this variety. Because AAVE is spoken in different regions, it creates a number of regional differences in the United States. Lisa Green explains this as:

[...]although speakers of AAE in Louisiana and Texas use very similar syntactic patterns, their vowel sounds may differ. Speakers of AAE in areas in Pennsylvania also share similar syntactic patterns with speakers in Louisiana and Texas; however, speakers in areas in Pennsylvania are not likely to share some of the patterns that the Louisiana and Texas speakers share with other speakers of southern regions. Also, speakers from the three different states have different vowel sounds. That is to say that they will all use the same or similar semantic and syntactic rules for the be form that indicates that some event occurs habitually (e.g., They be running 'They usually run'), but they will produce the vowel sounds in words such as here and hair differently, for example (Green, 2002: 1-2).

Depending on the geographical barriers separating people, linguistic features in dialects emerge and these features create differences between social dialects. Taking into consideration AAVE, these marked differences are frequently characterized by a bad language and the speech of people who speak AAVE is considered as abnormal. Although AAVE speakers are under the influence of this segregation, AAVE is usually spoken by younger people. Rickford discusses that the linguistic features of AAVE are commonly “used most often younger lower- and working-class speakers in urban areas and in informal styles, but the extent to which this is true, and how often the features are used varies from one feature to another” (Rickford, 1999: 9). Moreover, a number of the speakers opt for using AAVE in common places in order not to show their social identity. According to Mufwene, “nonstandard features occur most frequently in casual and familiar settings [...] In extreme cases, such as Gullah, speakers simply do not talk before strangers, making it almost impossible to detect features of their vernacular systems” (cited in Algeo, 2001: 295). Therefore, AAVE is a variety with a number of nonstandard phonological and syntactic features. There are a number of phonological features of AAVE but Trudgill makes a list about the most important phonological features of AAVE as follows:

- 1) A number of African- American speakers do not pronounce non-prevocalic /r/ as in cart or car. Many lower-class African-Americans also demonstrate loss of intervocalic /r/ in words like Carol and Paris (Ca'ol, Pa'is), so that Paris and pass, parrot and pat may be homophonous (i.e. sound the same). Some African-American speakers also show loss of /r/ after initial consonants (e.g. f'om= from, p'otect=protect).
- 2) Many African-American speakers often do not have /θ/, as in 'thing', or, /ð/ as in 'that'. In initial position, they may be merged with /t/ and /d/ respectively, so that 'this'= 'dis', for example. In other positions, /θ/ and /ð/ may be merged with /f/ and /v/, so that pronunciations such as 'b'vvuh' /bəvə/, for 'brother', may occur.
- 3) In AAVE, simplification of consonant clusters occurs in all environments, even where consonants are followed by a vowel, so that pronunciations like 'los' elephant'-lost elephant, 'wes' en'= west end may occur. This means that, in AAVE, plurals of nouns ending in standard English like -st, -sp, and -sk are often formed on the pattern of 'class': 'classes', rather than clasp': 'clasps'. For example, the plural of desk may be desses', test may be 'tesses'.
- 4) A number of other features are characteristics of AAVE pronunciation. They include the nasalization of vowels before nasal consonants and the subsequent loss of the consonant: run, rum, rung=[rə]; vocalization and loss of non-prevocalic /l/: 'told' may be pronounced identically with 'toe'; and devoicing of final /b/, /d/, /g/, and possible loss of final /d/: 'toad' may be pronounced identically with 'toe' (Trudgill, 1983: 61).

Another important phonological feature of AAVE is that words can be pronounced without their final consonants. Ernie Smith describes the feature as:

For example, the scholars who view African-American speech as a dialect of English describe the absent final consonant cluster as being “lost,” “weakened,” “simplified,” “deleted,” or “omitted” consonant phoneme...Hence it is by relexification (that is, ‘the replacement of a vocabulary item in a language with a word from another, without a change in the grammar,’ –see Dillard) that in Ebonics English words such as west, best, test, last and fast become wes, bes, las and fas; the words land, band, sand and hand become lan, ban, san and han; the words left, lift, drift and swift become lef, lif, drif and swif – and so forth (Smith, 1998: 56).

A wide variety of the labels or names have been created to define the variety. For instance, during the period when African Americans were regarded as Negroes, the variety was identified as “Negro Dialect, Nonstandard Negro English, Negro English and American Negro speech, urban Negro speech, American Negro English, Negro nonstandard dialect”. Furthermore, it has a number of labels beginning with “Black” namely “Black communications, Black Dialect, Black folk speech, Black street speech, Black English, Black English Vernacular and Black Vernacular

English, Black Talk”. The term “Ebonics” was introduced by Robert Williams in 1973. Williams used the term to “cover the multitude of languages spoken by black people not just in the United States but also those spoken in the Caribbean, [...]” (Green, 2002: 7). In the introduction part of his book entitled *Ebonics: The True Language of Black Folks* (1975), Williams states that:

A two-year-old-term created by a group of black scholars, Ebonics may be defined as “the linguistic and paralinguistic features which on a concentric continuum represents the communicative competence of the West African, Caribbean, and [sic] United States slave descendant of African origin. It included [sic] the various idioms, patois, argots, idiolects, and social dialects of black people” especially those who have been forced to adapt to colonial circumstances. Ebonics derives its form from ebony (black) and phonics (sound, the study of sound) and refers to the study of the language of black people in all its cultural uniqueness (Williams, 1975: vi).

The term “Ebonics” appeared in order to cover a number of languages spoken by enslaved black people not just in the United States but also outside the United States. Furthermore, Ebonics received considerable attention after the decision of the Oakland School Board. The School Board approved the resolution identifying the legitimacy of Ebonics for the education of black students in 1996. It recognized Ebonics as a primary language of African American students to improve their English skills. However, the resolution resulted in chaos, and misunderstandings which include that “the Oakland school district is going to teach its students Ebonics instead of English, they want Ebonics speakers to be recognized as bilingual, they only want more state and federal funding, they are devising a system of lower standards in which students are rewarded for failure, and they are condoning the use of slang” (Fields, 1997: 20). Due to these negative perspectives, the resolution was ended in 1997. Today, Afro-American English, African American English, African American Language and African American Vernacular English have been used. According to Ronald Wardhaugh, “linguists have referred to this variety of speech as Black English, Black Vernacular English, and Afro-American Vernacular English. Today, “the most-used term is African American Vernacular English (AAVE) but Ebonics (a blend of Ebony and phonics) has also recently achieved a certain currency” (Wardhaugh, 2006: 342). As understood from this statement, the term

African American Vernacular English is commonly used by a number of linguists. As a result, a number of linguists and scholars have given numerous names to the variety at different times and these labels about the variety have changed over the years due to the changing social conditions in the United States.

The origin of AAVE has been a matter of debate for many years. This is because there are different approaches regarding the historical development of AAVE. In his article entitled *The English origins of African American Vernacular English* (2014), Mufwene states that there are two dominant approaches about the origin of AAVE namely “Anglicist approach which favors the English origins of most of its structural features and denies or downplays the significance of the African element in its system” and “the creole-origins approach which traces its origins to a Gullah-like creole that putatively was spoken on plantations of the southeastern United States, commonly referred to as the (American) South” (Mufwene, 2014: 349). According to Smitherman, “Africans in enslavement picked up their English from white immigrants from places like East Anglia, that is, from whites speaking various dialects of the British Isles, who had settled in the South during the colonial era in US history” (Smitherman, 2003: 30). Within this framework, AAVE can be described as a dialect of English which slaves acquired from their white masters or white people around them. Shana Poplack also states that grammatically “contemporary AAVE developed from an English base [...] (African American and British origin), whose particular sociohistorical environments have enabled them to retain reflexes of features no longer attested in Standard English (StdE)” (Poplack, 2000: 1). Green supports the idea by stating that “the characteristic patterns of AAE are actually found in other varieties of English, especially in Southern varieties and earlier stages of English” (Green, 2002: 9). Therefore, the proponents of this approach state that some basic features of AAVE existed in other varieties of English and this makes AAVE trace English origin. The second approach has been supported by a number of studies (J. Baugh 1983; Dillard 1972; Fasold 1976; Rickford 1999; Stewart 1967; Winford 1990, 1992). It incorporates the idea that AAVE has evolved from a Plantation Creole spoken in the United States prior to the Civil War. According to the approach, this creole might be Gullah which is an English based creole spoken in the United States. Rickford explains that AAVE is “a development

of a creole language similar to Gullah” (cited in Mufwene, Bailey, Rickford and Baugh, 1998: 154). AAVE may have developed from Gullah in a process when the linguistic features of Gullah was changed via decreolization. As a result, Gullah might comprise a former phase in the development of AAVE. Furthermore, AAVE has also typical grammatical features of a creole. In other words, there are important differences between the features of AAVE and Standard English. Therefore, the creole-origins approach includes that AAVE is not a dialect of English but creole-based variety of English which has basic differences from Standard English. As a result, the origin and development of AAVE have been discussed for many years. There are two different approaches namely the Anglicist and the Creole-origins approach about the question how AAVE has been developed. The former approach asserts that the language of black slaves was affected by the Standard English of their white owners and nowadays AAVE contains the traces of Standard English. The latter approach claims that AAVE developed from a creole which differs from Standard English in many ways. William Stewart remarks that there is a disagreement at a Conference on Social Dialects and Language Learning in Bloomington, Indiana:

Beryl L. Bailey and the author took the position that American Negro dialects probably derived from a creolized form of English, once spoken on American plantations by Negro slaves and seemingly related to creolized forms of English which are still spoken by Negroes in Jamaica and other parts of the Caribbean. Bailey and the author held the opinion that, although most American Negro dialects have now merged enough with white speech to preclude their still being considered truly creole dialects, the apparent survival of some creole features in many of them was a likely explanation of their more unique (vis-à-vis white speech) structural characteristics. ... [But] some of the participants had already come to a quite different set of conclusions. [...] In their view, there never was any pidgin or creole stage through which the English spoken by early American Negro slaves might have passed. Instead, the acquisition of colonial English by Negro slaves on the early North American plantations was believed to have been both rapid and successful, so that within one or two generations American Negro speech evidenced the same inventory of structural features as white speech (cited in Rickford, 2015: 35).

For this reason, there may be a contradiction among linguists on the origins of AAVE. It can be concluded that since there is still no consensus between the scholars

about whether AAVE is a dialect of English or AAVE is of Creole origin, the origins of AAVE remain unclear.

Having provided brief information about the definitions, linguistic features, labels and origins of AAVE, it can be concluded that although its origin remains ambiguous, AAVE is a variety with a number of labels and phonological as well as syntactic features. Most importantly, postcolonial authors employ AAVE in the speech of the basic characters in their literary works because they attempt to portray the African American culture and display a character's geographical or social status to their audience. Toni Morrison is one of the authors who employs AAVE for the basic characters in *Tar Baby*. The following section deals with the description of white and black characters in *Tar Baby* and examines their speech to both white and black characters in the novel.

2.1.3. African American Vernacular English in *Tar Baby*

Remembering the importance of storytelling during her childhood, Morrison uses a traditional African folktale which gave the novel its title. Tar baby is a typical character in the animal folktale. It represents a sticky material like gum which is particularly used to ensnare someone. Its popularity comes from *Uncle Remus* stories (1881). Tar baby “is most commonly used to refer to a difficult problem that is only aggravated by attempts to solve it, alluding to an incident in Joel Chandler Harris's *Uncle Remus* (1881)⁹”. The tale includes Br'er Fox which tries to catch his enemy, Br'er Rabbit, by using tar baby. According to Ann Wilson, “Morrison's choice of the title *Tar Baby* is based upon this occurrence in implication of the black supremacy over the demoralized white ‘masters’” (Wilson, 1998: 4). Therefore, Morrison may use the phrase “tar baby” for the title of her novel in order to show that black people might cope with slavery through trickery and they can weaken their white masters.

Another interpretation is that Jadine, a black woman with a preference to white culture, represents “tar baby” for Son, a poor black man, who represents Br'er Rabbit, because his passion to her makes him entrapped. Valerian, a wealthy retired industrialist, represents Br'er Fox. In order to change Son's culture and identity, he

⁹See https://en.oxforddictionaries.com/definition/tar_baby

tries to influence Son by using Jadine. The novel ends with Son's inability of abandoning his own culture and identity and his ability of being free himself from tar baby. The other interpretation suggests that Jadine represents Br'er Rabbit whereas Son represents Br'er Fox in this tale. Son has motivations to change Jadine's attitude towards the origin of her culture and identity. But Jadine is a character who is an independent person born and bred in the briar patch. Thus, she ends her relationship with Son. This situation helps readers to consider the role of black women in the society and to see how they deal with the racial and gender conditions.

Another definition of tar baby in OED is that "the use as a racial slur arose by the 1940s, and because of its highly offensive nature, the original meaning is now often regarded as offensive by association¹⁰". However, Morrison has a different approach about tar baby tale. She remarks that she uses its positive connotation. In an interview with Tom LeClair, Morrison states that: "Tar baby" is also a name, like 'nigger,' that white people call black children, black girls, as I recall" (Morrison and Taylor-Guthrie, 1994: 122). She adds that "Tar seemed to me to be an odd thing to be in a Western story, and I found that there is a tar lady in African mythology. I started thinking about tar [...] At one time, a tar pit was a holy place, at least an important place, because tar was used to build things. It came naturally out of the earth; it held together things like Moses' little boat and the pyramids. For me, the tar baby came to mean the black woman who can hold things together" (ibid).

Published in 1981, *Tar Baby* is the fourth novel of Toni Morrison. Among her novels such as *The Bluest Eye* (1970), *Song of Solomon* (1977), and *Beloved* (1987), the novel is often overlooked. According to Malin Walther Pereira, the novel is "the least admired, least researched, and least taught" (Pereira, 1997: 72). This is because the novel does not entirely focus on African American people unlike her other novels. Instead, it pays much attention to white people and their lifestyles. For instance, her former novels such as *The Bluest Eye* (1970) and *Sula* (1973) include the characters dealing with the ongoing problems about black race. In *Tar Baby*, Jadine, although black, adapts white culture, beliefs and rejects her blackness. Pereira states that "Morrison finally breaks free from the need to focus primarily on white

¹⁰See https://en.oxforddictionaries.com/definition/tar_baby

ideas, aesthetic or otherwise” (Pereira, 1997: 74). Therefore, *Tar Baby* is different from her earlier novels in terms of Morrison’s writing style.

Even though *Tar Baby* is not a famous novel of Morrison, it has received much critical attention since its publication. Its critical reviews are both negative and positive. According to Peterson, the novel is the “most problematic and unresolved novel” among Morrison’s literary works (Peterson, 1994: 471). In his essay entitled *Tar Baby, She Don' Say Nothin'* (1981), Robert G. O'Meally states that “the novel is selling well, and I believe it will teach well, but for sheer storytelling that seems uncontrived and lively, one must go to Morrison's better novels: *Sula* and the masterful *Song of Solomon*” (O'Meally, 1981: 198). On the other hand, Jan Furman describes the novel as an “examination of the intricacies of inter- and intraracial relationships” (Furman, 1996: 49). In *New York Times*, John Irving also praises the novel by stating that “[...] Toni Morrison's greatest accomplishment is that she has raised her novel above the social realism that too many black novels and women's novels are trapped in. She has succeeded in writing about race and women symbolically¹¹”. Thus, the number of critical reviews of *Tar Baby* are high. It is generally agreed that although it has received little attention, the novel is a significant work since it deals with the theme of ethnic identity concerning the individual’s effort to define oneself between white and black culture.

The novel is set in a number of places such as The Caribbean, New York and Eloë in Florida in the late 1970s. It begins with an unknown black sailor in the ship called the H.M.S. *Stor Konigsgaarten*. He jumps overboard and makes an effort to swim to the shore. When he realizes that it is not possible to reach the shore, he climbs on a boat called the *Seabird II* and hides from the people. When the boat lands at a small island called Isle des Chevaliers, he attempts to hide in a house called *Larbe de La Croix* where Valerian and Margaret Street live with their domestic servants, Ondine and Sydney Childs, as well as Jadine Childs, who is the niece of Ondine and Sydney Childs. One day, Margaret argues with her husband a lot because she invites a number of guests to their home regardless of Valerian’s wishes. When she goes to the bedroom to sleep, she finds a man hiding in her closet and then screams. The man is Son who climbs on a boat. Everyone is terrified except Valerian

¹¹ John Irving, “Morrison’s Black Fable”, 29.03.1981, <https://www.nytimes.com/1981/03/29/books/morrison-s-black-fable.html>, (21.05.2019).

because he invites Son to stay at home. *Tar Baby* depicts a love affair between Jadine and Son who are black Americans of different worlds because Jadine adapts white culture whereas Son is not interested in white culture. Despite the differences between them, love begins between Jadine and Son. They wander on Isle des Chevaliers. Later, they go to New York in which they spend a good time together. They do not have a permanent job, but they do not care about money very much. When spring comes, the couple visits Son's hometown, Eloë in Florida. This journey makes their relationship worse since Jadine dislikes Eloë but Son likes it. A number of differences between them become evident. Son has difficulty in adjusting a life in New York whereas Jadine is still interested in white standards even if she has a relationship with him. The following sentence which Therese says to Son supports this situation: "she has forgotten her ancient properties" (Morrison, 1981: 308). Therefore, they argue violently when they return to New York. As a result, Jadine leaves Son and decides to go to Paris. Son attempts to follow her and Therese, the servant, accepts to take him to Isle des Chevaliers where he can find Jadine. Instead of taking him to the Island as she promises, Therese leaves Son in a foggy part of the Island and she proposes that he keeps on finding her or he can participate in the blind horsemen on this Island. The novel ends with uncertainty about whether he tries to search Jadine or he joins the wild horsemen.

In terms of the characters of the novel, there are twenty-three characters namely Jadine Childs (Jade), Son (William Green), Valerian Street, Margaret Street, Michael Street (the son of Valerian and Margaret Street), Sydney Childs, Ondine Childs, Gideon (Yardman), Thérèse (Mary), Aunt Rosa (Son's aunt), Cheyenne (Son's first wife), Dawn (Jadine's friend from New York), Old Man (Franklin G. Green, Son's father), Joseph Lordi (Margaret's father), Leonora Lordi (Margaret's mother), Dr. Robert Michelin (French dentist), Ryk (the man who proposes Jadine in Paris), Soldier (Son's friend), Ellen (Soldier's wife), Carl (Son's friend from Eloë), Drake (Son's childhood friend), Ernie Paul (Son's childhood friend) and Alma Este (the daughter of Gideon and Thérèse). In the following section, the characters of the novel are described in two different titles as "Characters Speaking Standard English" and "Characters Speaking African American Vernacular English".

2.1.3.1. Characters Speaking Standard English

Valerian Street: Valerian Street is a wealthy and retired white man of about seventy years of age. Margaret Street is his second wife and Michael Street is his son. Valerian takes over the family business and becomes the owner of L'Arbre de la Croix, a candy factory. Valerian hates running the family business and decides to retire. He looks determined to have a good retirement on the Island. Although his wife dislikes living there and wants to go back to the United States, Valerian rejects it. Valerian spends a lot of time relaxing, listening to classical music and gardening in the greenhouse. His marriage to Margaret Street is not good since they usually argue with each other and Margaret is easily offended. Furthermore, Valerian employs all the black characters in the novel including Sydney Childs, Ondine Childs, Gideon, and Thérèse except for Son. He also pays for Jadine's education in Paris. He acts as if he has power and control of life. However, the information about his wife's abuse of Michael totally destroys Valerian. Although he has a power in the business, he has not the power to create a good atmosphere for Margaret and Michael and to stop his wife's abuse. As he feels guilty, his health deteriorates. Therefore, Valerian, who turns from a powerful person into a powerless person, is one of the main characters of the novel. On the other hand, he often uses Standard English in his dialogues with Margaret and his employees. His dialogue with Sydney is as follows:

V: "[...] Too flaky. They fly all over no matter what you do."

S: "Croissant supposed to be flaky. That's as short a dough as you can make."
(Morrison, 1981: 15).

Margaret Street: Margaret Street is Valerian's second wife and Michael Street's mother. When she was seventeen, Valerian fell in love with her immediately and they got married. She is twenty-years younger than Valerian Street. Because she was a beauty queen in high school, she was known as "Principal Beauty of Maine". Margaret Street has an attractive appearance which is more important than anything else for her. She has red hair and she is a white woman. She has difficulty in living in Isle des Chevaliers. She describes the island as "boiling graveyard" (Morrison, 1981:

84) and “jungle” (Morrison, 1981: 86). She feels lonely on the Island since she has no real friends and her husband keeps her at a distance. Valerian seems to treat her disrespectfully, usually teases her and he does not treat her seriously. Therefore, she wants to return to the United States and live closer to her son, Michael Street, but Valerian refuses it. When Michael was a baby, she abused him. When this secret comes out, she changes. She enjoys taking care of Valerian when he becomes an invalid.

Margaret Street uses Standard English when talking to the white and black characters in the novel. For instance, she talks to the white character, Valerian, as follows:

M: “You can’t make me change my mind.”

V: “It’s not a matter of changing it. It’s a matter of using it. Let him alone, Margaret. Let him be. You can’t do it over. What you want is crazy.”
(Morrison, 1981: 25-26).

Jadine Childs: Jadine Childs, also called Jade, is one of the main characters of the novel. Jadine is a beautiful, young and black woman. She is twenty-five years old. She works as a model in Paris. She is an orphan brought up by Ondine Childs and Sydney Childs who are her aunt and uncle, respectively. When she was two years old, her father died. When she was twelve years old, her mother died. Although she was raised by Ondine and Sydney Childs, she does not feel a familial bond to them. Valerian Street helps her financially by paying her education, journeys and clothes. In the Street’s house, she eats with Valerian and Margaret Street whereas her uncle and aunt serve her. Therefore, she differs from the other black characters in the novel in terms of her status, opinions and possessions even though she is black. The novel describes her as “Mademoiselle Childs [...] graduate of the Sorbonne...an accomplished student of art history...a degree in [...] is an expert on cloisonné, having visited and worked with the Master Nape [...] An American now living in Paris and Rome, where she had a small but brilliantly executed role in a film by [...]” (Morrison, 1981: 116). She studied art history at the Sorbonne University in Paris, and she is a very successful model. She strongly adapts Western white culture. She likes Paris and New York very much. Furthermore, she is not comfortable in her appearance and refuses her blackness. However, her relationship with Son leads her

to question her values, beliefs and lack of familial connection because Son is regarded as an opposite character for her in almost every aspect. He is uneducated and adopts black culture. Hence, she has an identity problem throughout the novel. Jadine says that “I want to get out of my skin and be only the person inside—not American—not black—just me” (Morrison, 1981: 45). Therefore, she does not want to identify with black culture or being black but just wants to be a person. At the end of the novel, Jadine leaves him and goes back to Europe in such a way that she wants to forget her anxieties about her identity.

In spite of being black, Jadine uses Standard English in the novel. However, her speech sometimes includes syntactic features of AAVE:

Son: “Shhhh.”

J: “I won’t shhhh. You can’t just sit here on the sand and say something like that. You trying to scare me?” (Morrison, 1981: 178).

2.1.3.2. Characters Speaking African American Vernacular English

Son: Son is also one of the main characters in the novel. His real name is William Green. He is Jadine’s lover. He was brought up in Eloë, Florida. He is uneducated. He went to Vietnam as a soldier when he was eighteen years old. However, he was dismissed without an honour because he rejected the orders. He got married to Cheyenne but when he caught his wife in bed with another man, he furiously drove his car into the house and Cheyenne died. Since then, he has become a black man on the run. He has a nomadic life in mostly cargo ships. One day, he jumps a ship and hides in Margaret’s closet. Son and Jadine fall in love with each other but they are very different. Son was raised in a small town of Eloë, so he does not like the city life. On the other hand, Jadine feels comfortable with the city life. He is also disturbed by Jadine’s dependence on white culture during their relationship. At the end of the novel, he is torn between two choices, including participating in the blind horsemen on this Island or finding Jadine.

He uses AAVE when talking to white and black characters in the novel. His dialogue with his father is as follows:

OM: “Oh, I ain’t dead, Son. I ain’t dead,”
Son: “I see you ain’t” (Morrison, 1981: 249)

Sydney Childs: Sydney Childs is Ondine’s husband and Jadine’s uncle. He is a butler for the Streets. He is black and he becomes “one of those industrious Philadelphia Negroes—the proudest people in the race” (Morrison, 1981: 59). He is really proud and has enormous dignity. Sydney and his wife see themselves superior to the black people on the Island because they are American. He distrusts Son. When Valerian Street gives the guest room to Son, Sydney gets angry. He frequently talks back to Valerian Street; however, he shows respect to Valerian and obeys his orders.

He uses AAVE when talking to white and black characters in the novel. His dialogue with Ondine is as follows:

O: “He didn’t rape anybody. Didn’t even try.”
S: “Oh? You know what’s on his mind, do you? (Morrison, 1981: 99).

Ondine Childs: Ondine Childs is Sydney Childs’ wife. She is Jadine’s aunt. Because Jadine’s mother died in her early age, she sees Ondine as her surrogate mother, so she calls her “Nanadine”. She works as a cook in the Street’s house. She is black and self-opinionated woman. She does not hesitate to state her opinions which frequently creates confusion. When Valerian and Margaret Street got married, Ondine and Margaret were close friends, but Valerian attempted to stop this friendship. When Ondine discovers Margaret’s abuse of Michael when he was a baby, she hates her. Because Ondine is angry with Margaret about the Christmas dinner, she tells Margaret’s secret to everyone. They fight but they somehow reconcile. By the end of the novel, Jadine begins to absent herself from the great protection of Ondine and abandons her.

Ondine Childs uses AAVE in her speech when talking to Valerian Street:

V: “The problem is still of interest to everybody at the table, except you.”
O: “[...] if I’m to get work done right. I took on all sorts of extra work because I thought they were just playing hooky. I didn’t know they was fired.” (Morrison, 1981: 203).

Soldier: Soldier is the childhood friend of Son from the army. Jadine and Son pay him a visit in Eloë. He annoys Jadine with his private questions; however, he gives a lot of unknown information about Son's previous life.

He uses AAVE in his dialogue with Jadine:

Soldier: "YOU ALL gettin hitched?"

J: "I guess so, [...] We haven't talked about it." (Morrison, 1981: 256).

Gideon: Gideon, also known as Yardman, is a black handyman for the Streets. He is Thérèse's husband and Alma Estee's father. Gideon has lived in the United States for many years and become a citizen. He also gives his passport to Son when Jadine and Son go to the United States. He dreams about making his fortune, but he fails to meet his expectations, because his wife deceives him to go back to and work on the Island. Valerian Street fires Gideon and Thérèse when he discovers that they steal his apples.

Gideon uses AAVE in his dialogue with Son:

Son: "Did you become a citizen in the States?"

G: "Sure. Why you think I marry that crazy nurse woman? Got a passport and everything [...]" (Morrison, 1981: 155).

As seen from the examples above, there are different characters in the novel in terms of age, gender, social class, occupation and ethnic identity. According to Norman Page:

The dialogue in a novel is, as we have seen, multifunctional: it can serve to further plot, to develop character, to describe setting or atmosphere, to present a moral argument or a discussion on cabbages or kings, or to perform any combination of these purposes. Probably the most important, however, and certainly the most productive of interest and variety, is the presentation and development of character (Page, 1988: 55).

Dialogues play an important role in *Tar Baby* through describing the differences between its fictional characters in terms of social class system. Whereas Valerian and Margaret Street are white, wealthy and educated, Ondine and Sydney Childs, Gideon and Therese are black, poor and uneducated. Furthermore, they are beneath the white social standing. They are domestic servants in the Street's house

except Jadine and Son. Morrison also attempts to display the differences between the characters by employing dialect in the speech of black characters whereas using Standard English in the speech of the white characters. For instance, Valerian and Margaret Street, who are the white characters in *Tar Baby*, usually use Standard English when talking to both the white character and the black character of the novel. On the other hand, Son, Gideon, Ondine and Sydney Childs, who are the black characters in the novel, frequently use AAVE. Therefore, Morrison tries to inform her readers about the characters of the novel and the way they speak by depicting her characters from different social classes like domestic servants and the owner of a factory etc. Morrison's use of dialect in *Tar Baby* also aims to give the characters voice and show her readers their social and economic standing in public. Having provided some fundamental information regarding the white and black characters of the novel and their use of Standard English or AAVE, the following section focuses on whether these features of AAVE employed by Morrison are reflected in its Turkish translation by Özdemir.

2.2. DEALING WITH AFRICAN AMERICAN VERNACULAR ENGLISH: İLKNUR ÖZDEMİR'S TRANSLATION OF *TAR BABY*

2.2.1. Linguistic Features of AAVE in *Katran Bebek*

Taking into consideration the above-mentioned examples of AAVE, nonstandard linguistic features of AAVE are divided into two groups namely phonological features and syntactic features of AAVE. They include selected phonological and syntactic features of AAVE. By comparing the original text with its Turkish translation, this section focuses on how Özdemir deals with the dialectal speech of certain characters. Furthermore, the deviations from Standard English are described.

2.2.1.1. Phonological Features of AAVE

There are different sound patterns of AAVE. Words in Standard English and AAVE bear the same meanings but they might have distinctive pronunciations because of constraints on sound patterns such as the production of word final sounds (“test” is pronounced as “tes”), the production of t/d and f/v in environments where “th” occurs in Standard English (“bath” is pronounced as “baf”) and the vocalization of “r” and “l” (“brother” is pronounced as “brotha”) which are studied by Wolfram (1969), Wolfram and Fasold (1974) and Luelsdorff (1973). In the novel, loss of final consonant clusters, which is one of the phonological features of AAVE, is found.

2.2.1.1.1. Loss of Final Consonant Clusters

In *Katran Bebek*, the most used phonological feature is loss of final consonant clusters. The sound “ng” in the “-ing” is produced as “n” in AAVE. In other words, it does not occur in the “-ing” in words with one syllable like ring. Therefore, the words such as running, walking, and talking are pronounced as “runnin, walkin and talkin” when their final syllables are unstressed (Green, 2002). The example below shows this feature of AAVE presented in *Katran Bebek* and how Özdemir deals with the feature in her translation:

Example 1

ST: Soldier: “YOU ALL gettin hitched? J: “I guess so, [...] We haven’t talked about it.” (Morrison, 1981: 256)	TT: Asker: “Evlenecek misiniz?” J: “Sanırım öyle, [...] Bu konuyu konuşmadık.” (Özdemir, 1994: 265)
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“Gettin” is an example of loss of final consonant clusters of AAVE, which is not seen in Standard English. The sentence should be “Are you all getting hitched?” in Standard English. Considering Özdemir’s translation, she opts for using neutralization strategy by translating the sentence into Standard Turkish. In order to be more faithful to the original text and show this feature in its Turkish translation, it

could be translated as “Evlencek misiniz?” by omitting “e”. On the other hand, Özdemir uses different strategy for the translation of the names of the characters. She translates the name “Soldier” as “Asker” by using domestication strategy which includes “an ethno-centric reduction of the foreign text to (Anglo-American] target-language cultural values [...] in order to minimize the foreignness of the TT” (Munday, 2001: 146). Özdemir might attempt to show that there are indigenous characters in the novel.

2.2.1.2. Syntactic Features of AAVE

This section deals with a number of selected syntactic features of AAVE such as zero copula, negative forms (ain’t, multiple negation, negative inversion), nonstandard question forms, invariant “be”, completive done, remote been and unstressed been, deviation of subject and verb agreement, nominals, the use of gonna, double subjects, subjectless sentences, the absence of relative pronouns, tag questions and reduplication, respectively.

2.2.1.2.1. Zero Copula

AAVE has a number of features which are not found in Standard English. One of the features is zero copula. Zero copula refers to the absence of “be” which “occurs in environments that precede an adjective, adverb, noun and preposition” (Green, 2002: 38). Auxiliary “be” including “am, is, are, being, been, was and were” may be omitted in AAVE. On the other hand, “be” is contracted in Standard English (she’s happy) but it is omitted in AAVE (she happy) in order to simplify the sentence. Therefore, the aim can be similar but the use of “be” is different in AAVE and Standard English. This is shown in the example below:

Example 2

ST: V: “Of course not. You’re fifteen minutes younger than I am. Nevertheless, tell Ondine no more of these. Too flaky. They fly all over no matter what you do.” S: “Croissant supposed to be flaky. That’s as short a dough as you can make.” (Morrison, 1981: 15)	TT: V: “Elbette bilmezsin. Sen benden on beş dakika daha gençsin. Her neyse, Ondine’e söyle, artık bunlardan vermesin. Pul pul oluyor bunlar. Ne yaparsan yap çevreye saçılıyorlar.” S: “Kruvasanın pul pul olması gerekir. Hamurunu olabildiğince ince açarlar.” (Özdemir, 1994: 21)
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As seen from the example “Croissant supposed to be flaky”, AAVE speakers produce a sentence without saying “be” in the sentence “Croissant supposed to be flaky”. In Standard English, the sentence should be “Croissant is supposed to be flaky”. Özdemir’s translation lacks in reflecting this syntactic feature of AAVE through neutralization strategy.

2.2.1.2.2. Negative forms

a) Ain’t

Another significant feature of AAVE is the use of “ain’t” (be+not). AAVE speakers use “ain’t” as a negative marker. The negative forms in present tense or perfect tense such as “isn’t, am not, aren’t or haven’t” which are found in Standard English are only replaced by “ain’t” in AAVE (I am not here→I ain’t here). It also substitutes for the auxiliary in past tense “didn’t”. According to Wolfram, “AAVE is unlike most European American vernacular varieties in generalizing the use of ain’t for didn’t as well, as in She ain’t do it. This distinctive use is fairly widespread in urban varieties of AAVE, although it is camouflaged by other, shared uses of ain’t” (Wolfram, 2004: 124). The use of “ain’t” in present tense is indicated in the example below:

Example 3

ST: OM: “Oh, I ain’t dead, Son. I ain’t dead,” Son: “I see you ain’t.” (Morrison, 1981: 249)	TT: İhtiyar: “Ah, daha ölmedim Oğul. Daha ölmedim,” Oğul: “Ölmediğini görüyorum.” (Özdemir, 1994: 258)
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It is clearly seen that “ain’t”, which is one of the most important linguistic features of Black English, is used as a negative marker instead of the negative form of present tense “am not” and “are not”. In Standard English, the sentence “I ain’t dead” should be “I am not dead. The other sentence “You ain’t” should be “You are not”. Özdemir translates these sentences into grammatically correct Turkish by using neutralization strategy. On the other hand, she translates the names “Son” and “the Old Man” as “Oğul” and “İhtiyar” by using domestication strategy due to the existence of indigenous characters in the novel.

b) Multiple Negation

It is commonly believed that the grammar of AAVE and the other vernaculars are described as illogical or abnormal. One of the most criticized features of AAVE is multiple negation which is “the use of two or more negative morphemes to communicate a single negation” (Martin and Wolfram, 1998: 17). Since two negatives make the sentence positive in Standard English, the feature of AAVE is defined as illogical. Nonetheless, multiple negation occurs not only in AAVE but also in other varieties of English as well as other languages like French (Wolfram and Fasold, 1974). Furthermore, multiple negation is found in American colloquial speech among people in the working class and it is also used by other American ethnic groups (Martin and Wolfram, 1998). Therefore, multiple negation may not be stigmatized as illogical. Its main purpose is to allow more emphasis on the negative feature of the message. Green remarks that “there is no limit on the number of negators that can be used” (Green, 2002: 77). Therefore, AAVE speakers can use an indefinite number of negators which are not found in Standard English. For instance,

the sentence “she ain’t got no computer” includes two negators but the sentence “we don’t never say nothing” contains three negators. Example 4 is an indication of two negators:

Example 4

ST: Son: “You scared the hell out of me too.” M: “Bulshit” Son: “It’s true. [...] As soon as he saw me he knew I didn’t mean no harm.” (Morrison, 1981: 198)	TT: Oğul: “Siz de benim ödümü patlattınız.” M: “Saçma.” Oğul: “Gerçek bu. [...] O beni görür görmez kötülük yapmak istemediğimi anladı.” (Özdemir, 1994: 205)
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The sentence “I didn’t mean no harm” has two negators including “didn’t” and “no”. In Standard English, two negators are not grammatically correct since they create positive meaning. Therefore, the sentence should be “I didn’t mean any harm” in Standard English. Taking into consideration her translation, Özdemir translates the sentence into Standard Turkish by erasing this feature of AAVE. She uses neutralization strategy which causes a loss in meaning in her translation. For her translation of the name “Son” as “Oğul”, she uses domestication strategy in order to show that there are indigenous characters in the novel.

c) Negative Inversion

Negative inversion is another feature in AAVE. It is a unique feature of AAVE because Standard English and other varieties of English do not have this feature. In the negative constructions, “the initial negated auxiliary which is followed by a negative indefinite noun phrase” (Green, 2002: 78). In other words, the negative inversion is that the subject and auxiliary are inverted to make a question defined as a declarative sentence. This is illustrated in the example below:

Example 5

ST: S: “Relaxes a little, that’s all. Drinks a bit, reads, listens to his records.” O: “Can’t nobody spend everyday in a shed for three years without being up to some devilment,” (Morrison, 1981: 11)	TT: S: “Biraz rahatlıyor, hepsi bu. Biraz içiyor, okuyor, plaklarını dinliyor.” O: “Hiç kimse üç yıl boyunca her gününü bir kulübede geçirip şeytanlık düşünmeden duramaz,” (Özdemir, 1994: 17/2)
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As seen from the example of nonstandard feature of AAVE “Can’t nobody spend everyday in a shed for three years without being up to some devilment”, the sentence starts with the negative auxiliary followed by indefinite pronoun “nobody”. This exemplifies negative inversion which is not found in Standard English. In Standard English, the utterance should be “Nobody can spend everyday in a shed for three years without being up to some devilment”. Özdemir translates the sentence into a natural conversation in Turkish by using neutralization strategy.

2.2.1.2.3. Nonstandard Question Forms

The next feature of AAVE is nonstandard question forms including wh-questions and yes-no questions. In wh- questions (what, which, who, where, when), subject and auxiliary verb are not inverted. Rickford states that direct questions in AAVE are created without inversion of the auxiliary verb and the subject. When there is an absence of inversion, it “occurs with wh- questions and syntactically simple sentences” (cited in Montalban, 2016: 18). Within this framework, wh-word is at the beginning of the question followed by a clause like a declarative structure. This is indicated in Example 6:

Example 6

ST: V: “What were the towels wrapped around?” S: “Why you keep thinking that? [...] She never was a drinker. You the one. Why you always trying to make her into one?” (Morrison, 1981: 16)	TT: V: “Havluların arasında ne vardı?” S: “Neden durmadan bunu düşünüyorsunuz? Ne içerse sizin önünüzde içiyor [...] O asla içki düşkünü olmadı, ama siz öylesiniz. Neden onu içki düşkünü yapmak istiyorsunuz?” (Özdemir, 1994: 22)
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The examples of this nonstandard feature “Why you keep thinking that?” and “Why you always trying to make her into one?” include the wh-question form of AAVE in which there is no inversion of subject and auxiliary verb. According to the rule of wh-questions in Standard English, wh- word must precede the auxiliary verb as in “Why do you keep thinking that?” and “Why are you always trying to make her into one?”.

In terms of yes-no questions, Green states that there are “questions which are formed without overt auxiliaries in sentence initial position” (Green, 2002: 84). In yes-no questions, the auxiliary verbs can be omitted. This is illustrated in Example 7:

Example 7

ST: OM: “You all married?” Son: “No, Old Man.” (Morrison, 1981: 251)	TT: İhtiyar: “Evlendiniz mi?” Oğul: “Hayır, İhtiyar.” (Özdemir, 1994: 260)
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This is the example of yes-no question form of AAVE in which the auxiliary verb is omitted. In Standard English, auxiliary verb is placed prior to subject as in “Are you married?”. Therefore, it is ungrammatical feature for Standard English. Considering Özdemir’s translations for both types of the questions, she uses neutralization strategy by translating the questions into grammatically correct Turkish. She also translates the names “Son” and “the Old Man” as “Oğul” and “İhtiyar” by using domestication strategy.

2.2.1.2.4. Invariant “be”

Invariant “be” is perhaps the most prominent feature in AAVE. It can also be seen under distinctive titles such as habitual “be” and aspectual “be” (be+Verb+ing). It differs from the use of auxiliary “be” in Standard English since “be” is not omitted in the sentence in AAVE. Traditionally, when “be” is placed before the verb with “-ing ending”, it is called a habitual activity. However, Green states that in structures, “be denotes habitual or iterative meaning, so the be+verb/adjective/preposition/adverb/aspectual/passive verb sequence has a ‘happens on different occasions’ or ‘is in a certain state or place on different occasions’ interpretation” (Green, 2002: 49). This is illustrated in the example “She be mad”. There are also some structures which are similar to invariant “be” but do not have habitual meaning. Wolfram gives an example:

In constructions such as She be there in a minute, the be comes from the loss of /l/ before a labial (she’ll be →she be) (see Edwards, other volume), whereas in a construction like If they get a DVD player they be happy, the form is derived from the loss of /d/ (they’d be →they be), since /d/ before a labial may geminate to the /b/ and then be lost in a general phonological process of degemination” (Wolfram, 2004: 118).

These structures refer to future meaning of “be” as shown in the example “You be gone”:

Example 8

ST: OM: “I can’t help it. You be gone. I have to live here.” Son: “Come on, Old Man.” OM: “Uh-uh. Go see your Aunt Rosa. She be mad anyway you don’t stop by.” (Morrison, 1981: 251)	TT: İhtiyar: “Bir şey yapamam. Sen gideceksin ama ben burada yaşayacağım.” Oğul: “Haydi İhtiyar.” İhtiyar: “İ-h. Rosa Teyzeni ziyaret et. Zaten uğramadın diye deli oluyordur.” (Özdemir, 1994: 260)
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It is clearly seen that auxiliary “be” is not omitted in the sentences “you be gone” and “she be mad anyway you don’t stop by”. The first one exemplifies the future meaning of “be” which should be “You will be gone” in Standard English. Instead of using “will”, AAVE speakers use only “be”. The second one refers to habitual meaning which should be “She is mad” in Standard English. In these examples, Özdemir does not reflect the obvious nonstandard feature in her Turkish translation through neutralization strategy. For the translations of “Son” and “The Old Man” as “Oğul” and “İhtiyar”, she uses domestication strategy.

2.2.1.2.5. Completive Done

Wolfram states that “in many respects, done functions in AAVE like a perfect, referring to an action completed in the recent past, but it can also be used to highlight the change of state or to intensify an activity, as in a sentence like I done told you not to mess up” (Wolfram, 2004: 119). According to him, “done” is placed before the past form of the verb to illustrate the function of perfect tense. He adds that “done” is more often used in Southern rural versions of AAVE than in urban AAVE. The sentence below exemplifies how “done” is used in AAVE and how Özdemir deals with this feature in her translation:

Example 9

ST: Son: “The other bedroom.” V: “Jade’s?” Son: “Yes, sir. I uh thought I smelled oyster stew out back yesterday. And it got dark early, the fog I mean. They done left the kitchen [...]” (Morrison, 1981: 147)	TT: Oğul: “Öteki yatak odası.” V: “Jade’inki mi?” Oğul: “Evet efendim. Dün arka taraftan burnuma güveçte pişen midye kokusu geldi. Hava erken kararmıştı, yani sisi söylüyorum. Midyeyi pişirince mutfaktan çıktılar, [...]” (Özdemir, 1994: 154)
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The example of the feature shows that “have” is replaced by “done” in the sentence “They done left the kitchen”. It is not a grammatical feature for Standard

English. In Standard English, the sentence should be “They have left the kitchen”. Özdemir translates this sentence into grammatically correct Turkish by eliminating one of the syntactic features of AAVE. She still uses neutralization strategy in her translation as in the previous examples. Furthermore, she uses domestication strategy for her translations of “Son” as “Oğul”.

2.2.1.2.6. Remote Been and Unstressed Been

As Labov states, the use of “been” in AAVE “always precedes a preterite form of the verb which carries the past tense information” (Labov, 1998: 135). “Been” is an activity which “started at some point in the remote past and continues up to the moment of the utterance” (Green, 2002: 54). This is indicated below:

Example 10

ST: OM: “You been to Sutterfield yet?” Son: “No, straight here.” (Morrison, 1981: 250)	TT: İhtiyar: “Sutterfield’e gittin mi?” Oğul: “Hayır. Doğruca buraya geldim.” (Özdemir, 1994: 259)
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The question exemplifies the nonstandard question form of present perfect tense. The use of “been” in the sentence includes the recent past. The question should be “Have you been to Sutterfield yet?” in Standard English. Another example about this feature is as follows:

Example 11

ST: O: “She says we’re overdoing it. That Mr. Street’ll have him out of here today.” S: “But what’d he do it for? She say anything about that? I been knowing him for fifty-one years [...]” (Morrison, 1981: 98)	TT: O: “Bizim olayı büyüttüğümüzü söylüyor. Bay Street’in adamı bugün buradan göndereceğini söylüyor.” S: “Bay Street bunu neden yaptı? Jadine bu konuda bir şey söyledi mi? Ben Bay Street’i elli bir yıldır tanırım, [...]” (Özdemir, 1994: 105)
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This sentence “I been knowing him for fifty-one years” is an example of present perfect progressive with the absence of “have”. The sentence should be “I have been knowing him for fifty-one years”. However, it seems to be ungrammatical for Standard English because non-action verbs such as “know” are not used in progressive tenses. Therefore, it includes both the nonstandard feature of “been” and tense in AAVE. Özdemir’s translations “Sutterfield’e gittin mi?” and “Ben Bay Street’i elli bir yıldır tanırım” lack in showing one of the most important syntactic features of AAVE through neutralization strategy. For the translations of “Son” and “The Old Man” as “Oğul” and “İhtiyar” in the examples above, she uses domestication strategy. On the other hand, the object pronoun “him” in the sentence “I been knowing him for fifty-one years” is translated as “Bay Street”. So as to explain who he is, Özdemir opts for using addition strategy which can be used when “translators [...] need a good knowledge of the background of their target audience if they are to gauge accurately [...] what supplementary information it is necessary to include” (Davies, 2003: 78).

2.2.1.2.7. Deviation of Subject and Verb Agreement

One of the most significant features of AAVE is the deviation of subject and verb agreement. It is different from Standard English because the subject is not appropriate to the verb in AAVE. According to Green, “number distinction between singular and plural verbs is neutralized, resulting in the use of one form in both

singular and plural contexts” (Green, 2002: 99). Fasold states that “AAVE has no concord rule for verbal -s” (Fasold, 1972: 146). Within this framework, singular verb form with “-s” can be used with the third person plural or plural verb form can be used with third person singular. It can be divided into two groups including the absence of verbal present tense marker (-s) and conjugated “be”. These are illustrated in the examples below, respectively:

Example 12

ST: S: “Calm down, girl.” O: “She want it, she can come in here and cook it. After she swim on back up to New York and get the ingredients. [...] (Morrison, 1981: 31)	TT: S: “Kızma kızım.” O: “Bunları istiyorsa buraya gelip kendisi pişirir. Elbette önce sırtüstü NewYork’a yüzüp yemeğe konulacak malzemeleri alıp getirmesi koşuluyla. [...] (Özdemir, 1994: 38)
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From the example “She want it, [...] after she swim on back up to New York and get the ingredients”, it is obviously seen that the standard morpheme used in third person singular is entirely absent in AAVE. In the sentence, the verb which occurs with the third person singular subject is not signified with an “-s”. In other words, there is no “-s” in the present tense marker for the subject “she”. Instead of using “she wants”, “she swims” and “she gets”, AAVE speakers use “she want”, “she swim” and “she get” which are not commonly used in Standard English.

Another feature is conjugated “be” especially in its past forms:

Example 13

ST: V: “The problem is still of interest to everybody at the table, except you.” O: “Certain things I need to know, [...] I didn’t know they was fired.” (Morrison, 1981: 203)	TT: V: “Yine de bu konu, sen hariç masadaki herkesi ilgilendiriyor.” O: “İşimi doğru dürüst yapmam bekleniyorsa, [...] İşlerine son verildiğini bilmiyordum.” (Özdemir, 1994: 210)
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In the light of the sentence “I didn’t know they was fired”, the past tense verb form for subject “they” which should be “they were fired” in Standard English is used in AAVE as “they was fired”. Taking into consideration the translations, Özdemir translates the sentence in Example 12 “She want it, she can come in here and cook it” as “Bunları istiyorsa buraya gelip kendisi pişirir”. Although perhaps unconsciously, she chooses to combine the sentences in order to simplify them in Turkish. Furthermore, she translates the sentences in the examples by using neutralization strategy. Therefore, her translations above do not reflect one of the most significant features of AAVE.

2.2.1.2.8. Nominals

a) “em”

In AAVE, when the phrase “and and them” comes together, it becomes “an em” like “John an em”. But, in this sentence like “I had to use some of em though”, it is used as a shortened version of “them” as a way of marking plurality:

Example 14

ST: OM: “Oh, yeah. Every one. I had to use some of em though.” Son: “Some of em? They were all for you. Why didn’t you use them all?” (Morrison, 1981: 249)	TT: İhtiyar: “Ah, evet. Hepsi de. Ama birkaçını bozdurmak zorunda kaldım.” Oğul: “<i>Birkaçını</i> mı? Hepsi senindi onların. Neden hepsini kullanmadın?” (Özdemir, 1994: 258)
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It is clearly seen from the example that the plurals are also identified with (th)em in AAVE. In Standard English, it should be “I had to use some of them though”. Neutralization strategy is used by Özdemir in the example here and she translates the sentence into Standard Turkish. Furthermore, she uses domestication strategy for the translations of the names “Son” and “The Old Man”.

b) Reflexive Pronoun

The next feature of AAVE, which is rarely used in AAVE, is the extension of the objective form “them” used for attributive demonstratives such as:

Example 15

ST: OM: “Them money orders sure helped.” Son: “You got them?” (Morrison, 1981: 249)	TT: İhtiyar: “Gönderdiğin para havaleleri çok işe yaradı.” Oğul: “Eline geçti mi?” (Özdemir, 1994: 258)
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As seen from the example above, AAVE speakers use “them money” as a way of marking plurality by placing them before the noun. In Standard English, the utterance should be “those money orders sure helped”. Özdemir translates the sentence by using neutralization strategy which causes a loss in meaning in her translation.

2.2.1.2.9. The Use of Gonna

Green states that “future tense is also marked with gonna or gon” (Green, 2002: 40). According to Johnson, gonna is “a phonological contracted form of going to” (Johnson, 1999: 142). In other words, it is the reduced form of “be going to”. This is illustrated below:

Example 16

ST: J: “No, [...] don’t tell me. You found her with somebody else and shot her.” Son: “No. I mean yes. I found her--that way, but I didn’t go in. I left. I got in the car. I was just gonna drive off, you know, [...]” (Morrison, 1981: 177)	TT: J: “Hayır [...] Söyleme. Onu bir başkasıyla yakaladın ve vurdun.” Oğul: “Hayır. Yani evet, onu yakaladım; dediğin biçimde, ama eve girmedim. Oradan ayrıldım. Arabaya bindim. Öylece sürecektim arabayı, bilirsin, [...]” (Özdemir, 1994: 183-184)
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The example “I was just gonna drive off” indicates the past form of “be going to” which is marked with gonna. It is an abbreviated form of was/were going to+V. The sentence should be “I was going to drive off” in Standard English. Özdemir’s translation lacks in reflecting the nonstandard linguistic feature of AAVE in her translation by using neutralization strategy. Furthermore, she translates the sentence “I mean yes” as “Yani evet” which creates a change in sentence structure.

2.2.1.2.10. Double Subjects

The other feature of AAVE is double subjects. It involves “the subject of the sentence as focus and an anaphoric pronoun as subject” (Bamiro, 1996: 27). The example below shows this feature of AAVE in the novel and how Özdemir translates the sentence:

Example 17

ST: [...] They looked at her with outright admiration, each one saying, “I was in Baltimore once,” or, “My cousin she live in New York.” (Morrison, 1981: 252)	TT: [...] Kadınlar Jadine’e hayran hayran bakıyorlar, “Ben bir kere Baltimore’a gitmiştim,” ya da “Kuzenim New York’ta oturuyor,” gibi şeyler söylüyorlardı. (Özdemir, 1994: 261)
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Considering the example of this feature as “My cousin she live in New York”, AAVE speakers sometimes use two subjects like “my cousin” and “she” in their sentences which is not found in Standard English. The utterance should be “My cousin lives in New York” or “She lives in New York” in Standard English. Taking into consideration the translation, Özdemir translates the sentence by using neutralization strategy. She prefers to translate the word “my cousin” not the subject pronoun “she”. In order to reflect this feature of AAVE without omitting one of them, it could be translated as “Kuzenim ki o New York’ta yaşıyor” into Turkish.

2.2.1.2.11. Subjectless Sentences

The absence of the subject is one of the syntactic features of AAVE. This feature is illustrated below:

Example 18

ST: S: “Relaxes a little, that’s all. Drinks a bit, reads, listens to his records.” (Morrison, 1981: 11)	TT: S: “Biraz rahatlıyor, hepsi bu. Biraz içiyor, okuyor, plaklarını dinliyor.” (Özdemir, 1994: 17/2)
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It is obviously seen that AAVE speakers sometimes tend to delete the subject and start their sentences with verbs. In Standard English, this sentence should be “He relaxes a little, that’s all. He drinks a bit, reads, listens to his records” or “Valerian relaxes a little, that’s all. He drinks a bit, reads, listens to his records”. However, this feature does not create a loss in her Turkish translation because this kind of sentences can be found in Turkish. Özdemir translates the sentence by using neutralization strategy.

2.2.1.2.12. The Absence of Relative Pronouns

The other feature of AAVE, which is regarded as a grammatical mistake in Standard English, is the absence of relative pronouns. The relative pronouns such as

“who, which and that” can be omitted only in special cases in Standard English. However, Green remarks that “relative clauses that modify nouns in the predicate nominative or object positions are not obligatorily headed by relative pronouns” (Green, 2002: 91). The absence of relative pronouns in AAVE is not the same as in Standard English. This is indicated in the example below:

Example 19

ST: O: “He the one should be eating mangoes. Open him right up. Other than for that, [...]” S: “I do.” (Morrison, 1981: 34)	TT: O: “Asıl Bay Street’in mango yemesi gerek. Hemen yumuşatır. [...]” S: “Ben düşünüyorum.” (Özdemir, 1994: 41)
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In this example “He the one should be eating mangoes”, there is an omission of relative pronoun “that or who”. The sentence should be “He is the one who should be eating mangoes” or “He is the one that should be eating mangoes” in Standard English. Considering Özdemir’s translation, she uses neutralization strategy by translating the sentence into Standard Turkish. Furthermore, the subject pronoun “he” in the sentence is translated as “Bay Street”. In order to explain who he is, Özdemir uses the addition strategy.

2.2.1.2.13. Tag Questions

Tag question is a short clause at the end of the sentence which makes the sentence a question such as “Mary is twenty years old, isn’t she?”. However, AAVE speakers tend to use these questions as:

Example 20

ST: O: “He didn’t rape anybody. Didn’t even try.” S: “Oh? You know what’s on his mind, do you? (Morrison, 1981: 99)	TT: O: “O adam kimsenin ırzına geçmedi. Denemedi bile.” S: “Ya? Adamın kafasından geçenleri biliyorsun demek?” (Özdemir, 1994: 106)
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The example “You know what’s on his mind, do you?” indicates that AAVE speakers tend to use tag questions which is different from Standard English. The sentence should be “You know what’s on his mind, don’t you?” in Standard English. Özdemir translates it by using neutralization strategy. Özdemir, by omitting the tag question, translates the sentence as a question.

2.2.1.2.14. Reduplication

Reduplication, which is not often used in AAVE, is the other feature of AAVE. The reduplication of words is used for emphasis or the continuity of the process. This is indicated below:

Example 21

ST: O: “So was I” S: “Aw, the devil. [...] and I don’t know what all and now you denying her her own son.” (Morrison, 1981: 33- 34)	TT: O: “Ben de öyleydim.” S: “Ah, lanet olsun. [...], senin de neden kalkıp neden o kadından kendi oğlunu esirgediğini hiç anlamıyorum.” (Özdemir, 1994: 40)
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As understood from the example “I don’t know what all and now you denying her her own son”, this feature is used in AAVE not in Standard English. In Standard English, the utterance should be “I don’t know what all and now you denying her own son”. Özdemir translates this sentence into Standard Turkish. The reduplication “her her own son” could be translated as “kendi öz oğlu” into Turkish in order to provide more emphasis on this sentence.

All in all, there are dialect-speaking characters in *Tar Baby* which needs to be regarded in translation. It is not only plot which portrays the characters and their characteristics, but also the specific features of a nonstandard dialect which are very important tools for the description of the characters in a novel. This section includes these selected phonological and syntactic features of AAVE. An AAVE speaker uses the nonstandard features for different reasons. Rickford states that:

[...]to inform, persuade, attract, praise, celebrate, chastise, entertain, educate, get over, set apart, mark identity, reflect, refute, brag, and do all the various things for which human beings use language. It is because AAVE serves those purposes and serves them well that it continues to exist despite all the condemnations [sic] it receives from the larger society (Rickford, 1999: 12).

When dealing with the phonological and syntactic features of AAVE in the novel, İlknur Özdemir opts for using neutralization strategy in her translation as seen in all the examples above. Her translation lacks in reflecting the phonological and syntactic features of AAVE. Özdemir avoids translating the nonstandard structures in her translation. It can be seen that the cultural, linguistic or social connotations of the novel, which are important for the interpretation of the novel and its characters, are lost through neutralization strategy. On the other hand, Özdemir prefers to use different strategy for the translation of the names of the characters. She translates the names “Son”, “Soldier” and “the Old Man” as “Oğul”, “Asker” and “İhtiyar” by using domestication strategy. It is because Özdemir may try to show that there are indigenous characters in the novel. Moreover, Özdemir uses the addition strategy by translating the subject pronoun “he” and the object pronoun “him” as “Bay Street” in order to explain who he is. As a result, her translation may not be considered as total failure but target-oriented.

CHAPTER THREE

THE COMPARATIVE ANALYSIS OF *JULY'S PEOPLE* AND ITS TURKISH TRANSLATION

This chapter deals with the comparative analysis of *July's People* and its Turkish translation by Özdemir. First, the biography of the writer, Nadine Gordimer, is presented. Second, the brief information about South African Black English (SABE) is given. Then the characteristics and speech of certain characters are presented. The chapter also attempts to compare the original text with its Turkish translation within the framework of linguistic factors. By providing introductory information about the features of SABE in more detail, it examines whether the speech of the South African characters is reflected in Özdemir's translation.

3.1. REPRESENTING CHARACTERS THROUGH DIALECT

3.1.1. Nadine Gordimer

In her novel *My Son's Story* (1990), Gordimer states that "I'm going to be the one to record, someday, [...] what it was like to live a life determined by the struggle to be free" (Gordimer, 1990: 276). This sentence can be an indicator why Gordimer is of particular importance for the readers all around the world. Her works have helped people to raise awareness and understand the Apartheid regime in South Africa.

Nadine Gordimer was born on 20 November 1923 in Springs in the province of Transvaal, South Africa. Her father, Isidore Gordimer, was an Eastern European Jewish watchmaker from Lithuania while her mother, Hannah (Nan) Gordimer, was an Anglo-Jewish immigrant. In one of her interviews, Gordimer states that her parents were a "part of the colonial expansion" (Plimpton, 1998: 249). In her early age, she was conscious of the impact of the racial practices on blacks in South Africa. Gordimer states that "only many years later was I to realize [sic] that if I had

been a child in that category – black – I might not have become a writer at all, since the library that made this possible for me was not open to any black child (cited in Öström, 2011: 1). Growing up during forty years of Apartheid regime and witnessing its injustices in the history of South Africa, she spoke against the racial practices of Apartheid. Gordimer dealt with the effects of the laws of Apartheid on South African people. In order to avoid the abuses of Apartheid, Gordimer acted as if she was a “consciousness of her society” (cited in Erritouni, 2006: 80). In other words, Gordimer’s writing reflects the history of her society. In her book *The Essential Gesture* (1988), Gordimer defines that the writer’s role is to “act as a spokesperson for [the oppressed]” (Gordimer, 1988: 287). She believes that art can be used as a tool to mirror the history of South Africa and resist the hardships of oppression. In her book *Living Hope and History: Notes from Our Century* (2007), Gordimer states that “in the long struggle against apartheid, it has been recognized that an oppressed people need the confidence of cultural backing. Literature, fiction including plays and poetry, became what is known as a ‘weapon of struggle’” (Gordimer, 2007: 26).

As a white South African writer, Gordimer’s main concern was to indicate injustices and hardships of the South African people under the Apartheid regime through her literary works. She attempted to reflect her experiences about the racial and social realities of South Africa and relationship between whites and blacks in her literary works by focusing on the truth about her society. She states that “only a try for the truth makes sense of being, only a try for the truth edges towards justice [...]”¹². As a result, Gordimer can be defined as an interpreter of the history of South Africa. Furthermore, Gordimer struggled against the government’s system of censorship. Because a number of Gordimer’s literary works such as *July’s People* (1982) and *A World of Strangers* (1958) reflected the characters opposing the Apartheid regime, her literary works were banned under the regime. Gordimer also became a member of the African National Congress (ANC). Therefore, Gordimer can be described as a representative figure of South Africa in which political confusion, social segregation of people, violence and Apartheid system occurred.

Gordimer was one of the most acclaimed white African writers. She won W. H. Smith & Son Literary Award for her short story collection *Friday’s Footprint and*

¹² Nadine Gordimer, “Nadine Gordimer: Nobel Lecture”, 07.12.1991, <https://www.nobelprize.org/prizes/literature/1991/gordimer/lecture/>, (31.05.2019).

Other Stories in 1961. Gordimer won the James Tait Black Memorial Prize for *A Guest of Honour* in 1971 and the Booker Prize for fiction for *The Conservationist* in 1974. Her novels like *Burger's Daughter* and *July's People* received CNA Prize. Most importantly, Gordimer was awarded the 1991 Nobel Prize for Literature with the citation "who through her magnificent epic writing has- in the words of Alfred Nobel -been of very great benefit to humanity¹³".

Gordimer was a prolific writer of several novels: *The Lying Days* (1953), *A World of Strangers* (1958), *An Occasion For Loving* (1963), *The Late Bourgeois World* (1966), *A Guest of Honour* (1971), *The Conservationist* (1974), *Burger's Daughter* (1979), *July's People* (1982), *The Sport of Nature* (1987), *My Son's Story* (1990), *None To Accompany Me* (1994), *The House Gun* (1998), *The Pick Up* (2002), *Get A Life* (2005) and *No Time Like the Present* (2012).

Gordimer also published short stories such as *Face to Face* (1949) *The Soft Voice of the Serpent and Other Stories* (1952), *Six Feet of the Country* (1956), *Friday's Footprint* (1960), *Not For Publication* (1965), *Livingstone's Companions* (1971), *Selected Stories* (1975), *Some Monday for Sure* (1976), *A Soldier's Embrace* (1980), *Town and Country Lovers* (1980), *Something Out There* (1984), *Crimes of Conscience* (1991) *Jump and Other Stories* (1991), *The Ultimate Safari* (2001), *Loot* (2003), *Beethoven was One-Sixteenth Black* (2007) and *Life Times* (2010).

In addition to her short stories, Gordimer published a number of important essays such as *The Black Interpreters: Notes on African Writing* (1973), *What Happened to Burger's Daughter: or, How South African Censorship Works* (1980), *The Essential Gesture: Writing, Politics and Places* (1988) and *Living in Hope and History: Notes from Our Century* (1999).

A number of her important literary works were translated into Turkish. *July's People* [July'ın İnsanları] was translated by Metin Alemdar in 1988 and published by Başak Yayınlar; however, the novel was translated from German to Turkish. *July's People* [July'ın İnsanları] was also translated by İlknur Özdemir in 1992 and published by Real Publishing. It was also re-edited by Kırmızı Kedi Publishing in 2010. *A World of Strangers* [Başka Dünyalar] was translated by Günsel İçöz in 1989 and published by Can Publishing. It was re-edited in 1991. *My Son's*

¹³ Nadine Gordimer, "Nadine Gordimer: The Nobel Prize in Literature 1991", 03.10.1991, <https://www.nobelprize.org/prizes/literature/1991/summary/>, (31.05.2019).

Story [Oğlumun Öyküsü] was translated by Seçkin Selvi in 1991 and published by Simavi Publishing. It was re-edited by Simavi Publishing in 1992 and by Can Publishing in 2014, respectively. Gordimer's short story, *Jump and Other Stories* [Kimi Güzelliklere Doğar] was translated by Şeniz Türkömer in 1991 and published by Doğan Publishing. It was re-edited in 1999. *None to Accompany Me* [Yanımda Kimse Yok] was translated by Deniz Hakyemez in 1997 and published by Can Publishing. It was re-edited in 1998. *The House Gun* [Evdeki Silah] was translated by Seçkin Selvi in 2001 and published by Can Publishing. *The Pick Up* [Ayartma] was translated by Seçkin Selvi in 2004 and published by Yapı Kredi Publishing. Her edited work, *Telling Tales* [Dile Kolay: Öyküler/ Masallar] was translated by Beril Eyüboğlu in 2009 and published by Pan Publishing. *Get a Life* [Yaşamaya Bak] was translated by Kerem Işık in 2010 and published by Can Publishing.

As a result, Gordimer became one of the most notable writers. Because she grew up during the time of Apartheid regime, she was involved in the struggle against the regime. She devoted herself to writing about racial practices in her literary works. Over the years, Gordimer's fiction from *The Lying Days* to *July's People* changed. Her focus shifted from the surface to what happened on the ground. Her literary works can be divided into two groups namely her works written during Apartheid and her works written post-Apartheid. While her Apartheid discourse focuses on the protagonist's struggles to get political or racial freedom, her later novels tend to seek for the construction of personal identities. Moreover, her fiction shows an awareness of the unstable integration of society and the heritage of the years of segregation and discrimination. She died on 13 July 2014 in Johannesburg.

3.1.2. South African Black English

Described as “Rainbow Nation”, South Africa is a multi-ethnic, multicultural, multilingual society with a wide variety of religions, beliefs and values. It has eleven official languages including Afrikaans (13.5%), English (9.6%) and nine indigenous African languages such as Ndebele (2.1%), Sepedi/ Northern Sotho (9.1%), Southern Sotho (7.6%), Swazi/ SiSwati (2.5%), Tswana (8%), Tsonga (4.5%), Venda (2.4%), Xhosa (16%), and Zulu (22.7%). All these languages have equal status in the

constitution of South Africa in order to provide the diversity for its people and culture.

English came to South Africa as a consequence of the colonialism of Southern African countries. The root of English in South Africa starts with the British settlement of the Cape of Good Hope in 1795 (Giliomee and Mbenga, 2007). During the colonial period, English was first introduced by soldiers and then by administrations, missionaries, settlers and fortune-seekers in order to make English a particular language in South Africa. English became a Southern African language as a consequence of three historical phases namely the settlements of Eastern Cape in 1820 and of Natal in 1848-1862 as well as the discovery of diamond mines of Kimberly in 1870 and the gold mines of Witwatersrand in 1886. Troike remarks that:

From a minor language in 1600, English has in less than four centuries come to be the leading language of international communication in the world today. This remarkable development is ultimately the result of the 17th, 18th and 19th century British successes in conquest, colonisation and trade (Troike 1977: 2).

Like nearly all countries across the world, English is considered as a lingua franca as well as a language of education and business. It is also a language of social elite in a number of parts of South Africa. In the past, English was seen a power language for black South African people but when the National Party came into power in 1948, Afrikaans became the language of administration. In spite of this, English has retained its power as a language in a number of fields such as education, commerce and science. Therefore, English “has changed the linguistic ecology of southern Africa irrevocably” (Mesthrie, 2002: 1). As a result of the outcome of British colonialism and its dominance as a language of potential power, a number of varieties of English emerged with particular identities and ownerships (Kachru, 1986). One of these varieties is South African Black English (SABE). Gough defines SABE as “the English of black South Africans” (Gough, 1995: 53). According to De Klerk, it is a variety of English “commonly used by mother-tongue speakers of South Africa’s indigenous African languages in areas where English is not the language of the majority” (cited in Balton and Kachru, 2006: 163). According to Wade, SABE is the L2-English widely used by native speakers of South Africa’s indigenous languages (Wade, 1995). Makalela states that SABE becomes “an institutionalised

variety” which is accepted and shared by English speaking South Africans (cited in Magura, 1985: 251). Moreover, Hopkinson describes it as “new Afro-English” (ibid). The new variety of English is also regarded as being peculiar to South Africans. Themba remarks that “Africans are creating out of English a language of their own: a language in actions, using words that dart back and forth on quick-moving feet, virile, earthy, and garrulous” (ibid). Branford asserts that SABE refers to as “culturally, lexically, grammatically, and phonologically a “mixed bag”” (ibid). Therefore, SABE can be described as a nonstandard variety of English influenced by indigenous African languages such as Afrikaans, the Nguni languages and the Sotho languages. In terms of labelling, some linguists in South Africa calls South African Black English (SABE) while other linguists define it as Black South African English (BASE) or (BSAE).

Taking into consideration the education and social class of the speakers, SABE is divided into three main groups namely Cultivated English, General English and Broad English which are called “The Great Trichotomy” by Roger Lass. The first one is Cultivated English which closely approximates Received Pronunciation and is an indicator of the upper class. White South African English, which is chiefly spoken by White South Africans, can be described as Cultivated English. The second one is General English which is associated with the middle class. The last one is Broad English which is the representative of the working class. It is associated with the speakers of Afrikaans English. These three varieties are also defined as Conservative South African English, Respectable South African English and Extreme South African English, respectively.

Linguistically, there are three forms of varieties in SABE such as acrolect, mesolect and basilect in order to “categorize and label an abstracted and idealized creole variety spoken by an individual or a community” (Aceto, 1999: 109). Acrolect is a form of English which is spoken by the educated people. It is the closest to standard form. Mesolect is the variety in dialect continuum which is in the middle between acrolect and basilect. Basilect which is farthest from the standard is spoken by the people with little education. Therefore, these terms have developed in creole studies to depict the forms of varieties in New Englishes.

SABE which can be described as New Englishes like Indian English has a number of phonological and syntactic features similar to the features of the other varieties of the New Englishes. There are a number of features about vowels in SABE such as the KIT vowel, the FLEECE vowel, the BATH/TRAP split, the sound of the vowel “o” etc. For instance, the vowels in such words as bath and palm can be /a/ while the vowels in foot and goose might be pronounced as /u/. In terms of the features of consonants in SABE, voiced and voiceless plosives are different in SABE including /p, b, t, d, k, g/. The sounds are often unaspirated in South African Black English which makes it different from general and cultivated South African English. Furthermore, a voiceless plosive is aspirated when the plosive precedes a stressed syllable in other varieties of SABE. On the other hand, there are a number of syntactic features of SABE such as nonstandard question forms (What you can say? = What can you say?), multiple negation (He don’t do nothing= He doesn’t do anything), tense (I’m go= I go), deviation of subject and verb agreement (he cook= he cooks), double subjects (Ayşe she’s my cousin= Ayşe is my cousin/ she is my cousin), y’all (you all) and absence of plurality (two child= two children) etc.

Having provided short information about SABE, it can be described as one of the varieties of English emerged due to the British colonialism and its practices. It is a variety with distinctive phonological and syntactic features. However, the studies on SABE is low in number. Gough states that “research examining the English of black South Africans is still in its infancy” (Gough, 1996: 53). On the other hand, a number of postcolonial authors use SABE to portray the certain characters in their literary works. Nadine Gordimer is one of the authors who employs SABE in *July’s People* so as to present the social status of the characters. In the following section, the characteristics of white and black characters are explained and their speech in the novel is presented.

3.1.2.1. South African Black English in *July’s People*

Published in 1982, *July’s People* is an important literary work in postcolonial studies because the novel represents the power relations between whites and blacks. In *July’s People*, Gordimer defined her novel as “the explosion of roles” (Gordimer, 1982: 117). Stephen Clingman describes the novel as “seeing the present through the

eyes of future” (Clingman, 1986: 202). According to Dominic Head, the novel is a “short and intense novel, one of Gordimer’s most powerful works, which traces the dissolution of a materially dispossessed white bourgeois family, and which, in the process, systematically exposes the absence of any sustaining or sustainable values in their lives” (Head, 1994: 123). In his article entitled *Apartheid Inequality and Postapartheid Utopia in Nadine Gordimer's July's People*, Ali Erritouni asserts that:

Gordimer does not imagine a full-fledged postapartheid South Africa; rather, she merely adumbrates possibilities for a more equal co-existence between blacks and whites. If apartheid, with its policies of racial segregation, tipped the economic balance in favor of whites, Gordimer envisions a postapartheid future where whites would remedy the economic disparities between them and their fellow black South Africans (Erritouni, 2006: 68).

In his journal article *Masters And Servants: Nadine Gordimer's July's People And The Themes Of Her Fiction*, Rowland Smith defines the intention of the novel as:

July's people could be seen as primarily prophetic and admonitory, its warning incorporated at every stage in the depiction of the alien roles thrust on its white protagonists forced to flee their threatened white city to the protection of their servant's tiny [...] village in the bush. To relegate to the past all the trappings of white invulnerability, to imagine them irretrievably destroyed, could be seen as the central intention of the novel (Smith, 1984: 94).

It is clear that Gordimer focused on the effects and consequences of Apartheid system for people’s lives. Gordimer tried to show what could have happened between whites and blacks if the Apartheid regime had ended. She described the possibilities for an equal coexistence between whites and blacks.

On the other hand, Gordimer is criticized by a number of critics. One of the critics is Judith Chettle. She criticizes Gordimer’s novel, *July's People*, in *The National Review*. Chettle defines the revolutions in the novel as:

messy things to write about, so perhaps [Gordimer] can be forgiven for being brief and somewhat vague about the revolution itself. She prefers to tell about a white family ... [But] because her people think more than they feel, Miss Gordimer never seems to grapple seriously with the questions

she has raised. The situation may be revolutionary but the insights are not (Chettle, 1981: 1561).

John Nicholson, who is the reviewer for *The Times*, criticizes *July's People*, too. He states that "sadly, I must admit that I read *July's People* with growing disenchantment, largely because Miss Gordimer refuses to accept the challenge she has set herself" (Nicholson, 1981: 13). Gordimer and her literary works have been discussed and criticized in the world by several critics.

July's People was written twelve years before the official collapse of the Apartheid regime in South Africa. In *July's People*, a black revolution against the white regime is narrated. The epigraph of the novel, selected from Antonio Gramsci's *Prison Notebooks*, is that: "the old is dying and the new cannot be born; in this interregnum there arises a great diversity of morbid symptoms" (Gordimer, 1982). The epigraph shows the disappearance of old identities and adaptation problems of the main characters to new identities in *July's People*. The novel is Gordimer's eighth novel in which she envisaged an overthrow of Apartheid system. With her fictional characters, the setting of the novel is in Johannesburg in which there is a civil war between the whites and the blacks. Whites lose their powers and blacks rise, regain their rights and overthrow the white supremacy.

In *July's People*, the Smales including Bam, Maureen, their children Victor, Gina and Royce is a white family living with the male black servant, July in Johannesburg. After the violent rebellion of the blacks against the whites has increased, it becomes unsafe for the Smales to continue living in Johannesburg. July offers to shelter the Smales in his village where his family lives. In order to escape the violence in Johannesburg, the Smales, having no other options, accepts the help and abandons the comfortable life. They flee with July to his village. However, the lives of the white family are transformed beyond their imagination. They owned a house with "a room to sleep in, another room to eat in, another room to sit in, a room with books [...] and hot water [...] the room for bathing [...] a machine in some other room" (Gordimer, 1982: 19). However, in July's village, there is no electricity, no running water, no modern sanitation in the mud hut. Furthermore, the mud hut contains a room to sleep, wear their clothes and have a shower.

The novel starts with the morning after three-day journey with the bakkie from Johannesburg to July's village. July enters the hut, brings tea for Bam and Maureen Smales and breakfast for their children. The children sleep on seats removed from the bakkie. Because they are accustomed to living in a big house, they have difficulty in adapting to this different environment. July's wife, Martha, and mother are disturbed by their existence in the village. July tries to explain the war in Johannesburg. However, Martha does not believe this situation and thinks that if the rebellious black groups find them in the village, they may get into trouble with the groups.

Because the Smales lives on the run, they cannot do anything comfortably. July was their servant at first but now is their host who cares of the Smales. This situation disrupts the traditional roles between the Smales and July. For example, when July drives the car with the help of his friend, Daniel without their permissions, both Maureen and Bam are very upset by this behaviour. After a while, Bam's gun is stolen. July denies Daniel stealing the gun. The fact that July takes over the bakkie and his gun is stolen shows that the family loses their belongings and even powers. The family used to give orders to July but now takes orders from July. Therefore, the Smales finds themselves dependent on July and becomes his people. At the end of the novel, Maureen has difficulty in adapting to the new life and enthusiastically chases after the helicopter, and the novel ends with her still running toward it and its unknown residents. She takes risks and does not know if they are friends or enemies.

Within the framework of the characters in the novel, there are thirteen characters namely Bamford Smales, Maureen Hetherington Smales, Gina Smales, Royce Smales, Victor Smales, July (Mwawate), Martha (July's wife), Tsatsawani (July's mother), the Chief, Daniel (July's friend), Ellen (July's mistress), Lydia (Maureen's family servant) and Nyiko (a girl in the village). In the following section, the characters of the novel are described in two different titles as "Characters Speaking Standard English" and "Characters Speaking South African Black English".

3.1.2.2. Characters Speaking Standard English

Bamford Smales: Bamford or Bam Smales is a white South African protagonist. He is Maureen's husband and father of Gina, Royce and Victor Smales. He is descended from Boers. Bam is an architect in Caprano & Partners. He has a liberal view of Apartheid system. He likes hunting for sport. He buys a yellow bakkie for hunting. He describes himself as powerful and masculine with his possessions such as the bakkie and the gun. When he loses them, his traditional role as a white patron vanishes. Therefore, he has no power. Furthermore, Bam does not have difficulty in adapting to the village life. He assists July with mending the farming tools. He also builds a water tank for the villagers. He does not mind changing his comfortable life.

He often uses Standard English in his dialogues with the white and black characters in the novel. For example, he talks to the white character, Maureen, as:

B: "I'd give him the keys any time. I could teach him to drive, myself--he hasn't asked me. All right--someone has to get supplies for us [...]"

M: "As long as the money lasts." (Gordimer, 1982: 58-59).

Maureen Hetherington Smales: Maureen Smales is a white woman from Western Areas Gold Mines. She is Bamford's wife and mother of Gina, Royce and Victor Smales. She is a former ballet dancer and now a housewife. Politically, she is against Apartheid system. In Johannesburg, she is responsible for the household. After the escape to July's village, she starts to do housework. She washes her family's clothes, cooks meals in clay vessels and joins the women in the fields. July also helps her and deals with most of her works. Leaving her luxurious life behind, she tries to get used to living in the village but she faces with a lot of difficulties such as finding her social identity in the village. After things starting to go wrong in her relationship with July, she abandons her family and follows the helicopter. She runs towards the unknown by thinking as a chance to get rid of the village.

She usually speaks Standard English when talking to both white and black characters of the novel. For instance:

J: “Always you give me those thing!”

M: “Oh no, I gave you [...] but not those.” (Gordimer, 1982: 152).

3.1.2.3. Characters Speaking South African Black English

July: July, who is also called Mwawate, is a black man who works as a servant for the Smales. He is Martha’s husband. He has children. He does not visit her family very often. He goes there on foot. When he lives with the Smales in Johannesburg, he has a mistress called Ellen. After the revolution breaks out, he takes charge of the Smales. He becomes their protector even though his family questions their existence in the village. He cares for them by giving them his mother’s hut and bringing them food or firewood. He is not perfect in English. He is determined to be their servant as long as they pay him. After losing belongings, the family is in the weak position. As time goes on, they are entirely reliant on July for everything and they become his people.

July speaks SABLE in his dialogues with both white and black characters. For instance, he talks to Maureen as follows:

M: “But he told you, he discussed it with you, he must have talked to you. You and he are together all the time. *You* were like his father, weren’t you. You can’t say to me he didn’t tell you?”

J: “Don’t tell me what Daniel he tell me. Me, I know if he’s say or he’s not say nothing. Is not my business, isn’t it?” (Gordimer, 1982: 150).

Daniel: He is July’s friend. He shows July how to drive and fix the bakkie. He helps the Smales. When the Smales goes to the Chief’s place, Daniel accompanies the family. At the time when the gun is missing, Daniel vanishes. It is considered that Daniel has stolen the gun and joined the black rebellious groups.

He uses SABLE when talking to Bam:

D: “This place it’s *hubyeni*¹⁴. It’s where the people...they come [...] The Great Place. Chief’s Great Place. That must be the court-house. They will have held the *kgotla* under those jakkalbessie trees. Once.”

B: “Then why don’t we go in?” (Gordimer, 1982: 109).

¹⁴ The character uses indigenous words in his speech but due to the scope of my thesis, these words are not examined.

Within the framework of all the examples above, the dialogues between the white and black characters attempt to indicate the differences between them in terms of social class, occupation, education level and economic status. While Bamford and Maureen Smales are white and educated, July and Daniel are black and uneducated. The Smales is from a middle class but July and Daniel are from a lower class. Their occupations are different. Bamford Smales is an architect and Maureen Smales is a former ballet dancer whereas July works as a servant for the Smales for many years. Furthermore, the Smales has a big house and lives in comfort but the hut in July's village includes a room to sleep, sit, have a bath or eat in. Gordimer presents these differences by employing South African Black English in the speech of July and Daniel whereas using Standard English in the speech of Bamford and Maureen Smales. As a result, Gordimer's aim is to inform her readers about the certain characters of the novel and display the social, economic or educational differences between them by using the dialect. Having provided some significant information about both white and black characters in *July's People* and their use of SABLE or Standard English, the following section deals with whether the nonstandard linguistic features of SABLE are reflected in Özdemir's translation.

3.2. DEALING WITH SOUTH AFRICAN BLACK ENGLISH: İLKNUR ÖZDEMİR'S TRANSLATION OF *JULY'S PEOPLE*

3.2.1. Linguistic Features of SABLE in *July'in İnsanları*

Considering the above-mentioned examples of SABLE, nonstandard linguistic features of SABLE are divided into two groups namely phonological features and syntactic features of SABLE. They contain selected phonological and syntactic features of SABLE. By comparing the original text with its translation, this section focuses on how Özdemir deals with the dialectal speech of certain characters. Although my main purpose is to deal with Özdemir's translation of the novel, examples from the translation of *July's People* by Metin Alemdar from German to Turkish in 1988 are presented for further comparative analysis.

3.2.1.1. Phonological Feature of SABLE

There are a number of phonological features of SABLE including system of consonants and vowels. In the novel, the use of contractions, which is one of the phonological features of SABLE, is found.

3.2.1.1.1. The Use of Contractions

In the novel, the phonological feature of SABLE is the use of contractions. According to William Labov:

the other set of clusters which seems to be simplified are those ending in /-s/ or /-z/, words like axe /æks/, six /siks/, box /baks/, parts /parts/, aims /eymz/, rolls /rowlz/, leads /liydz/, besides /bisaydz/, [...] , it's /its/, its /its/. The situation here is more complex [...], since in some cases the first element of the cluster is lost, and in other cases the second element (Labov, 1972: 17).

The letters of the word are omitted by apostrophes. This is indicated in the example below:

Example 1

ST: J: “You make small fire inside today, s’coming little bit cold.” [...] B: “And where were you yesterday? What’s the story?” (Gordimer, 1982: 52)	TT: J: “Hava biraz soğuk, bugün içeride biraz ateş yakın” [...] B: “Ya dün neredeydin? Ne anlatacaksın bakalım?” (Özdemir, 1992: 59)
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“S’coming” is an example of contractions in SABLE which is not found in Standard English. The sentence should be “it’s a little bit cold” in Standard English. Taking into account Özdemir’s translation, she uses neutralization strategy by translating the sentence into Standard Turkish. Hence, her translation lacks in reflecting the nonstandard phonological feature of SABLE. On the other hand, Alemdar translates this sentence as “siz bugün içeride küçük bir ateş yakmak, hava

biraz soğumak” (Alemdar, 1988: 51) which is different from Özdemir’s strategy. Alemdar translates the sentence into nonstandard Turkish.

3.2.1.2. Syntactic Features of SABLE

This section focuses on a number of syntactic features of SABLE such as progressive aspect with habitual action, nonstandard question forms, deviation of subject and verb agreement, multiple negation, tag questions, double subjects, subjectless sentences, reduplication, tense and the absence of plurality, respectively.

3.2.1.2.1. Progressive Aspect with Habitual Action

SABLE has a number of features which are not found in Standard English. One of the syntactic features of SABLE is progressive aspect with habitual action. This is shown in the example below:

Example 2

ST: M: “But you can’t drive.” J: “How they know I’m not driving? Everybody is know I’m living fifteen years in town, I’m knowing plenty things.” (Gordimer, 1982: 13)	TT: M: “Ama sen araba kullanmazsın ki.” J: “Benim araba kullanmadığımı nereden bilecekler? Herkes biliyor benim onbeş yıldır kentte yaşadığımı, ben çok şey biliyorum.” (Özdemir, 1992: 19)
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This sentence “I’m knowing plenty things” is not grammatical in Standard English because the progressive aspect is used with only action verbs not stative verbs such as know, believe, want, love and so on. The sentence should be “I know plenty of things” in Standard English. Özdemir does not reflect this obvious nonstandard feature of SABLE in her Turkish translation through neutralization strategy. On the other hand, Alemdar translates this sentence as “[...] herkes bilmek ben on beş yıldır kentte, ben çok şey bilmek zorunda” (Alemdar, 1988: 19). He

translates the sentences into nonstandard Turkish by using a primitive language for nonstandard features of SABE.

3.2.1.2.2. Nonstandard Question Forms

Another feature of SABE is nonstandard question forms in which direct questions in SABE are created without inversion of the auxiliary verb and the subject. This is indicated below:

Example 3

ST: M: “July you don’t ask me--you’re just telling me. Why don’t you let me speak? Why don’t you ask me? J: “What you going to say? Hay? What you can say? You tell everybody you trust your good boy. You are good madam, you got good boy (Gordimer, 1982: 70)	TT: M: “July, sen bana sormuyorsun- yalnızca bildiriyorsun. Niye konuşmama izin vermiyorsun? Niye bana sormuyorsun? J: “Ne diyeceksiniz? Ha? Ne diyebilirsiniz? Herkese iyi <i>adamınıza</i> güvendiğinizi söylüyorsunuz. Siz iyi bir hanımsınız, iyi bir <i>adamınız</i> var (Özdemir, 1992: 77)
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These questions like “What you going to say?” and “What you can say?” are not grammatical in Standard English. In Standard English, an auxiliary verb follows wh- word and precedes a subject like “What are you going to say?” and “What can you say?”; however, the subject follows the wh- word and precedes the auxiliary verb in the above questions. Taking into consideration the translation, Özdemir translates the questions into Standard Turkish by eliminating this nonstandard syntactic feature of SABE. She uses neutralization strategy which causes a loss in her translation. Contrarily, Alemdar translates it as “Siz ne söyleyecek? Hı? Ne söyleyebilmek siz? Siz herkese anlatmak, siz güvenmek iyi uşağınıza. Siz iyi hanım, sizin uşak iyi uşak” (Alemdar, 1988: 66). He translates them into nonstandard Turkish. On the other hand, the term “boy¹⁵” is used as an offensive form of address which means a black man in the past according to OED. It also means a black male

¹⁵See https://www.oxfordlearnersdictionaries.com/definition/english/boy_1?q=BOY

servant or worker. The term “adam” is written in italics in Özdemir’s translation; however, the translation lacks in reflecting the power relations between Maureen and July. Therefore, Özdemir translates this term by erasing the racial hierarchy.

3.2.1.2.3. Deviation of Subject and Verb Agreement

The next syntactic feature of SABE is deviation of subject and verb agreement. The example below shows this feature of SABE presented in *July’s People* and how Özdemir deals with the feature in her translation:

Example 4

ST: J: “She say, she can be very pleased you are in her house. She can be very glad to see you, long time now, <i>July’s people</i> ” (Gordimer, 1982: 15)	TT: J: “Evine geldiğiniz için çok memnun olduğunu söylüyor, uzun bir zaman sonra sizi görmekten çok mutlu olduğunu söylüyor, sizi <i>July’ın İnsanlarını</i> ” (Özdemir, 1992: 22)
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In this example, the standard morpheme (-s) used in third person singular is absent which is not found in Standard English. It should be “she says” in Standard English. Considering Özdemir’s translation, she opts for using neutralization strategy by translating the sentence in Standard Turkish. In order to provide emphasis on the sentence, the word “July’s people” is written in italics in her translation. Alemdar translates the sentence as “O söylemek, çok sevinmek. Siz onun evinde. Sizi uzun zaman görmek çok sevinebilmek, July’ın insanları...” (Alemdar, 1988: 21). He prefers to translate this sentence into grammatically incorrect Turkish.

3.2.1.2.4. Multiple Negation

The other feature of SABE, which is similar to the feature of AAVE, is multiple negation. The example below presents this feature of SABE in *July’s People* and how Özdemir translates the sentence:

Example 5

ST: M: “[...] You and he are together all the time. <i>You</i> were like his father, weren’t you. You can’t say to me he didn’t tell you?” J: “Don’t tell me what Daniel he tell me. Me, I know if he’s say or he’s not say nothing. Is not my business, isn’t it?” (Gordimer, 1982: 150)	TT: M: “[...] Siz ikiniz her zaman birliktesiniz. Sen onun babası gibiydin, öyle değil mi? Sana söz etmediğini söyleyemezsin bana.” J: “Daniel’in bana ne anlattığını siz bana anlatmayın. Onun bir şey söyleyip söylemediğini ben bilirim. Bu beni ilgilendirir, öyle değil mi?” (Özdemir, 1992: 157)
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In this sentence “he’s not say nothing”, there are two negators such as “not” and “nothing”. The sentence should be “he does not say anything” or “he says nothing” in Standard English. Özdemir translates the sentence into Standard Turkish by using neutralization strategy. On the contrary, Alemdar translates this as “Siz söylemeyin bana, Daniel bana ne söylemek. Ben, ben bilmek, o bana bir şey söylemek ya da söylememek. Bu benim işim değil mi?” (Alemdar, 1988: 136). He opts for translating it into nonstandard Turkish.

3.2.1.2.5. Tag Questions

Like AAVE, one of the syntactic features of SABE is tag questions. This feature of SABE is illustrated below:

Example 6

ST: M: “Don’t tell you saw, hey Lydia” L: “Darling, how can I tell? You are my true friend, isn’t it?” (Gordimer, 1982: 31)	TT: M: “Hey Lydia, gördüğünü söyleme.” L: “Nasıl söylerim canım? Sen benim gerçek dostumsun, öyle değil mi? (Özdemir, 1992: 37- 38)
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As seen from the example above, SABE speakers tend to use tag questions different from Standard English. The sentence “You are my true friend, isn’t it?” is not grammatical in Standard English. It should be “You are my true friend, aren’t you?” in Standard English. Özdemir translates the tag question into grammatically correct Turkish by erasing one of the syntactic features of SABE. She uses neutralization strategy in her translation as in the previous examples. On the other hand, Alemdar translates this as “Sen benim sadık arkadaşısın, değil mi?” (Alemdar, 1988: 33). Alemdar translates the tag question into grammatically incorrect.

3.2.1.2.6. Double Subjects

The other feature is double subjects which is similar to the feature of AAVE. This feature of SABE and its Turkish translation by Özdemir are indicated below:

Example 7

ST: M: “We’ll cook for ourselves, July. We must make our own fire” [...] J: “You want I make a small fire now? [...] “This my third-born, nearly same time like Victor. Victor he’s twenty-one January, isn’t it? This one he’s Christmas Day.” (Gordimer, 1982: 10)	TT: M: “Yemeğimizi biz pişiririz July. Kendi ateşimizi kendimiz yakmalıyız.” [...] J: “Şimdi ufak bir ateş yakmamı ister misiniz? [...] Bu benim üçüncü çocuğum; Victor’la hemen hemen aynı yaşta. Victor 21 Ocak’ta doğdu, değil mi? Bu, Noel günü doğdu.” (Özdemir, 1992: 16)
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The sentence “Victor he’s twenty-one January, isn’t it?” is an example of double subjects. SABE speakers sometimes use two subjects in their sentences like “Victor” and “he” which is not found in Standard English. The sentence should be “Victor is twenty-one” or “He is twenty-one” in Standard English. Özdemir uses neutralization strategy in her translation by erasing the nonstandard feature of SABE. In order to reflect this nonstandard feature of SABE without omitting one of them, it

could be translated as “Victor ki o 21 Ocak’ta doğdu”. Contrarily, Alemdar translates the sentence as “[...] Victor doğmak yirmi bir Ocak, değil mi? Bu da doğmak Noel günü” (Alemdar, 1988: 16). He translates the sentence into nonstandard Turkish.

3.2.1.2.7. Subjectless Sentences

The use of subjectless sentences is one of the syntactic features of SABLE like AAVE. This is illustrated in the example below:

Example 8

ST: J: “Is no good someone else is driving the car, isn’t it? Is much better I myself I’m driving.” B: “If they catch you, without a licence...” (Gordimer, 1982: 59)	TT: J: “Arabayı bir başkasının kullanması iyi olmaz, öyle değil mi? Benim kullanmam çok daha iyi olur.” B: “Seni sürücü belgen olmadan yakalarlarsa...” (Özdemir, 1992: 66)
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These examples “Is no good someone else is driving the car, isn’t it?” and “Is much better I myself I’m driving” show that SABLE speakers sometimes delete the subject and start their sentences with verbs. In Standard English, this sentence should be “it is no good someone else is driving the car, isn’t it?” and “It is much better I myself I’m driving”. Özdemir translates the sentence into Standard Turkish. Nonetheless, Özdemir’s translation does not cause a loss in meaning, because this kind of sentence can be found in Turkish. Alemdar translates the sentence as “Arabayı başkası sürmek iyi değil, değil mi? [...] Ben kendim sürmek çok daha iyi.” (Alemdar, 1988: 56- 57). He translates the sentence into grammatically incorrect.

3.2.1.2.8. Reduplication

Like AAVE, reduplication is a nonstandard feature of SABLE. The example below illustrates this feature of SABLE and its translation by Özdemir:

Example 9

ST: “I think Ellen she’s go home to her auntie there in Botswana. Small small village. Like my home. Is quiet there for black people” (Gordimer, 1982: 73)	TT: “Ellen’in Botswana’daki teyzesinin yanına gittiğini sanıyorum. Çok küçük bir köy. Benim evim gibi. Siyahlar için dingin bir yer orası” (Özdemir, 1992: 80)
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In Standard English, the phrase “small small village” is not grammatically correct. It should be “small village” in Standard English. Özdemir translates the sentence into Standard Turkish by erasing this feature of SABLE through neutralization strategy. On the contrary, Alemdar translates this as “Ben sanmak ki, Ellen eve, Botswana’daki teyzesinin yanına gitmek. Küçük, küçük bir köy. Benimki gibi. Siyahlar için sakin” (Alemdar, 1988: 68). He translates the sentence into nonstandard Turkish.

3.2.1.2.9. Tense

SABLE differs from Standard English in that it does not have a rule of tense agreement. This is illustrated below:

Example 10

ST: M: “You’ve got to get it back.” J: “No no. no no... I don’t know Daniel he’s stealing your gun. How I’m know? You, you say you know, but me I’m not see any gun, I’m not see Daniel, Daniel he’s go--well what I can do--” (Gordimer, 1982: 151)	TT: M: “Onu geri almalısın.” J: “Hayır hayır. Hayır hayır... Daniel’in sizin silahınızı çaldığını bilmiyorum ben. Nereden bileyim? Siz bildiğinizi söylüyorsunuz, ama ben silah görmedim, Daniel’i de görmedim, Daniel gitti, ben ne yapabilirim.” (Özdemir, 1992: 158-159)
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The examples such as “I’m know”, “I’m not see” and “he’s go” are not found in Standard English. These can be described as ungrammatical features. The sentence should be “How do I know? You, you say you know, but me I didn’t see any gun, I

didn't see Daniel, Daniel has gone". Özdemir's translation lacks in showing one of the important syntactic features of SABLE by using neutralization strategy. On the other hand, Alemdar renders this sentence as "Ben bilmemek, sizin tüfeği Daniel çalmak. Nereden bilmek ben? Siz söylemek ki siz bilmek, ama ben, ben görmemek tüfek filan, görmemek Daniel. O gitmek, peki ne yapabilmek ben?" (Alemdar, 1988: 137). Alemdar translates the sentence into nonstandard Turkish.

3.2.1.2.10. Absence of Plurality

Like AAVE, this feature is often found in SABLE. The plural "-s" is absent in the example below:

Example 11

ST: J: "Always you give me those thing!" M: "Oh no, I gave you [...] but not those." J: "I don't want your rubbish." (Gordimer, 1982: 152)	TT: J: "Onları bana hep siz verirdiniz!" M: "Yoo, hayır, sana verdiğim olurdu [...] Ama onları değil." J: "Sizin döküntülerini istemiyorum." (Özdemir, 1992: 159)
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In this example of the nonstandard feature of SABLE "those thing!", the absence of plural "-s" in the word is not found in Standard English. It should be "those things" in Standard English. Özdemir uses neutralization strategy by translating it into Standard Turkish. On the other hand, Alemdar translates this as "Siz hep armağan etmek bunları!" (Alemdar, 1988: 137).

In conclusion, *July's People* includes dialect-speaking characters which is important for translation. The black characters in the novel play an important role in reflecting their differences from the white characters by presenting the nonstandard linguistic features of SABLE. Taking into account the phonological and syntactic features of SABLE in the novel, Özdemir attempts to use neutralization strategy in her translation. Her translation lacks in reflecting the nonstandard linguistic features of SABLE. In can be concluded that these nonstandard structures in the original text are

lost via neutralization strategy. On the other hand, the novel, which was translated by Alemdar from German to Turkish in 1988, reflects most of the nonstandard linguistic features of *July's People*. In an interview, Özdemir states that she is not influenced by the previous translation of the novel:

Etkilenebilir değil, aynı kelimeyi alıp kullanabilirsiniz. Şimdi biliyorsunuz, çeviride intihal mevzusu önemli, ama ben aynı kelimeyi kullanabilirim, onun için ben hiç bakmam, yoksa oradan almış gibi olurum, bu sefer orada aynı kelime diye kendiminkini değiştirmeye çalışırım, o zaman da cümle kötü olur, hiç bakmam. Tomris Uyar'ın Mrs. Dalloway'ini çevirmem önerildiğinde, istemedim aslında¹⁶

[Not influenceable but you can use the same word. Now you know, the subject of plagiarism is important in translation, but I can use the same word, therefore I never look at it; or else, I look like I get the word from there (previous translation), this time I attempt to change mine if I use the same word in the previous translation, then the sentence will be bad, I do not look at it at all. When I was asked to re-translate Tomris Uyar's translation of Mrs. Dalloway, I did not actually want to] (my translation)

Within this framework, it is beneficial for this study to compare Özdemir's translation with Alemdar's translation although *July'in İnsanları* was translated from German to Turkish by Alemdar. Alemdar translates the sentences above into nonstandard Turkish. He translates the sentences into grammatically incorrect Turkish which causes a loss for the diversity of the original text. Therefore, there are differences between these two translations. In fact, Özdemir confesses that there may be differences between the translations of the same novel from different languages:

Çok farklı oluyor. Şöyle bir şey söyleyeceğim, ben genelde bir metni çevirirken, mesela Almancasından çeviriyorsam İngilizcesi çıkmışsa İngilizcesini de edinip karşılaştırıyorum. Çünkü bazen yoruma bağlı çeviriler olabiliyor. Ben çeviriyorum ama acaba burada yorumu farklı mı yaptım, diyorum, İngilizcesine de bakıyorum. İki çeviri arasında inanılmaz farklar olabiliyor, şaşırırsınız. Kitabın orijinali Almanca, İngilizceye çevirirken bir şeyler katmışlar cümlelere [...]¹⁷

[It is very different. I will say something like this, when I usually translate a text, for instance if I translate it from German, if it has an

¹⁶Cansu Canseven, "Çeviri yaparken dinleniyorum", 07.06.2018, <https://t24.com.tr/k24/yazi/cevirmen-soylesileri-ilknur-ozdemir,1814> (07.06.2019)

¹⁷Cansu Canseven, "Çeviri yaparken dinleniyorum", 07.06.2018, <https://t24.com.tr/k24/yazi/cevirmen-soylesileri-ilknur-ozdemir,1814> (07.06.2019)

English translation, I get its English translation and compare them because sometimes there are translations based on interpretation. I translate the text but I wonder if I made a different comment here, I look at its English translation. There can be incredible differences between the two translations, you will be surprised. The original language of the book is German, they added something to the sentences while translating it into English [...] (my translation)

As a result, Özdemir does not reflect the cultural structure of the novel by avoiding translating the nonstandard linguistic features of SABE. Like in *Katran Bebek*, she translates the sentences by using neutralization strategy in *July'in İnsanları*. On the contrary, Alemdar uses a different strategy by translating the nonstandard features of SABE into nonstandard Turkish. Therefore, it can be concluded that Özdemir's translation is target-oriented; however, Alemdar's translation is source-oriented.

CONCLUSION

In this study, İlknur Özdemir's Turkish translations of Toni Morrison's *Tar Baby* (1981) and Nadine Gordimer's *July's People* (1982) have been examined. The aim of the study is to show whether nonstandard linguistic features of African American Vernacular English (AAVE) and South African Black English (SABE) created in the original texts are recreated in Özdemir's Turkish translations. The translation strategies employed by Özdemir during the translation process has been analyzed. For comparative analysis of the strategies for dialect translation, Metin Alemdar's translation of *July's People* has also been presented. Gideon Toury's translational norms and his textual analysis method has been utilized for this purpose.

The study has firstly attempted to present the history behind postcolonialism and explain how it has developed. Edward Said, Gayatri C. Spivak and Homi K. Bhabha who are described as "the Holy Trinity" have mostly contributed to the formation and development of postcolonialism through their theories. The theories are associated with giving voice to the colonized people who were at first silenced by European colonizing powers. In postcolonial literature, postcolonial writers produce literary works to give voice to the colonized. In addition to giving voice to the colonized, the writers attempt to struggle to recreate the identities of the colonized on their own terms and reconstruct their cultural representations that were deteriorated under colonialism. Therefore, the language of the literary texts is affected by the linguistic features of the indigenous languages. What Gordimer and Morrison have in common is that they employ the dialect in their novels to represent African American and South African nonstandard linguistic features. Hence, the speech of the black characters is represented as nonstandard English in their novels written in English.

Translation of these postcolonial novels with dialectal markers has an important role in the description of certain characters and the indigenous culture. It requires useful translation strategies to achieve the equivalence in the target language and not to create a loss in translation. Although there are a number of studies on Morrison and Gordimer's works in terms of racial, social and gender issues, there is a gap in the literature on the translation of dialects that they use in their novels. Because of this absence, this study provides insights on the studies of dialect

translation process, its theories and difficulties. However, the analysis of dialect translation by putting emphasis upon the role of Özdemir has been quite difficult for me because I have had no chance to compare my analysis with the other studies due to the lack of studies in this area. Hence, my interpretation about the decisions taken by Özdemir has become subjective and limited. Most interestingly, there are no interpretations about Özdemir's translations of *Tar Baby* and *July's People* even though Morrison and Gordimer are internationally well-known writers in postcolonial literature and the winners of the Nobel Prize in Literature and a number of literary awards. I have not found any comments on the translations of these novels except for their contents.

The sections entitled “Dealing with African American Vernacular English: İlknur Özdemir's Translation of *Tar Baby*” and “Dealing with South African Black English: İlknur Özdemir's Translation of *July's People*” in Chapter Two and Three have focused on whether the nonstandard linguistic features of AAVE and SABLE are reflected in Özdemir's translation. It is known that Turkish belongs to a different language family from AAVE and SABLE. Therefore, Özdemir has difficulty in preserving the nonstandard linguistic features of AAVE and SABLE in her translations. Within the framework of Toury's translational norms and his textual analysis method, it has been observed that Özdemir uses neutralization strategy, which is one of the translation strategies when dealing with dialect translation. According to Hervey et al (1995), the strategy is acceptable when the use of dialect in the original text can be defined as incidental and non-functional. However, when dialect has an important function, neutralization strategy creates a loss in terms of social and regional background of the characters. Considering the two novels, Özdemir translates the speech of black characters of the two novels into grammatically correct Turkish by erasing the nonstandard linguistic features of AAVE and SABLE. It causes a loss in reflecting the social background of the black characters. Therefore, such absence of representing the speech of black characters can create the silent black characters which is not intended by Morrison and Gordimer.

There are three reasons why Özdemir uses neutralization strategy. The first one is that neutralization strategy is the most used translation strategy for translators

when translating dialect¹⁸. The second one is to provide readability for Turkish readers and the third one is to avoid reflecting African American and South African speaking characters as if they are local people from the different regions of Turkey. On the other hand, Özdemir prefers to use different strategy for the translation of the names of the characters in *Tar Baby*. She translates the names “Son”, “Soldier” and “The Old Man” as “Oğul”, “Asker” and “İhtiyar” by using domestication strategy. It is because Özdemir may attempt to indicate that there are indigenous characters in the novel. Moreover, Özdemir uses addition strategy in *Tar Baby* by translating the subject pronoun “he” and the object pronoun “him” as “Bay Street” in order to explain who he is. Therefore, the study has revealed that Özdemir’s translations of the two novels are mainly determined by target texts norms which causes to counteract the cultural and linguistic aspects of the original texts and to get them closer to the expectations of the Turkish readers. Neutralization strategy fails to reflect the intended message of the novels and recreate the description of the black characters in the original texts because of the differences in values, beliefs, cultural background and expectation of the target readers.

In conclusion, this study has hopefully made a contribution to the translation of the postcolonial literary texts with dialectal markers in the light of the representation of the black characters. It has presented how Morrison and Gordimer reflect the nonstandard linguistic features of AAVE and SABLE in order to show the differences between the white and black characters in *Tar Baby* and *July’s People*. It has also revealed that the translation of these linguistic features into another language has an important role in representing the indigenous characters in terms of social

¹⁸ Not only İlknur Özdemir but also the other Turkish translators of Morrison’s novels prefer to use neutralization strategy when translating dialect. For instance, *The Bluest Eye* (1970) was translated by İrfan Seyrek and published by Can Publishing in 1993. In the original text, the sentence “I ain’t got nothing to just throw away. Don’t nobody need *three* quarters of milk” include nonstandard features of AAVE which are negative forms (Morrison, 1970: 24). Seyrek translates this sentence as “*Atılacak* bir şeyim yok benim. *Hangi* tanrının kulu üç litre süt içermiş” (Seyrek, 1993: 25). Furthermore, Sula (1973) was translated by Ülker İnce and published by Can Publishing in 1994. In the novel, the sentence “Well, everybody know he a reprobate” is an example for the nonstandard linguistic features of AAVE (Morrison, 1973: 117). İnce translates the sentence as “Canım onun ne melun olduğunu herkes biliyor” (İnce, 1994: 130). As a result, Seyrek and İnce translate the sentences by using neutralization strategy like Özdemir. On the other hand, the strategy is not only used among Turkish translators. In the section entitled “Studies on Dialect”, Kniukštaitė’s master thesis indicates that Jonas Čeponis, a Lithuanian translator, translates Kathryn Stockett’s *The Help* by using neutralization strategy. Kniukštaitė concludes that Čeponis’ translation creates a loss in the social and cultural identity of the characters as the same results obtained in Özdemir’s translation.

class, economic status, education level and ethnic identity. Toury's translational norms and textual analysis method have also contributed for comparative analysis of the translations especially when comparing Özdemir's translation with Alemdar's translation. Hopefully, the first study will be beneficial and will serve as a reference for future studies in Turkey concerning the analysis of dialect translation.



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