



Hacettepe University Graduate School of Social Sciences  
Department of Translation and Interpreting

**A BERMANIAN STYLISTIC ANALYSIS OF ALICE  
WALKER'S *THE COLOR PURPLE* AND ITS TURKISH  
TRANSLATION**

Büşra UL

Master's Thesis

Ankara, 2015



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## KABUL VE ONAY

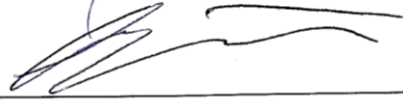
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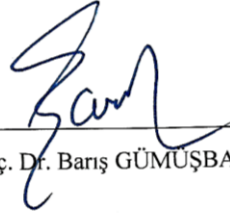
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## BİLDİRİM

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22.06.2015



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Büşra UL

To my wonderful father... I still feel your presence with me...

And I know you've been watching over me...

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I believe it is Ernest Hemingway who once said “It is good to have an end to journey toward; but it is the journey that matters, in the end.” I am glad the journey is over. It is the most beneficial and instructive journey I have ever yet experienced however challenging it may be. I would like to thank the people who have guided me through this journey.

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## ÖZET

UL Büşra. *Alice Walker'ın The Color Purple Eseri ve Türkçe Çevirisinin Berman Metodolojisine Göre Biçemsel Analizi*, Yüksek Lisans Tezi, Ankara, 2015.

Biçem, metinlere tutarlı bir anlam kazandıran; onların ayrılmaz bir parçası olması münasebetiyle edebi eserlerin özünü oluşturur. Edebi metinlerdeki biçem çeşitli dilbilimsel değişkenlerin kullanımı ile oluşturulur. Bu dilbilimsel değişkenlerin erek dile aktarımı kolay olmadığı için, edebi eserlerin biçeminin çeviri metinlerinde yansıtılması çevirmen açısından zorlayıcı bir süreçtir. Bu çalışma edebi eserlerdeki biçemsel kullanımların başka bir dilde ne derecede yansıtılabileceği konusuna odaklanmaktadır ve bu amaçla, Alice Walker'ın en bilinen romanı *The Color Purple* ve onun Armağan İkin tarafından yapılan Türkçe çevirisi *Renklerden Moru* bir vaka çalışması olarak seçilip analiz edilmiştir. İki metin üzerinde Antoine Berman tarafından önerilen *çeviri analitiği* kapsamında karşılaştırmalı biçemsel bir analiz yürütülmüştür. Bu analitik çerçevesinde Berman tarafından önerilen on iki deforme edici eğilim bu tezin ana metodolojik ve kuramsal çerçevesi olarak benimsenmiştir. Bu eğilimlerin her biri, çeviri sürecinde sıklıkla deformasyona uğrayan farklı biçemsel öğelere odaklanır. Bu bilgiler ışığında, *The Color Purple* ve *Renklerden Moru*, on iki deforme edici eğilim tarafından belirlenen biçemsel öğeler doğrultusunda değerlendirilmiştir. Buna paralel olarak, kaynak metnin biçeminin korunup korunamadığı sorusuna cevap aranmıştır. Çalışmanın sonunda, kaynak metnin biçeminin erek metinde tamamen korunamadığı ve belirli bir ölçüde deforme olduğu görülmüştür.

### Anahtar Sözcükler

Biçem, Antoine Berman, deforme edici eğilimler, Alice Walker, *The Color Purple*



## ABSTRACT

UL Büşra. *A Bermanian Stylistic Analysis of Alice Walker's The Color Purple and Its Turkish Translation*, Master's Thesis, Ankara, 2015.

Style composes the gist of literary works, as it is an inseparable element that forms a coherent meaning in texts. The style in the literary texts is mainly achieved with the usage of various linguistic variants. The representation of the literary style in the translation poses a significant challenge for the translator, as these linguistic variants are hard to be rendered in the target language. This study focuses on to what extent the stylistic features in the literary works can be reflected to another language and, to that end, it analyses Alice Walker's well-known novel *The Color Purple* and its Turkish translation *Renklerden Moru* by Armağan İlkin as a case study. A comparative stylistic analysis is carried out between the two texts within the framework of Antoine Berman's *analytic of translation*. The twelve deforming tendencies suggested by Berman in this analytic are adopted as the focal methodological and theoretical framework of this present thesis. Each of these tendencies handles different stylistic aspects which are often deformed during the translation process. Within this mindset, *The Color Purple* and *Renklerden Moru* are evaluated in accordance with twelve deforming tendencies and, by extension, the stylistic aspects represented by these tendencies. In line with this thought, the question of whether the style of the source text is deformed or preserved in the target text has been explored. At the end of this study, it is concluded that the style of the source text cannot be fully retained in the target text and it is deformed to a certain extent.

### Key Words

style, Antoine Berman, deforming tendencies, Alice Walker, *The Color Purple*

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**LIST OF ABBREVIATIONS**

SOURCE TEXT:	ST
TARGET TEXT:	TT
AFRICAN AMERICAN VERNACULAR ENGLISH:	AAVE

## INTRODUCTION

Style can be simply defined as a specific use of language. Each and every text has a certain style and this style is an inseparable and crucial part of that particular text. The style of literary text is the most commonly studied subject in the stylistic studies and it will be the focal point of this study as well. The style of a literary text consists of various linguistic choices. These linguistic choices, in other words stylistic features render the style of that particular text unique and distinctive. These features should be coherent and they should be regularly repeated in a certain pattern in order to be identified as a component of the style (Malmkjær & Carter, 2002, p. 510). These components may entail various linguistic structures, different vernacular features, culture-specific items as well as figures of speech. These stylistic features undeniably contribute to the overall meaning of the text. Even though there is an ambiguity of whether these components are selected consciously or unconsciously by the author, the use of certain components leaves no room for doubt that the selection of them serves a certain purpose. For instance, the use of culture-specific items is for the purpose of signifying that specific culture.

The question of how the style should be reflected in the translation is always a debatable issue in the field of Translation Studies. This issue has been discussed by many translation studies scholars although this discussion has been named rather differently such as the form or the meaning, word-for-word or sense-for-sense and finally, formal equivalence or dynamic equivalence, the concepts suggested by Eugene Nida (2000).

One of the scholars who is concerned about the transfer of stylistic features in translation is Antoine Berman. Although Berman never claims that his methodology is a stylistic approach, the content of his analytic immensely deals with the translation of stylistic features which create “the foreignness” of the text. Berman’s major concern is to preserve the “foreignness” of an original text in the translated text (2000). He suggests the categorization of twelve deforming tendencies and each of these tendencies handles different stylistic aspects of the text.

In this regard, Alice Walker’s highly speculated novel *The Color Purple* and its Turkish translation *Renklerden Moru* are selected as the source and target texts, respectively and they will be studied within the framework of Berman’s *analytic of translation*. The

questions of how the stylistic features are rendered in the translation and to what extent the style of the original work is deformed are the focal questions to tackle in this study.

## 1. PROBLEM STATEMENT

*The Color Purple* possesses a distinctive style which is created by a number of various elements such as the extensive use of African-American Vernacular English, contrastive usage of this vernacular and the Standard English, idiolectal and rhythmical expressions of the novel's protagonist Celie as well as her simple style. All of these stylistic features of the novel complicate the process of translation as they are intentionally asserted with superior motives by the author. These motives will be discussed in detail in the case study. Thus, the study will evaluate to what extent these distinctive stylistic features of the source text are reflected in the target text under the light of Berman's methodology.

## 2. THE PURPOSE OF THE STUDY

The purpose of this study is to implement a comparative stylistic analysis between the source and target texts, in order to explore the differences between the texts in accordance with Berman's categorization and enlighten the reasons which may cause such differences.

As mentioned above, Alice Walker's novel *The Color Purple* and its Turkish translation *Renklerden Moru* by Armağan İlkin are chosen to be examined as a case study. In the novel, the protagonist Celie, first, writes letters to God, then to her sister, Nettie. These letters are written in a very simple manner due to her lack of education and they also contain African American Vernacular English, in other words Black English. In this study, the questions of whether the translator is able to capture the same stylistic effect which exists in the source text and if the style of the source text is deformed or not will be discussed. For the evaluation of these points, Antoine Berman's *analytic of translation* will be adopted. Berman's methodology is one of the understudied approaches in the field of Translation Studies and in that sense; this study differs from the other studies of this field on the aspect of adopting this methodology as a theoretical framework.

### 3. RESEARCH QUESTIONS

In this study, the answers for the following questions will be sought:

1. Is the style of the source text preserved in the target text?
2. If the style of the source text cannot be preserved, which deforming tendencies do occur in the target text?
3. What is lost in the style of the source text due to resultant deforming tendencies?

### 4. THEORETICAL AND METHODOLOGICAL FRAMEWORK

In this study, *the analytic of translation* that is suggested by Antoine Berman will be adopted as the theoretical framework. Berman introduces this analytic in his article titled “Translation and the Trials of the Foreign” (2000). Berman expresses in his article that the “foreignness” of an original work should be preserved in the translation. Within this mindset, he proposes this analytic as a methodology in order to underline the key points that should be regarded by the translators.

This analytic is a stylistic one and it focuses on the stylistic deformations that tend to happen in the translation process. Taking this fact into consideration, Berman proposes twelve deforming tendencies that mainly classify these deformations which are likely to happen. These twelve tendencies will constitute the basis of the analysis and they will be adopted as the criteria of evaluation and comparison between the stylistic features of the two texts. These tendencies can be defined as follows:

- 1- rationalization
- 2- clarification
- 3- expansion
- 4- ennoblement and popularization
- 5- qualitative impoverishment
- 6- quantitative impoverishment
- 7- the destruction of rhythms
- 8- the destruction of underlying networks of signification
- 9- the destruction of linguistic patternings

- 10- the destruction of vernacular networks or their exoticization
- 11- the destruction of expressions and idioms
- 12- the effacement of the superimposition of languages (Berman, 2000, p. 288)

Each of these deforming tendencies will be analyzed and discussed conscientiously in the chapter of case study.

## 5. LIMITATIONS

The comparative analysis will be carried out between *The Color Purple* and its one and only Turkish translation *Renklerden Moru* which is translated by Armağan İlkin in 1984. The book hasn't been translated by another translator and there aren't any editions of this current translation.

This analysis will solely focus on the stylistic aspects of both texts and the methodology for the evaluation will be none other than Berman's *analytic of translation*. This is the main and only theoretical and methodological framework of this thesis.

Berman suggests this analytic in his article titled "La Traduction comme épreuve de l'étranger" which is written in French 1985. Later, it was translated into English by Lawrence Venuti under the title of "Translation and the Trials of the Foreign" in 2000. This study is confined to English version of the methodology.

Finally, this study aims to enlighten the issues surrounding the reflection of stylistic structures in the translation and what is lost with the deformation of these stylistic structures in the style of the source text within the boundaries of this particular case study.



## CHAPTER 1 – THEORETICAL FRAMEWORK

### 1. STYLE, STYLISTICS AND TRANSLATION

#### 1.1. Style

Style can be mainly defined as the specific use of language in a certain context. Although style is an umbrella term which is hard to define, this short definition can give the meaning of style in general. The context of style may vary and comprise a wide range of fields. Style is closely connected with the linguistic concept register which can also be given as the variation of language in a certain context for a certain purpose (Boase-Beier, 2011, p. 153). Register is the language variation whereas style is the preferred language in the context. Consequently, style overlaps with the concept of register.

Style is described as characteristic language use by Geoffrey Leech and Mick Short in their groundbreaking book titled *Style in Fiction: A Linguistic Introduction to English Fictional Prose* which can be identified as a pioneering work in the field of stylistics (Leech & Short, 2007). Although style exists in various kinds of texts, style in literary texts i.e. literary style is the mostly scrutinized aspect of the stylistic studies. Taking this fact into consideration, the focal point of this thesis is the literary style and it will be discussed hereafter.

Style of a literary text enables us to fully comprehend the meaning of the text. Thus, style is crucially important in literary texts. Style consists of linguistic structures that are used in the literary texts for conveying the underlying and genuine meaning while achieving an aesthetically pleasing text. Furthermore, stylistic features of a specific text distinguish it from the other texts and thus create a textual uniqueness. In order to achieve this uniqueness, the concept of deviation should be taken into account. These stylistic features are to deviate from the standard language use which can be accepted as the norm (Leech, *Stylistics*, 1985, p. 40).

It is a fact that linguistic structures constitute literary style, yet not all of these structures can be accounted as a stylistic feature. There is a fine line between a random literary structure in a text and a stylistic feature of a text. The linguistic structures in a text are

required to follow a pattern and there should be a repetition of the same structures more than a couple of times. In other words, style should be systematic with the patterned and repeated linguistic choices.

Writers choose one or a number of stylistic variants over the endless options of linguistic structures intentionally or unintentionally and this choice makes up the style of that text (p. 16). There is a wide range of linguistic structures one can find in the language system. To name a few, these structures may include rhyme, metaphor, simile, irony, oxymoron and so forth. A systematic use of a certain dialect can also be classified as the stylistic features of the text.

## 1.2. Stylistics

Stylistics is the discipline that studies the style. Leech and Short define stylistics “as an exercise in describing what use is made of language” (2007, p. 11). Stylistics aims to understand how a text means what it means. It focuses on not only the meaning of the text but also the linguistic devices that constitute the meaning of the text. Stylistics explores what underlies beyond the text, what is implied, what is inferred by the reader and so forth by concentrating on the style.

Katie Wales describe and defines stylistics as follows;

“STYLISTICS: The study of style... Just as style can be viewed in several ways, so there are several stylistic approaches. This variety in stylistics is due to the main influences of linguistics and literary criticism... By far the most common kind of material studied is literary; and attention is largely text-centred... The goal of most stylistics is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of text; or in order to relate literary effects to linguistic “causes” where these are felt to be relevant...” (2001, pp. 437- 438)

Stylistics was born from the need to put stylistic studies on a scientific basis and create an objective field of study. The main reason for objectivization of stylistic studies is the criticism against the subjective and ambiguous nature of these studies. With the emergence of stylistics as a new discipline and suggestions of new methods and approaches, stylistic studies have become more systematic and objective.

The establishment of stylistics as a separate and brand-new discipline within the literary studies is prominently influenced by two groups: Russian and European Formalists and New Criticism which mainly consists of scholars and writers from Britain and America. These two groups carried out studies within the same direction and framework but restrictively within their specific geographic region and academia (Bradford, 2005, p. 11). Russian and European Formalists include a number of important scholars such as Roman Jakobson – who has also prominent works in translation studies –, Jan Mukařovský, Viktor Shklovsky and later Leo Spitzer; whereas New Critics are formed by I. A. Richards, Robert Penn Warren and Cleanth Brooks. Afterwards, scholars such as Willie Van Peer, Mick Short and Geoffrey Leech lay the foundations of modern stylistics with their works.

At first, stylistics evaluated the style of the texts with a textual analysis while completely isolating the non-textual factors such as background of the reader or circumstances in which the text is written. Afterwards, stylistics moved towards a more comprehensive perspective by taking into account of non-textual factors. With this step, stylistic analysis has become both textual and contextual for exploring the style of the texts (McRae & Clark, 2004, p. 329).

### **1.3. Stylistics and Translation**

Stylistics is newly studied discipline in translation studies. This stems from the fact that stylistics is a recently emerged field of study in the same way as translation studies. Preliminary works of translation studies are merely linguistic approaches and these studies rarely mentioned the style and its translatability even though stylistics is a branch of linguistics.

Style of a text has been referred as “spirit” or “energy” of the text from Cicero and Horace to Dryden and Pope. It is mentioned by many forerunners in translation history yet it has never been handled in detail (Boase-Beier, 2006, pp. 10 - 11).

Roman Jakobson can be regarded as an influential scholar for both disciplines. He not only laid the foundations of modern stylistics but also made significant contributions to the field of Translation Studies. Hence Jakobson is one of the first translation scholars who state the importance of style in his article titled “On Linguistic Aspects of

Translation” (2000) which is published in 1959 although he does not discuss the matter to the fullest extent. After Jakobson, no linguistic studies within the field of translation studies have discussed the style in translation (Boase-Beier, 2004a).

Stylistics gained prominence in translation studies with the works of scholars such as Mona Baker (2000) and Jeremy Munday (2001) but it is Mary Snell-Hornby who firstly and comprehensively discussed style in literary translation in her work titled *Translation Studies: An Integrated Approach* (1995). With these initiatives, stylistics and the concept of style started to integrate into translation studies and then it is further examined.

Jean Boase-Beier has become a household name in this field of study with her works (2004a), (2004b), (2004c), (2006) and enhanced the field of stylistics in translation studies along with other scholars such as Kirsten Malmkjær (2004) who suggests the concept of translational stylistics, Catherine Claire Thomson (2004) who examines heteroglossia within the framework of Antoine Berman’s *analytic of translation* (2000), and finally Josep Marco (2004) who suggests *a model for translation-oriented stylistic analysis*.

Antoine Berman introduces a methodology in his work titled “Translation and the Trials of the Foreign” (2000) for examining the translation of vernacular networks and other aspects, also. Although it has never been referred as a stylistic approach in translation studies, Berman’s analytic deals with a considerable amount of stylistic issues such as translation of linguistic patternings and rhythms. Berman’s approach can be regarded as a stylistic approach because of its focus on stylistic features of both source and target texts and hence this thesis will adopt Berman’s *analytic of translation* as the theoretical framework. This methodology is discussed in detail in the following section.

## **2. ANALYTIC OF TRANSLATION AND ANTOINE BERMAN**

In 1990s, the notions of keeping the “foreignness” and “foreignizing” the text have emerged (Thomson, 2004). This idea is mainly promoted by Lawrence Venuti and he promotes the concept of “visible translator” by foreignizing the text. He suggests that preserving the foreignness of text will implicate the presence of a translator (1995). Venuti was mainly influenced by French scholar Antoine Berman who had previously

suggested and discussed the notion of ‘foreignness’ in his book titled *L'épreuve de l'étranger: culture et traduction dans l'Allemagne romantique* (1984) which is translated into English as *The Experience of the Foreign: Culture and Translation in Romantic Germany* (1992). He also meticulously explores this notion in his article entitled “La Traduction comme épreuve de l'étranger” (1985) which is also translated into English as “Translation and the Trials of the Foreign” (2000) by none other than Lawrence Venuti.

Berman suggests that it is translator’s first and foremost task to preserve and transfer the authenticity of the source text as much as possible during the translation process. He names the act of translation “trial of the foreign” (Berman, 2000, p. 284). There are two aspects of this concept which are outlined by Berman: Firstly, it is a trial for target culture to encounter and feel the foreignness of the foreign work, in other words source text at most. Secondly, it is a trial for the foreign work which is displaced from its own language system and is tried to be placed in another language system (p. 284).

Berman primarily focuses on the reflection of different vernaculars, dialect and ethnocentric elements that exist in a foreign work as he mostly translates from Spanish speaking Latin American countries which have various dialects spoken on their lands and the works of German Romanticism. Being exposed to different vernaculars leads Berman to suggest the notion of bringing the “foreignness” of text to the fore. He asserts that when a translation is neutralized, the “foreignness” disappears and this causes the textual deformation of the foreign work (Munday, 2001, p. 147).

This notion motivated Berman to propose an *analytic of translation* for two purposes. First purpose is to reveal the textual deformation which is exercised through translation and the second one is to display the existing “forces” which leads to the deviation of translation from its original in the deforming system while keeping in mind that this system might be unaware of this deviation (Berman, 2000, p. 286). Berman refers to his *analytic* as *negative analytic* due to its negative nature of analyzing the textual deformation. However, he defines that the *analytic* might have a *positive* counterpart when these negative tendencies for textual deformation are limited or removed.

Berman suggests a categorization of twelve deforming tendencies in order to examine the textual deformation of translation. This categorization will be adopted as the main methodology of this thesis. The tendencies are explained in detail as follows:

### **2.1. Rationalization**

This tendency mainly deals with the deformation of syntactical structures. This includes changing the punctuation, reorganizing the sequence of sentences, rearranging sentence order and the division of sentences. It also involves abstraction of the foreign work and making the text lose its concreteness. This means translating a verb with a noun form or adopting a strategy of generalization during translation process (Munday, 2001, p. 147).

### **2.2. Clarification**

*Clarification* means making an element clear or “definite” while it is ambiguous or “indefinite” in the original. In other words, it is clarifying something which is not clear in the foreign text. Berman states that clarification is the most frequently adopted tendency by translators (2000, p. 289). He claims that the act of concealment might be intentional and has an underlying purpose; and making it apparent would be a betrayal to that purpose. Berman adds that “the movement from polysemy to monosemy is a mode of clarification” (p. 289) such as the failure of translating both meanings of a pun. Furthermore, paraphrasing and explanatory translation are other modes of clarification. It is worth noting that paratextual elements in the text such as footnotes, prefaces, last words or explanatory information in brackets by translator can fall under the category of *clarification*.

### **2.3. Expansion**

Translations are usually longer than their original. The reason of this situation stems from the abovementioned modes of the analytic. *Rationalization* and *clarification* expand the translated work which is what this mode deals with. Berman claims that additions to the original work are “empty” words which have no meaning whatsoever. He defines them as a babbling that contributes not to the meaning of the text but to the mass of the text while diminishing and flattening the voice of the original text (p. 290).

## 2.4. Ennoblement and Popularization

*Ennoblement* can be defined as embellishing the text, in other words making it more elevated than the original work. Berman describes ennoblement as “poetization” in poetry and “rhetorization” in prose (p. 290). The mode of ennoblement can include making the text more “elegant” by replacing simple elements with sophisticated ones or making the text more “readable” by discarding the clumsiness and complexity that exist in the original. The reverse concept of *ennoblement* is *popularization* which is discussed under the mode of *ennoblement* by Berman. Being the complete opposite of ennoblement, *popularization* entails making the text more ‘popular’ than it is by preferring up-to-date language instead of a dated one in the original work or replacing a formal expression with an informal one in the translation.

## 2.5. Qualitative Impoverishment

*Qualitative impoverishment* refers to the instances where some words or terms lose their phonetic quality during translation process. Berman defines this mode as replacing original expressions with target language elements “that lack their sonorous richness or, correspondingly, their signifying or “iconic” richness.” (p. 291). Referring the concept of iconicity, Berman indicates that the form and sound of some words makes them unique and thus it is hard to fully grasp the meaning, the form and the sound in the translation.

## 2.6. Quantitative Impoverishment

*Quantitative impoverishment* deals with the loss of lexical units. Berman explains that there are many different usages for the same concept in the language but these different words are usually translated with one word and that is a lexical loss (p. 292). For instance, there are more than twenty words for ‘snow’ in Eskimo languages and a translation from those languages into English will probably be at loss of some of those words by translating them merely as ‘snow’. This loss of lexical units is also another reason for poor and long translations. *Quantitative impoverishment* overlaps with the

mode of *expansion* due to the fact that the loss of a lexical unit is usually compensated with other lexical units in the target language.

### **2.7. The Destruction of Rhythms**

This deforming tendency can be rendered as the most obvious one. This mode is mainly associated with poetry because of the fact that rhythm is the essential feature of many poems. Although this mode is usually discussed within the poetry e.g. destruction of rhyme and rhythm, it can also exist in prose. Deformation of an alliteration in a novel or using more punctuation marks than the original falls under the category of *the destruction of rhythms*.

### **2.8. The Destruction of Underlying Networks of Signification**

Every text has an underlying meaning as discussed above while explaining the concept of style. This underlying meaning is achieved through underlying networks which are formed under the surface by the words on the surface. In other words, certain words in a text are connected through underlying networks which contribute to the meaning of the text. These certain words might be rendered as insignificant when they are out of the context yet they constitute an interdependent network of signification when they are used together. Mistranslation or omission of one of these words is similar to breaking a chain and it is also *the destruction of underlying networks of signification*.

### **2.9. The Destruction of Linguistic Patternings**

A text may include irregular linguistic patternings which are different from regular patternings such as metaphors, oxymorons, alliteration and so forth. These irregular patternings are specific to that text, they are systematically repeated and they compose the text's originality in the meantime creating a heterogeneous coherence for the text. Berman expresses that this heterogeneous coherence tends to be spoiled during the process of *rationalization, clarification, expansion* along with practice of other



deforming tendencies. This disruption of the linguistic patternings lead to a more “homogenous” text than the original (p. 293) and this is what *the destruction of linguistic patternings* entails.

#### **2.10. The Destruction of Vernacular Networks or Their Exoticization**

Berman attributes great importance to vernacular language in foreign works. He states that deformation of vernaculars in translation is a “serious injury to the textuality of prose works” (p. 294). Berman’s concern about the translation of vernaculars presumably originates from the fact that he frequently encounters different Latin American vernaculars in his translations. Neutralization or omission of these vernacular networks in translation will be *the destruction of vernacular networks*. *Exoticization* of vernaculars is mostly preferred practice of transferring the vernacular networks into the target language. *Exoticization* can happen in two ways: Firstly by italicizing vernacular elements which isolates them from the text and secondly replacing them with an equivalent target culture vernacular which ridicules the original (p. 294).

#### **2.11. The Destruction of Expressions and Idioms**

Every work of prose or poetry involves expressions, idioms, proverbs and so on. Berman assumes that finding a target language equivalent for these is not the proper way to translate them. Thus, he prefers literal translation of expressions, idioms and proverbs instead of searching an equivalence that exists in target culture. He claims that literal translation of these elements will enrich the target language while preserving their foreignness.

#### **2.12. The Effacement of the Superimposition of Languages**

A novel can comprise different vernaculars and a common language. Superimposition refers to the different nuances between these vernaculars and language which indicate the existence of different identities. *The effacement of the superimposition of languages*

deals with erasure of these nuances in the translation. In this way, the differences between vernaculars and the language or languages disappear and the traces of the vernaculars are lost. Berman states that this problem requires our maximum attention as translators. He highlights the importance of heteroglossia such as sociolects, idiolects and so forth which reflects the diversity in languages.

As discussed above, these categorizations are closely related with the stylistic features of the text. Berman's analytic is significant in the aspect of its focus on stylistic matters, heteroglossia in particular. Berman states that translation always tends to sacrifice style of the foreign work in favor of meaning (p. 297). He suggests this kind of analytic in order to change this tendency and bring the "foreignness" in translation to the fore. Although his primary aims are not stylistic concerns, Berman's methodology can easily be categorized as a stylistic approach due to its nature.

Regarding this information above, this thesis adopts Berman's methodology for analyzing the styles of source and target texts. The examples which are taken from the stylistic features of both texts are chosen and evaluated within the framework of Berman's categorization.

## **CHAPTER 2 – THE AUTHOR AND THE NOVEL**

### **1. ABOUT THE AUTHOR: ALICE WALKER**

Alice Walker is an African American novelist, essayist; activist and finally ‘womanist’ which is a term she coined instead of using the term ‘feminist’. She was born in February 9, 1944 in Eatonton, Georgia. Her parents were sharecroppers and thus she and her family suffered greatly from poverty during her childhood.

At the age of eight, Walker had an accident that scarred her for life both physically and emotionally. While playing a game with her brothers, she was accidentally shot with a BB gun that injured her right eye. Her parents were a little late to provide her a medical treatment therefore she lost the sight in her eye. Also, the injury left a scar in her eye that made her embarrassed. After the incident, Walker became shy and silent and that’s when she turned to books for relief and recovery. This condition of her eye continued until she had an operation and the tissue that caused the scar in her eye removed (Donnelly, 2010, pp. 12-14). Later, she regained her self-confidence and increased her grades in school and eventually she earned a scholarship in Spelman College which is a well-respected college for educating black women.

When Walker started college, Jim Crow laws were effective in South. These laws required segregation between white and black people (Fredrickson, 2002, p. 1). During her college years, Walker joined the civil rights movement and took an activist stand in the matters of discrimination against black people. She even attended the famous ‘I Have a Dream’ speech of Martin Luther King Jr. in August 1963 March on Washington. Spelman College was not pleased with her activist behavior and thus Walker was transferred to Sarah Lawrence College in New York (Donnelly, 2010, p. 20).

At the last year in college, Walker became pregnant and she suffered a heavy depression because of it, even thought about committing suicide. Later, she had an illegal abortion with the help of her friends. These dark times affected her craft, too. She wrote a story titled “To Hell With Dying” in those times and later, it was published.

After graduation, Walker first moved to New York City and then Mississippi where she met a white Jewish law student Mel Leventhal. They got married and became one of the

first interracial couples which were illegal in Mississippi at that time (Lauret, 2010, p. 491).

In the year of 1969, Walker gave birth to her first and only child Rebecca and she completed her first novel *The Third Life of Grange Copeland*. Even though her literary talent was recognized and praised, her portrayal of black men was highly criticized and she even accused of betraying her race (p. 491).

After her first novel, Walker published two books: one is a collection of her short stories entitled *In Love and Trouble: Stories of Black Women* (1973) and the other one is a collection of her poems entitled *Revolutionary Petunias and Other Poems* (1973) which “was nominated for a National Book Award” (Donnelly, 2010, p. 37).

In 1976, Walker got divorced from her husband Mel and then published her second fictional novel *Meridian* which is a story of a young woman who takes place in the civil rights movement.

After her second novel, Walker started to work on her third novel but she found out it was impossible for her to work on it in New York because this novel’s characters were country people (Walker, 1983, p. 356). For this reason, she moved to a rural part of California to write her most famous novel to the date: *The Color Purple*.

While working on her new novel *The Color Purple*, Walker impressively published two books. The first book is a collection poems *Good Night, Willie Lee, I’ll See You in the Morning* (1979) which was dedicated to her father and the other one is a collection of short stories *You Can’t Keep a Good Woman* (1981). She also edited an anthology book entitled *I Love Myself When I Am Laughing... And Then Again When I Am Looking Mean and Impressive* (1979) about African American woman writer, Zora Neale Hurston who influenced Alice Walker in many ways (Donnelly, 2010, pp. 40-41).

Finally, *The Color Purple* was published in 1982 and immediately became a best-selling and an award-winning novel. In 1983, Walker won a Pulitzer Prize for fiction and became the first black woman to win this award (p. 41). She was also awarded with a National Book Award for her achievement in the novel. *The Color Purple* has been both praised and criticized ever since it was published. Some critics categorized it as a groundbreaking novel for its literary achievement and distinctive storyline whereas others criticized it for its portrayal of black men which is always negative (Harris, 1984). The novel has caused controversy throughout the years and yet it is reclaimed as

a contemporary classic. The novel was adapted into a motion picture in 1985 and it was directed by Steven Spielberg. Later, it was adapted into a Broadway musical in the 2000s.

In 1983, Walker published a collection of articles which she wrote throughout the years and a couple of new articles which were written for the book under the title of *In Search of Our Mothers' Gardens: Womanist Prose*. In this book, she dealt with many issues such as how she wrote *The Color Purple*, civil rights movement, Zora Neale Hurston and so forth. In this particular book, Walker suggested a new term she coined instead of feminist. The term is 'womanist' and Walker describes it as "a black feminist or feminist of color" (Walker, 1983, p. xi) and she adds that a womanist "is committed to the survival and wholeness of an entire people, male and female." (p. xii). Possibly, Walker prefers and suggests 'womanist' because of the fact that the term 'feminist' and 'feminism' fails to represent the women who have different racial, cultural, social and ethnic backgrounds.

Walker published many fictional novels after *The Color Purple* such as *The Temple of My Familiar* (1989), *Possessing the Secret of Joy* (1992), *By the Light of My Father's Smile* (1998), *Now Is the Time to Open Your Heart* (2005). Additionally, she wrote collections of poetry and essays such as *Horses Make a Landscape Look Beautiful* (1984), *Her Blue Body Everything We Know: Earthling Poems* (1991), *Absolute Trust in the Goodness of the Earth* (2003), *A Poem Traveled Down My Arm* (2003), *The Same River Twice: Honoring the Difficult* (1996), *The Way Forward Is With a Broken Heart* (2000), *Anything We Love Can Be Saved* (1997), *We Are the Ones We Have Been Waiting For* (2006), *Overcoming Speechlessness* (2010). Although she has created many literary works after *The Color Purple*, none of them became as famous as that novel.

Alice Walker still lives in California, USA. She still actively writes about current issues such as environmental, gender and racial issues.

## **2. THE SUMMARY OF *THE COLOR PURPLE***

*The Color Purple* tells the story of a young black girl Celie. The novel is an epistolary novel which is composed of firstly Celie's letters to God, then Celie's sister Nettie's

letters to Celie and finally Celie's letters to Nettie. The novel is composed of 90 letters. Celie is the protagonist of the story and she writes the letters from her perspective and thus she is also the narrator. Celie shares her experiences, her thoughts and her troubles. She is a young black poor uneducated girl who lives in rural Georgia with her family. Her only friend is her beloved sister, Nettie. At the age of fourteen, Celie is raped by her father Alfonso and gets pregnant twice. Her babies are taken away from her by her father and Celie doesn't know what happened to them, even whether they are alive or not. Due to her pregnancies, she drops out of school and thus she loses her chance to get an education. After her mother gets sick and then dies, her father forces Celie into a loveless marriage with Mr. — who initially lusts after her sister Nettie. Celie's life doesn't get better when she marries Mr. —. He continually abuses and beats her. Moreover, Celie is required to do the chores in the house, look after the children of Mr. — from his first marriage and work in the farm. When their father tries to sexually molest Nettie, Nettie runs away and comes to live with Celie. But Mr. — who is attracted to Nettie throws her out of the house unless she accepts to be his mistress. When Nettie rejects, she leaves the house and thus Celie and her beloved sister Nettie remain separate for a long time. Celie is left alone and trapped into a horrible marriage and she hates Mr. — even more.

Nettie meets a reverend and his wife and starts working in their house as a maid. Later, she finds out the truth that this couple has adopted Celie's children and the man whom they thought as their father is actually their stepfather as their real father was lynched by white people when they were very little. She goes to Africa as a missionary with this couple. They start to live with an African tribe Olinka and Nettie lives in Africa for many long years. She sends letters to Celie in order to tell what she goes through. Celie never receives these letters because Mr. — hides them from Celie.

In the meantime, Mr. —'s eldest son Harpo falls in love with a girl Sofia. Sofia gets pregnant and they get married even though Mr. — rejects. Sofia doesn't resemble Celie in any way. She is not obedient like Celie and doesn't let Harpo beat her, as she is twice bigger and stronger than him. Harpo doesn't know what to do with Sofia and asks Celie for advice. Celie advises him to beat her and then she immediately regrets it. When Sofia learns what Celie said, she confronts Celie and Celie apologizes. After this incident, they become close friends and this friendship becomes the only thing Celie

enjoys in her life. But Harpo continues to try to dominate her and being fed up with Harpo's behaviour, Sofia leaves him to live with her sister Odessa by taking the children with her. After a while, Harpo starts a relationship with a girl named Squeak whose real name is Mary Agnes.

One day Shug Avery comes to town. She is the only woman whom Mr. — fell in love with. Mr. — couldn't marry her because his father didn't allow him. Instead he married Annie Julia, the mother of his children but he continued to cheat on her with Shug. In the end, Annie Julia took a lover, too and when she tried to break up with him, her lover killed her and Mr. — became a widower.

Shug is a blues singer and she is beautiful. She comes to town in order to sing. Celie desperately wants to go as she is curious about her but Mr. — doesn't allow her. Then, Mr. — brings Shug Avery to his house because she is heavily sick. Mr. — wants Celie to take care of her and Celie does so. Celie doesn't feel offended when she takes care of Shug owing to the fact that she feels attracted to her. At first, Shug ill-treats Celie due to her feelings for Albert which is Mr. —'s real name and she resents Celie for being his wife. Yet, as time passes, Shug gets better with the help of Celie and she grows fond of her. They become friends and Celie tells her about Mr. —'s beatings. When Shug asks the reason, Celie says, "for being me and not you" (p. 71). At that point, Shug promises Celie not to leave her until she becomes sure that Albert never beats her again.

In the meantime, Harpo turns his house into a juke joint after Sofia leaves and asks Shug to sing in the joint. Shug sings a song which she named after Celie in the joint and Celie feels like she is loved for the first time after her sister left. One night, Shug tells Celie that she and Albert slept again and asks her permission to sleep with him. Celie reveals that she doesn't care if they sleep or not and they start to talk about sex. Celie tells Shug that she never enjoys it and Shug tells Celie that she is still a virgin. Afterwards, she makes Celie to look at her vagina and to explore her sexuality and finally teaches her how to masturbate. Even though Celie tells her that she doesn't mind if Shug and Albert sleep together, she actually does since she starts to fall for Shug. When Shug and Albert sleep together at nights, Celie listens them and masturbates while crying at the same time. Soon afterwards, Shug leaves.

One night, Sofia comes to juke joint with her new boyfriend. She and Harpo starts dancing and then, Squeak who is Harpo's new girlfriend gets jealous. She gets into a

fight with Sofia and Sofia beats Squeak, as she is stronger. Afterwards, Sofia leaves the juke joint. Soon after, Sofia comes across the Mayor and his wife in the town. His wife likes Sofia and her children and asks Sofia to be her maid. Sofia rudely refuses, therefore the Mayor slaps her and she punches the Mayor back. After this incident, she is put into prison. Celie, Harpo and the others go to visit Sofia in the prison where she is treated badly. They decide to do something about it and send Squeak to speak with the warden who is Squeak's uncle about making Sofia work as a maid in the Mayor's house. Squeak goes to talk to him and he rapes her. But after that, they move Sofia into the Mayor's house and she starts working as a maid. After the rape, Squeak asks people to call her Mary Agnes, her real name and she also starts singing.

After a while Shug comes to visit Celie and Albert for the holidays with a surprise. She is married to a man named Grady. Mr. — and Grady drink together all the time and thus Celie and Shug often stay alone. Celie finally tells Shug about her rape and after this, Celie and Shug sleep together for the first time. Celie also talks about how she is separated from her sister Nettie. Shug remembers that she saw funny-looking letters in Albert's room. Together, they find Nettie's letters that Mr. — is hiding and read them.

Celie finds out that Nettie has found the missionary couple, Samuel and Corrine who has adopted Celie's children, Adam and Olivia and has started to live with them. Afterwards, she has gone to Africa on a missionary with them and has moved to Olinka which is a tribe in Africa. They build a school and a church and try to educate Olinka children. In the meantime, Olivia became friends with Tashi, an Olinka girl. One day, a road is built right at the center of Olinka village and the school, church and many houses of Olinka people are destroyed. Olinka people leave their village and start to work in rubber plantation and unfortunately they become colonized. While they are in Olinka, Corrine gets sick and she is also angry with Nettie because the children resemble her a lot. Nettie tells the truth to Corrine about Celie and children. Although she relieves a little, Corrine still stays bitter and eventually dies. After the destruction of the Olinka village, Nettie and her people decide to return America. They bring Tashi with them as she and Adam fall in love with each other. On their way to America, Samuel and Nettie fall in love, too and they get married.



Nettie also shares the truth about Alfonso with Celie in her letters. She tells Celie that their real father is dead and their mother was remarried with Alfonso who is their stepfather.

Shocked by the truth, Celie gets really angry with Mr. — for hiding the letters and with God who gives Celie nothing but misery. She starts to write Nettie instead of God and wander around the house all day while mumbling to herself and contemplating to kill Mr. —. Seeing her act like crazy, Shug decides to take Celie with her to Memphis while leaving.

Celie tells Mr. — that she is leaving him and going away with Shug. Mr. — tries to stop her but he fails. While leaving, Celie curses him. After they arrive in Memphis, Celie starts to make pants to keep herself busy. Eventually, she gets good at making them and starts to design for other people. After a while, she makes a business out of it and names her business Folkspants.

Celie goes to visit Sofia and Harpo in Georgia and finds out that Mr. — has changed and turned into a new man. Albert finally stops being cruel and gives Celie the rest of Nettie's letters. The letters say that Nettie and her family are returning to America and Adam is married with Tashi. Soon after, Celie learns that her stepfather, Alfonso is dead and the house that he was living actually belongs to her and Nettie. Celie moves to her house and opens a business of pants.

After some time, Shug falls for a very young man while she is on the road. She goes to Celie and asks for her permission to have one last fling. Celie is shocked and heartbroken by the fact that Shug loves another and he is a man but she doesn't prevent Shug from going. While Shug is off to have a final adventure, Celie becomes friend with Albert. They talk about different things such as their love for Shug and they sew together. Celie starts to enjoy Albert's company. After sending her love to college, Shug returns to Celie and Albert. They start to spend their days in harmony and peace until the day Celie receives a telegram that announces the boat which carries Nettie, Samuel and the children sank and there are no survivors. However, Celie never believes that Nettie is dead.

One day, out of nowhere, a car arrives at Celie's house and Nettie, Samuel, Adam, Tashi and Olivia come out of the car. Celie starts to cry from happiness. After a very

long separation, two sisters reunite at last. Finally, they become a great and huge family and spend their days in peace and happiness.

### **3. THE STYLE OF *THE COLOR PURPLE***

*The Color Purple* is written in a very peculiar style. Walker's unconventional use of language certainly plays an undeniably crucial role in the emergence of this style. The peculiarity and originality of this style will be demonstrated with selected examples. First and foremost the novel is remarkable for its effective usage of African American vernacular. This effective usage is always praised by critics, even though other elements of the novel have been criticized. Notable vernacular usages such as "I don't never git used to it" (Walker, 1982, p. 3), "He say, Naw, Can't say I is" (p. 9) or "I seen my baby girl" (p. 15) are striking elements in the novel and they certainly grab the reader's attention instantly. Additionally, the particular usage of this vernacular is primarily motivated by the purpose of bringing the African American minority to the fore as this vernacular is originated from this minority and it is their original way of speaking. This vernacular is an inseparable part of the novel's style and thus, the question of its translatability is a pivotal one. Furthermore, Celie's sister Nettie and her grammatically correct sophisticated use of Standard English creates an exceptional contrast between her language and Celie's vernacular. This contrast is clearly visible when the two sisters utter the same sentence in their own ways as "Pa is not our pa!" (p. 159) by Nettie and "Pa not Pa." (p. 160) by Celie. The representation of the differences between two different narrations in the translation is another aspect to be explored in the case study. One of the other eminent stylistic feature of the novel is the use of rhythmical expressions. Primarily used by the protagonist Celie, these rhythmical units bear the traces of the blues i.e. African American folks' music. Blues is a music genre that originates from African American people and it usually deals with issues such as heartbreak, melancholy, depression, loneliness, domestic abuse, jealousy (Moore, 2009, p. 78). The passages such as "I say, Write. She say, What? I say, Write." (p. 19) and "I think she mine. My heart say she mine. But I don't know she mine. If she mine, her name Olivia." (p. 15) display an unquestionable rhythm. These rhythms convey sadness, melancholy, excitement and disappointment and thus, they perfectly overlap

with the concept of blues and the emotions that it represents. These rhythmical excerpts can also be regarded as references to black American minority. Hence, the reflection of these rhythmical units in the translated work will be further discussed.

Another outstanding stylistic feature is the simple voice of Celie. Celie's lack of education and innocence are embodied in her writing. Expressions such as "Shug so quiet I think she sleep" (p. 102), "You miss 'em? I ast" (p. 48) and "But I feels daze." (p. 160) exemplify her simplicity. Even the way she describes the incestuous rape that she experiences as "Then he push his thing inside my pussy." (p. 3) is a clear evidence of her innocence and her inability to understand this unfortunate incident. The transfer of this simplicity in Celie's voice is another question to be answered in the case study.

All of these distinctive stylistic features of the ST and their rendition in TT are discussed and explored within the framework of the chosen methodology.

## **CHAPTER 3 – CASE STUDY: *THE COLOR PURPLE***

### **1. A COMPARATIVE STYLISTIC ANALYSIS OF *THE COLOR PURPLE* AND ITS TURKISH TRANSLATION *RENKLERDEN MORU***

In this section, a comparative stylistic study of *The Color Purple* and its Turkish translation *Renklerden Moru* will be carried out. The chosen novel and its translation will be analyzed within the framework of Antoine Berman's *analytic of translation*. This analytic suggests twelve deforming tendencies that tend to occur during the translation process. These deforming tendencies can be given as (1) *rationalization*, (2) *clarification*, (3) *expansion*, (4) *ennoblement and popularization*, (5) *qualitative impoverishment*, (6) *quantitative impoverishment*, (7) *the destruction of rhythms*, (8) *the destruction of underlying networks of signification*, (9) *the destruction of linguistic patternings*, (10) *the destruction of vernacular networks or their exoticization*, (11) *the destruction of expressions and idioms* and (12) *the effacement of the superimposition of languages* (2000). These tendencies are comprehensively explained in Chapter 1. However, they will be shortly defined when the examples for each categorization are discussed.

Five notable examples are selected for each tendency from the source text and compared to their translations to determine whether the “foreignness” of the foreign text is preserved or deformed. Five examples are considered to be sufficient to demonstrate whether the tendency in question occurs in a systematic and repetitive pattern in the target text or not. Consequently, these chosen examples will provide a better understanding of the styles of both source and target text and an answer to question of whether the style of the source texts is preserved and reflected in the target text.

#### **1.1. Rationalization**

*Rationalization* deals with the syntactical changes that are placed in target text, as mentioned in Chapter 1. Since syntactical changes are very likely to occur at every translation, this tendency can be categorized as the basic tendency. These changes include the division of sentences; change of punctuation marks and recomposing the

sentence sequence and order. Berman even describes the changes of subject-object-verb structure as deformation and renders them as *rationalization* (2000, p. 288). This deformation is inevitable in the English-Turkish language pair of this study owing to the fact that the sentence structure of English language is SVO whereas it is SOV in Turkish. Taking into account of this framework, chosen examples for the category of *rationalization* are discussed as follows:

**Example 1:**

ST	TT
Maybe you can give me a sign letting me know what is happening to me. (p. 3)	Başıma gelenler nedendir sen söyleyebilir misin? (p. 5)

In this example, a declarative sentence is turned into an interrogative one in the translation (Leech & Short, 2007, p. 223). It is obvious that syntactical structure in the foreign work i.e. source text is changed and hence deformed. Moreover, ST sentence is a kind of plea and a request from Celie. She who is pregnant at that time, is seeking for answers from God and this sentence indicates Celie's innocence and confusion (Babb, 1986, p. 110). However, TT sentence is a kind of complaint rather than a plea. This complain is attempted to be softened with the usage of "**söyleyebilir misin**" in the translation but it still fails to signify the confusion and naiveté of Celie. Thus, the change of the syntactical structure in TT diminishes some of the emotions that are conveyed through the voice of Celie. This syntactical deformation falls under the category of *rationalization* which "recomposes sentences" (2000, p. 288) according to Berman's methodology and this *rationalization* also deforms the style of the ST to some extent.

**Example 2:**

ST	TT
Say I'm evil an always up to no good. He took my other little baby, a boy this time. (p. 5)	Kötüymüşüm ben. Aklım kötülükteymiş hep. Öteki bebemi de aldı. Oğlan olmuştu bu kez. (p. 5)

In this excerpt, the source text has two sentences whereas the target text has four. The sentences of ST are divided into two sentences and punctuation mark is changed from comma to full stop as well. Thus, this leads to the deformation of syntactical structures of source text. It can also be asserted that this division also deforms the style of this excerpt which contains a certain fluency. Uneducated Celie writes as she speaks and her narration is “in an oral manner. The spelling, syntax, and grammatical construction all evoke the way Celie sounds.” (Babb, 1986, p. 110). This clearly renders a fluent text which is displayed in this excerpt. But the division of sentences and cutting them with full stops disrupt this fluency that is an essential part of Celie’s writing. As stated earlier, *rationalization* comprises division of sentences; therefore these divided four sentences in TT are examples for *rationalization* that occurs in translation as a deforming tendency since it deforms the fluent style of the text.

**Example 3:**

ST	TT
But I got a million question to ast. What she wear? Is she still the same old Shug, like in my picture? <b>How her hair is? What kind lipstick? Wig?</b> She stout? She skinny? She sound well? (...) (p. 27)	Sormak istediğim bir sürü şey var halbuki. Shug Avery ne giymişti? Yine eski Shug mıydı? Bendeki resmine benziyor mu hala? <b>Dudağının boyası ne renk? Saçı nasıl? Kendi saçı mı, takma saç mı?</b> Şişman mı, zayıf mı? Sesi güzel mi? Ağzının açınca ortalığı çınlatıyor mu? (...) (p. 25)

This excerpt depicts Celie who is really curious about Shug. She has many questions in her mind about Shug and she wants to ask them to Mr — who went to see Shug. The questions come in her mind so quickly that at one point she describes them “like snakes” (Walker, 1982, p. 27). She writes what comes in her mind so quickly that they have no coherence. This quickness and curiosity is reflected in the style of ST with short and incoherent questions. But it is obvious that the sentence order is rearranged into a more coherent order by gathering the questions about hair in a sequence. This surely deforms the style of the ST as it reduces the quickness and curiosity in TT to some extent. While describing *rationalization*, Berman expresses that the changes in the sentence sequence and repositioning them in accordance with a certain idea are also classified as a deforming tendency, namely *rationalization* (Berman, 2000, p. 289). Consequently, *rationalization* takes place in this passage once again.

**Example 4:**

ST	TT
(...) Yes, their children sent by ‘God’ are your children, Celie. <b>And they are being brought up in love, Christian charity, and awareness of God.</b> And now ‘God’ has sent me to watch over them, to protect them and cherish them. (...) (p. 119)	(...) Evet, Celie, ‘Tanrı’nın onlara başlattığı çocuklar senin çocukların. <b>Çocuklarının çok iyi yetiştirildiğini bil, için rahat etsin.</b> Ayrıca, onları sevip korumam için beni de yanlarına yolladı ‘Tanrı’. (...) (p. 108)

Berman states that the tendency of generalization during the translation process can also be rendered as *rationalization* (Munday, 2001, p. 147). In this example, the ST sentence is translated with a general depiction. In ST, the writer talks about how the children are brought up and mentions that they are aware of their religion. This expression is translated as “**çok iyi yetiştirilmek**” which means “**raised up very well**” in English. Compared to ST, the translated expression in TT seems more general than the ST sentence since it does not mention of love or the religion. The reason of this omission might be the fact that the majority of target readers are not Christians but Muslims. As a

consequence, this part might be rendered as unnecessary and the strategy of generalization is preferred. However, Christianity is a significant theme in the novel as most of letters are written to God by Celie and Nettie goes to Africa as a Christian missionary. Thus, the style of the novel includes considerable amount of Christianity elements and the generalization by omitting these elements deforms the style of the text. It can be suggested that the mode of generalization can be categorized as *rationalization* as a deforming tendency in this example.

**Example 5:**

ST	TT
Dear God, (...) <b>You must be sleep.</b> (p. 160)	Ulu Tanrım, (...) <b>Sen uyuyor musun, be Tanrım?</b> (p. 146)

This example resembles the first example in a way that the syntactic form is changed in translation. Declarative syntactic form in ST is transferred with an interrogative syntactic form in TT. This decision not only deforms the form of the text but also slightly changes the meaning and the style. In the ST, Celie learns recently that the man whom she knows as her father is actually her stepfather. She says, “**You must be sleep**” to God and she gives up on God with these words as she realizes that the God that she was praying has done nothing for her. Hence, this sentence is a kind of assumption, resentment, anger and a farewell since she stops writing letters and praying to God afterwards (Winchell, 1992, p. 92). But TT sentence “**Sen uyuyor musun, be Tanrım?**” fails on the account of reflecting the resentment in the Celie’s voice. It is more like a reproach that reflects the anger. All in all, from a syntactic perspective, this example displays that *rationalization* has been adopted in this excerpt and this *rationalization* injures the style of the text. Consequently, it can be suggested this example and the other four examples deform the text to a certain extent and these deformations can be categorized as *rationalization*.



## 1.2. Clarification

*Clarification* can be shortly defined as making translation clearer than the original. This entails clarifying the ambiguous usages, paraphrasing or explanatory translation. Footnotes, prefaces, epilogues that belong to the translator also fall under the category of *clarification*. According to Berman, the tendency to make a more understandable translation eventually leads to *clarification* that deforms the text (2000, p. 289). Selected examples for this deforming tendency are discussed as follows:

### Example 1:

ST	TT
But too sick to last long. (p. 3)	Ama o da hasta. Yolcudur o, çok kalmaz bu dünyada. (p. 6)

This example demonstrates the protagonist's thoughts about her dying mother. She describes that she is too sick and thus doesn't have much time left. The translator opts for an explanatory translation strategy which can also be rendered as a target-oriented strategy by using target language phrases such as “**yolcudur**”. This is a Turkish expression that is used for people who are too sick to recover (TDK: yolcu). Target oriented choices in translation create a more familiar and understandable text for the target reader and this text is clearer than the original. Therefore, this act can be classified as *clarification*.

### Example 2:

ST	TT
I'm big. (p. 4)	Karnım büyüdü. (p. 6)

This expression is uttered by the protagonist when she is pregnant. In her first pregnancy, she can't understand what happens to her and she thinks that she gets “**big**”. Only after the birth of her baby, she figures out the fact that she was pregnant. The

expression of “**I’m big**” holds a certain ambiguity that contains references both to the pregnancy and the physical appearance which is much bigger than usual. This expression is translated as “**Karnım büyüdü.**” that refers to the fact that she is pregnant but it fails to represent bigger physical appearance by only focusing on one part of the body, namely the stomach. Consequently, it can also be suggested that the unawareness of Celie about her pregnancy is lost. Hence, it is apparent that TT expression is clearer than the original because it is lack of the ambiguity that exists in the original expression. Sacrificing the ambiguity for the sake of a much clearer and understandable translation can be rendered as an act of *clarification*.

**Example 3:**

ST	TT
Plus What about the <b>scandal his wife cause when somebody kill her?</b> (p. 8)	Bir de, <b>karısı dostu olacak herifin tabancasıyla can verince ele güne kepaze olduğunu unutmayalım</b> diyor. (p. 8)

In this example, the character in ST talks about a scandal but doesn’t give any detailed information about what that scandal is. In TT, on the other hand, the scandal is explained as “**karısı dostu olacak herifin tabancasıyla can verince**” which can be translated into English as “**his wife who is killed with a gun by her lover**”. This detailed information about the scandal indicates that this situation which is explained in a simple manner is obviously clarified in TT and the mode of *clarification* is adopted during the translation process. This act of *clarification* clearly eliminates the ambiguity in ST which is conveyed as “**the scandal his wife cause when somebody kill her**”. This phrase doesn’t indicate the fact that the wife is killed by her lover. However, this information which is hidden from the reader in ST is openly expressed in TT. Thus, it can be deduced that this example supports the basic argument of *clarification* as a deforming tendency.

**Example 4:**

ST	TT
Who ain't? I ast. <b>The Reverend Mr —</b> , she say. He took the wagon. (p. 16)	Hemen soruyorum. Burada olmayan kim? <b>Kocam. Rahip .....</b> (p. 15)

This excerpt displays another act of deforming the ambiguousness that exists in ST. The character in the novel, Corrine expresses that she is waiting for the reverend in ST. She doesn't give any further information about who the reverend is. This might stem from the fact that Corrine is obsessed with respectability (Jenkins, 2002, p. 997). Since she is the part of a minority that is deemed to be inferior in the society, Corrine acts like she is an important and respectable person. Her obsession is reflected when she addresses her husband as “**The Reverend Mr —**” instead of saying simply “**my husband**”. As it is apparent in the example, there is an explanation of who “**The Reverend**” is in TT. “**Kocam**” which can be translated as “**my husband**” into English is added to define and clarify the title of the reverend in TT. This addition in translation informs the reader that the reverend is Corrine's husband although it is not stated in the original. This explanation also betrays the style of ST as Corrine aims to make her husband look like a respectable man by saying only his religious title, “reverend”. Thus, it can be inferred from this excerpt that *clarification* is practiced in order to clarify the reverend's identity.

**Example 5:**

ST	TT
<p>Shug say, the last baby did it. They turned me out. I went to stay with my mama <b>wild sister</b> in Memphis. She just like me, Mama say. She drink, she fight, she loves mens to death. She work in a roadhouse. Cook. Feed fifty men, screw fifty-five. (p. 111)</p>	<p>Doğurduğum son çocuk işi bozdu, dedi Shug. Evden attılar beni. Memphis'teki <b>orospu teyzemin</b> yanına gittim. Annem, sen ona çekmişsin derdi hep. İçki içerdi teyzem, kavga ederdi. Erkeksiz duramazdı. Aşçıydı. Anayolun üstündeki bir lokantada çalışırdı. Elli tane adama yemek çıkarır, sonra da elli beş tanesiyle yatabilirdi. (p. 99)</p>

In this excerpt, Shug talks about her aunt who is somewhat a loose woman. While describing her, she uses the word ‘**wild**’. According to Oxford Advanced Learners Dictionary, wild means “lacking discipline or restraint” (2000, p. 1365). Clearly, Shug indicates that her aunt is independent, uncontrollable woman who does not fit the norms of society. This phrase is translated as “**orospu**” which means, “**bitch**”. Although there is a reference to her sexually loose behaviors towards men, Shug does not only mean that her aunt is a bitch by using the word “**wild**”. She also refers to her aunt’s reckless behaviours such as drinking and fighting which is stated in the passage later. By rendering this word as “**orospu**”, the translator sacrifices these other references. Taking this information into consideration, it can be inferred that the act of *clarification* is repeated in this excerpt by selecting one meaning over the others. In a way, this act can be rendered as a move from polysemy to monosemy which is explicitly defined as “a mode of *clarification*” (2000, p. 289) by Berman. This example and the other four examples reveal that *clarification* is exercised in this translation as a deforming tendency to a certain degree.

### 1.3. Expansion

*Expansion* deals with the additions to the original text as mentioned in Chapter 1. Berman suggests that translations are likely to be longer than the original texts (Munday, 2001, p. 147). *Expansion* is the consequence of the abovementioned deformations; *rationalization* and *clarification*. It usually simplifies and reduces the voice of the original work.

In this case, the translation is shorter than the original. The original text, *The Color Purple* has 262 pages whereas the translation, *Renklerden Moru* has 240 pages. Unusually, the translation is shorter than the source text in this case. This 22 pages difference can be explained by three reasons. The first one which is a formal reason is the difference between the font sizes of two texts. The font size of ST is bigger than TT. Hence, smaller font size of TT is effective in the number of pages. Secondly, the novel is an epistolary novel, which means that it consists of letters. In ST, each letter starts in a brand new page, and this causes spaces between two letters. Some of these spaces are big while some of them are small. Still, it cannot be denied that these spaces affect the number of pages by increasing them. On the other hand, in TT, there are no spaces between two letters. The new letter starts just when the previous one ends. This, surely, prevents extra spaces between the letters and leads to reduction in the number of pages. Lastly, there are many omissions in the target text. There are one or two paragraph omissions in pages of 170, 176, 191, 211, 212, 233 and 244. Moreover, there are omissions which are approximately one page long in the pages of 242, 243 and 245, 246. The reasons for these omissions could be that some of them contain taboo such as menstruation, bodily effluvia, religion and God (Allan & Burridge, 2006, p. 1) whereas some of them could be rendered as unnecessary. As a consequence, these changes in the format and the omissions are the reasons for 22 pages gap.

Although the translation seems shorter than the original work, this doesn't mean that *expansion* is not exercised in the translation as a deforming tendency. The selected examples which are discussed below demonstrate that *expansion* is adopted during the translation process, even though it is not instantly visible due to the abovementioned reasons. The examples that display the deformation of *expansion* are examined as follows:

**Example 1:**

ST	TT
She scared. <b>But I say I'll take care of you.</b> With God help. (p. 5)	Korkuyor kız. <b>Korma dedim. Ben yanındayım, sana kol kanat gererim dedim. Korurum onu.</b> Tanrı yardım ederse. (p. 7)

It is obvious that the translator exercises *expansion* by adding extra explanation in this example. ST sentence “**But I say I'll take care of you.**” is translated in a longer way as it can be seen above. In order to intensify the meaning of this sentence, different target language expressions which have the meaning of protecting somebody are used. This is also a deformation of the style of ST. Celie who is the protagonist and the narrator writes in a very simple style due to her lack of education. These additions definitely don't overlap with the simple style of Celie. Consequently, they can be clearly categorized as *expansion*.

**Example 2:**

ST	TT
<b>She hadn't never seen his.</b> <b>Was a scandal,</b> say Carrie. <b>He sure was,</b> say Kate. (p. 20)	<b>Buradaki gibisini görmemiştir.</b> <b>Kalıbımı basarım.</b> <b>Rezillikti,</b> dedi Carrie. <b>Ayıptı ayıp.</b> <b>Ayıptı evet. Çok ayıptı abimin yaptığı.</b> Bunu da Kate söylüyor. (pp. 19-20)

This example displays that the translated paragraph is longer than the paragraph in the original. These additions are classified as a “babble designed to muffle the work's own voice” (Berman, 2000, p. 290) even though they may seem as a contribution to the original text. In this context, two characters are talking very fast and it is like a repartee. But this quickness is slowed down with the additions to the text. As it is apparent in the example, the translator uses the Turkish word “**ayıp**” which means “**shame**” more than

once in translation. This repetition supports the argument that *expansion* creates empty words and flattens the translation. Hence, *expansion* is adopted in this excerpt again.

**Example 3:**

ST	TT
<p><b>Let's make quilt pieces out of these messed up curtains, she say.</b> And I run git my pattern book. (p. 41)</p>	<p><b>Gel şu yırtık perdeleri kesip yamalık yapalım, dedi. Daha iyisi, bütün yamalıklarımızı bir araya getirip birbirine ekleyelim. Yorgan yüzü dikelim.</b> Hemen koşup yorgan örneklerini çizdiğim defteri getirdim. (p. 37)</p>

This excerpt is another example for *expansion*. The target text is elongated because the translator opts for an explanatory translation. This might stem from the fact that quilts are not generally made from patchworks in the target culture. Hence, these additions are made with the intention of rendering a more understandable text but they lead to *expansion* as a deforming tendency.

**Example 4:**

ST	TT
<p><b>They can't rub out stretch marks, I said.</b> Stretch marks go right into the skin, and a woman's stomach stretches enough so that it keeps a little pot, <b>like all the women have here.</b> (p. 166)</p>	<p><b>Derideki çatlaklar yok edilmez, Corrine. Gebeliğin sonucu olan çatlaklar hiç silinmez.</b> Derinin içine işler. Üstelik gebelikte karın öyle büyür ki, doğumdan sonra da hafif bir kabarıklık kalır mutlaka. <b>Buradaki kadınlara baksana! Hepsinin karnı öyle.</b> (p. 152)</p>

Translation tends to be clearer than the original as mentioned in Chapter 1. This tendency causes interconnected deforming tendencies. Firstly, *clarification* takes place and then it leads to *expansion*. This sequence is exemplified in this excerpt. The first sentence is clarified by adding extra information about the “**stretch marks**”. Furthermore, there is a *clarification* about the bellies of African native women at the end of the paragraph. When ST sentence simply points out the fact by “**like all the women have here**”, the translator selects the mode of explanation and addition with “**Buradaki kadınlara baksana! Hepsinin karnı öyle.**” which leads to *expansion* as a consequence. Thus, it is apparent that *expansion* is adopted in this example as a deforming tendency.

**Example 5:**

ST	TT
Shug say, She can talk in sign language for all I care. She make herself a nice cup of herb tea and <b>start talking bout hot oiling her hair.</b> (p. 195)	<b>Kendi bilir,</b> dedi Shug. İsterse tarzanca konuşsun. Benim umurumda değil. Kendine bir nane limon kaynattı, sonra oturup anlattı. Saçını kızgın yağla ovmayı deneyecekmiş. <b>Biri salık vermiş, o da deneyecekmiş.</b> (p. 180)

This last example demonstrates that there are additions in the novel and *expansion* occurs based on these additions. Although it is not reflected in the number of pages due to the format changes and omissions, *expansion* is certainly adopted as a deforming tendency in the target text. *Expansion* tends to happen when a target-oriented strategy is adopted during translation. As it is indicated in the examples, the Turkish translator of *The Color Purple* follows a target-oriented approach in the translation. Naturally, *expansion* occurs throughout the process in order to make the text more understandable for target readers. This *expansion* is also the consequence of the *rationalization* and *clarification* which are exercised in the TT and they are discussed above in detail. Additions and explanations which are implemented in TT for this purpose result in *expansion*.



#### 1.4. Ennoblement and Popularization

*Ennoblement* is to make the original text more artistic than it is in the original whereas *popularization* is to popularize the text by using more contemporary and/or casual expressions in the translation. *Ennoblement* leads to more “poetic” or “rhetoric” texts than the original because it entails correcting the intentionally or unintentionally misused expressions and creating more aesthetic text in the meantime. Selected examples for this tendency are examined as follows:

##### Example 1:

ST	TT
<del>I am</del> I have always been a good girl. (p. 3)	Oldum bittim namuslu bir kızdım. (p. 5)

It is mentioned earlier that *ennoblement* entails correcting the text’s clumsiness in order to maintain an aesthetically pleasing target text. In this example, “~~I am~~” is crossed and it can be taken as a clumsy usage in the text as it seems like a mistake. This expression which might be supposed as clumsiness by the translator is completely discarded in the TT. This act of omission can be regarded as *ennoblement* due to its purpose of creating more elegant translation. It should be noted that “~~I am~~” is not a mere clumsiness in the text, it has an underlying meaning. Celie “immediately strikes out the word “am” and revises her sentence to say, “I have always been a good girl”, demonstrating that she no longer feels certain of her goodness or her identity” (Pifer & Slusser, 1998, p. 47). As it is stated, Celie doesn’t believe that she is good and innocent anymore because she has been raped by the man whom she knows as her father. She feels used and betrayed and at the same time, couldn’t fully grasp what had happened. Therefore, it can be asserted that *ennoblement* is exercised in this example by sacrificing a significant element of the text which describes Celie’s state of mind.

**Example 2:**

ST	TT
I think it was Lucious. He fat and playful, all the time munching on something. (p. 12)	Lucious oğlandı galiba. Ağzı hiç durmadığından topaç gibi kerata. (p. 13)

It can be inferred that *popularization* occurs when a target-oriented approach is adopted during translation process. This is because *popularization* concerns about target audience and makes the text readable for that audience. Taking these explanations into consideration, it can be regarded that this paragraph is translated in accordance with the target-oriented approach. “**Topaç**”, “**oğlan**” and “**kerata**” are very colloquial concepts when they are compared to ST equivalents “**fat and playful**”. Therefore, these usages fall under the category of *popularization* since they make TT more readable with popular target language usages and thus, TT can be read fluently by target readers. It goes without saying that TT possesses somewhat more colloquial style than ST, it even contains a certain rhythm. Shortly, *popularization* is exercised as a deforming tendency in this excerpt.

**Example 3:**

ST	TT
But she more evil than my mama and that keep her alive. (p. 45)	Gel gör ki bu, anamdan daha dişli. Hınzırın biri. Onun için de canı pek. Bunun canı çıkmaz. (p. 41)

In this example, “**evil**” has the meaning of being “profoundly immoral and wicked” (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)). This adjective is translated with “**dişli**” and “**hınzır**” which are very colloquial words in target culture. Moreover, “**keep her alive**” is translated with “**canı pek**” which has a figurative meaning (TDK: canı pek) and “**canı çıkmaz**” which is an idiom (TDK: canı çıkmak). Clearly, TT is

translated with expressions leaning towards the spoken language such as colloquial words and idioms. This leads to *popularization* as a deforming tendency as it deforms the style of target text by filling it more popular expressions than the original. Consequently, *popularization* exists in this excerpt.

**Example 4:**

ST	TT
But that the way it spose to be. I know that. But if that so, why my heart hurt me so? (p. 70)	Dünyanın düzeni böyle kurulmuş. Doğrusu öyle. Biliyorum. Dünyanın düzeni böyleyse neden yüreğim sızlıyor peki? (p. 62)

Berman states that *ennoblement* is a “stylistic exercise” (2000, p. 291) which is done by sacrificing the original text and he adds that it deforms the style of the original work. This excerpt affirms this argument as the simple style of the original text is altered by adopting more polished style in TT. In this excerpt, the ST undergoes a “rhetorization” in TT, so to speak. It is apparent that TT is more poetic than ST with the expressions such as “**Dünyanın düzeni böyle kurulmuş**” and “**yüreğim sızlıyor**”. This is a deformation since the simple style of the ST represents the protagonist Celie’s simple way of thinking, as she is an uneducated girl. Her simplicity is reflected in her style along with her dialect. As a consequence, her style includes inconsistencies such as “**spose to**”. These inconsistencies and simplicity disappear in order to make a more elegant text. Moreover, Celie’s voice is altered since her signature simple style disappears. In order to make the text readable for the target reader by creating a more polished style, the translator exercises *ennoblement* as a deforming tendency in this excerpt.

**Example 5:**

ST	TT
She say, Wait a minute. Hold on just a minute there. Just because I don't harass it like some peoples us know don't mean I ain't got religion. (p. 173)	Hele dur, dedi. Dur da bir soluk al. Tanıdığımız birileri gibi iki sıkıda bir Tanrı Tanrı diye dırđır etmesek bile biz de dinimizi biliriz. (p. 158)

This excerpt includes examples of *popularization*. In the paragraph, Shug explains that she knows her religion even though she doesn't talk about God constantly. The first example for *popularization* can be taken as **“iki sıkıda bir Tanrı Tanrı diye dırđır etmesek bile”** which is the translated version of **“Just because I don't harass it”**. It should be noted that **“it”** refers to God in ST sentence. The abovementioned equivalent phrase of this sentence is popularized by using more informal and daily expression in TT. The selected words are very colloquial compared to ST and hence *popularization* as a deforming tendency is adopted in this passage. Additionally, **“don't mean I ain't got religion”** is translated as **“biz de dinimizi biliriz”**. This is the second example for *popularization* because TT equivalent possesses a very colloquial style in the same way as the previous one. Therefore, *popularization* which is the opposite of *ennoblement* is exercised as a deforming tendency in this example. To conclude, there are two examples for *ennoblement* and three examples for *popularization* in this section. *Popularization* results form making the text understandable and familiar for the target reader whereas *ennoblement* stems form concealing the unusual usages and simplicity in Celie's style. Thus, these five examples demonstrate that *ennoblement* and *popularization* are both adopted as deforming tendencies in the target text to a certain degree and this surely deforms the style of source text.

### 1.5. Qualitative Impoverishment

*Qualitative impoverishment* focuses on the deterioration of the harmonious quality. Berman claims that each language bears certain words which possess certain rhythm and this rhythmical quality is usually lost in the translation (2000, p. 291). It is very

challenging to keep the form, the rhythm and the meaning of those unique words. Selected examples for this deforming tendency are analyzed as follows:

**Example 1:**

ST	TT
<p style="text-align: center;"><i>“To the Spirit: Without whose assistance Neither this book Nor I Would have been Written”</i></p> <p style="text-align: right;">(p. vii)</p>	<p style="text-align: center;"><b>No Translation</b></p>

This is an epigraph by Alice Walker “to the Spirit”. This dedication is placed before the novel starts and it is omitted in translation. This omission is a loss in many aspects. Firstly, this epigraph might be a reference to the spirits of the characters in the novel since Walker indicates that she has been visited by them while she was writing the novel (Walker, 1983). Secondly, it might be a reference to Walker’s understanding of God. This might be inferred from the invocation to the Spirit which can be interpreted as a reference to God. Walker states that she doesn’t “believe there is a God beyond nature. The world is God. Man is God. So is a leaf or a snake...” (O'brien, 1993, p. 341). Hence, the omission of this epigraph is the loss of these references but in this example, the focal point is the loss of the sonorous richness of the text. It can be seen above that the epigraph contains a certain harmony with the letters of “w” and “n”. “**Without whose**” in the first verse that includes the letter “w”, “**Neither**” and “**Nor**” in the second and third verses that include the letter “n” and finally, “**Would**” and “**Written**” in fourth and fifth verses that include the letter “w” create a coherent sound and form that possess a quality. Therefore, it can be inferred that the omission of this epigraph is a *qualitative impoverishment* because of the fact that TT lacks the sonorous richness that ST has.

**Example 2:**

<b>ST</b>	<b>TT</b>
We sure do thank you for your <b>hospitality</b> . She laugh again, look at the horses flicking flies off they rump. <b>Horsepitality</b> , she say. And I git it and laugh. It feel like to split my face. (p. 17)	Sağolun diyor Olivia'nın analığı. Kızımı alıp kocasının arabasına gidiyor. Arkalarından bakarken gülüyorum. (p. 16)

Berman mentions that some words in certain languages possess a phonetic quality which cannot be usually transferred into target text (2000, p. 291). It can be seen in the example above, the word “**hospitality**” contains a resonant quality. Interestingly, the target language equivalent of this word is “**misafirperverlik**” which has a sonorous richness in target language as well. However, the translator omits this word and chooses not to use the target language equivalent which would create the same phonetic effect in target text. Additionally, there is the wordplay of “**hospitality**” as “**horsepitality**” that is made by Celie’s daughter. This childlike wordplay has its own sonorousness and it also represents the style of a little child. It is omitted in the translation as well and this omission deforms the style of the text. Hence, the omission of this word and the wordplay can be rendered as *qualitative impoverishment* as a deforming tendency in this example.

**Example 3:**

ST	TT
<p>She not lying down. She climbing down tween Harpo and Mr —. And she dress to kill. She got on a red wool dress and chestful of black beads. A shiny black hat with what look like <b>chickinhawk</b> feathers curve down side one cheek, and she carrying a little snakeskin bag, match her shoes. (p. 44)</p>	<p>Yattığı yerden kalkmış. Harpo'yla babasının arasından inmeye çalışıyor. Bir de süslü ki. Sirtında kırmızı yünlü entari, boynunda dizi dizi kara boncuk. Başında pırıl pırıl şapka. Şapkanın tüyleri aşağı sarkmış, bir yanağını örtüyor. <b>Şahin</b> <b>tüyüne, aladoğan tüyüne</b> benziyor. Elinde yılan derisi çanta. Pabuçlarıyla bir örnek. (p. 40)</p>

Chicken hawk is defined as a type of hawk in Oxford Dictionaries ([www.oxforddictionaries.com](http://www.oxforddictionaries.com)). In the passage above, it is written as “**chickinhawk**” because of the fact that the protagonist Celie is an uneducated girl and she writes certain things in the way she hears them. This topic is explicitly discussed under the section of *The Destruction of Underlying Networks of Signification*. It can be suggested that “**chickinhawk**” possesses a certain sonorous richness with the sounds of “**ch**”, “**ck**” and “**wk**”. Certainly, these sounds are lost in the translation and this word is translated with the words “**şahin**” which is a general Turkish term for “**hawk**” and “**aladoğan**” which means “**red-footed falcon**”. In other words, the translator prefers a general term and a term for a completely different type of bird in order to compensate the meaning of “**chickinhawk**”. Consequently, it can be deduced that the loss of both the meaning and the sound of the word results in *qualitative impoverishment* in the translation of this passage.

**Example 4:**

ST	TT
What you building? I ast. <b>Jukejoint</b> , he say. (p. 66)	Orada ne yapıyorsunuz, diye sordum. <b>Salon</b> , dedi. Eğlence yeri açacağım. Bir de müzik kutusu koyacağım içeri. Para kıracağım. (p. 59)

Juke joint is a place of entertainment such as a roadhouse or a bar that is usually placed in the south of the America. It is an African American vernacular word (Green, 2002, p. 184). Generally, black people attend the juke joint and they play the blues music which originates from black American culture. Clearly, this word possesses a certain rhythm with the repetition of “j” sounds. This certain rhythm could not be preserved in the translation as might be expected. The translator chooses the word “salon” as an equivalent target language word which means “saloon” in English. Although this word gives the meaning of the “jukejoint” to a certain extent, it doesn’t possess any reference to blues music or black American culture. Additionally, “salon” fails to convey the sonorous richness of the word. Regarding this fact, *qualitative impoverishment* is exercised as a deforming tendency in this particular example.

**Example 5:**

ST	TT
What your people love best to eat over there in Africa? us ast. She sort of blush and say <b>barbecue</b> . (p. 261)	Soruyoruz Tashi’ye. Sizin orada, Afrika’da, millet en çok hangi yemeği sever? Kızarıyor biraz. <b>Kömür ateşinde pişmiş et</b> , diyor. (p. 240)

As a last example for *qualitative impoverishment*, the deformation of the resonance of the word “barbecue” can be given. Certainly, “barbecue” is a word that has an “iconic



richness” (Berman, 2000, p. 291). “**Barbecue**” is translated as “**kömür ateşinde kızarmış et**” in TT and it is both longer and toneless when compared to its ST equivalent. Interestingly, there is a Turkish equivalent of this word as “**barbekü**” that possesses nearly the same harmony but it is not opted by the translator. Considering the fact that the sonorous composition of “**barbecue**” is lost, *qualitative impoverishment* is adopted as a deforming tendency in this excerpt. Style conveys the meaning of a text in a certain form and occasionally in a certain sound, and when one of these elements is not reflected in the translation, the style is deformed. This is apparent in the five examples above. Since certain words lose their sonorous attributes in the translation, it can be suggested that *qualitative impoverishment* is exercised as deforming tendency in the target text to some degree.

### 1.6. Quantitative Impoverishment

*Quantitative impoverishment* refers to the loss of lexical units and this mostly stems from the differences of vocabulary capacities of languages. Some languages may have a wide range of words for a concept whereas other may have a few. Other reasons for *quantitative impoverishment* might be the tendency of generalization or censoring particular words due to their dysphemistic nature. The examples for this tendency are discussed as follows:

#### Example 1:

ST	TT
He beat me for dressing <b>trampy</b> but he do it to me anyway. (p. 9)	<b>Orospu</b> gibi süslenmişim diye dövdü ama yine de yaptı. (p. 9)
(...) He say, <b>Whore</b> , you ain't got no place. He shoot her in the stomach. (...) (p. 29)	(...) <b>Orospu</b> , dermiş adam. Senin gibilerin dünyada yeri yoktur. Çekip karnının ortasından vururmuş. (...) (p. 27)

In these examples, “**trampy**” is translated as “**orospu gibi**”. Tramp is defined as “a woman who has many sexual partners” in Oxford Advanced Learner’s Dictionary (2000, p. 1272). Additionally, the word “**whore**” in ST is also translated as “**orospu**” in TT. Whore denotes “a female prostitute” (Oxford Advanced Learner’s Dictionary, 2000, p. 1364). Even though the Turkish word “**orospu gibi**” gives the meaning of “**trampy**” to some degree, translating it as “**sürtük gibi**” would be a better choice in order to preserve the nuances between “**trampy**” and “**whore**”. Thus, the difference between “**trampy**” and “**whore**” is misplaced in TT by replacing both of them with the same word since they are different lexical units that have different meanings in the source language. The loss of this difference can be rendered as an example for *quantitative impoverishment*.

**Example 2:**

ST	TT
Harpo ast his daddy why he beat me. Mr — say, Cause she my wife. Plus, she <b>stubborn</b> . (...) (p. 23)	Babasına, Celie’yi neden dövüyorsun diye sordu Harpo. O da karım olduğu için dedi. Ayrıca da, <b>inatçı</b> olduğu için. (...) (p. 22)
I say, what happen to you, Harpo? He say, Oh, me and that mule. She <b>fractious</b> , you know. (...) (p. 36)	Sana ne oldu, Harpo, diye sordum. Sorma, dedi. Katır var ya katır. Ne <b>inat</b> hayvandır bilirsin. (p. 27)

“**Stubborn**” is defined as “determined not to change your opinion or attitude” whereas “**fractious**” is defined as “difficult to control; unruly” in Oxford Dictionaries ([www.oxforddictionaries.com](http://www.oxforddictionaries.com)). These words are translated as “**inatçı**” and “**inat**” respectively. “**İnatçı**” and “**inat**” carry the same meaning in the target language because both of them come from the same origin. Regarding that ST lexical units have slightly different meanings in ST, this difference is not reflected in TT and thus, the style of ST is partially deformed. The loss of nuances between these two words falls under the category of *quantitative impoverishment*.

**Example 3:**

ST	TT
I ain't going to work. And he don't. He come to field, pull two ears of corn, let the birds and <b>weevil</b> eat two hundred. Us don't make nothing much this year. (p. 33)	Çalışmayacağım. Çalışmadı. Tarlaya gelir, iki koçan mısır kırar, ikiyüzünü kargalarla <b>böcekler</b> yesin diye bırakır. Bu yıl elimiz hiç para görmedi desem yeridir. (p. 31)

“**Weevil**” can be defined as a kind of small insect that grows inside the seeds and harms them according to Oxford Dictionaries ([www.oxforddictionaries.com](http://www.oxforddictionaries.com)). There is an equivalent Turkish term for this word and it is “**buğdaybiti**”. However, this specific word for a certain type of insect is translated as “**böcek**” which is a general term for insects in target language. This word is an important part of the concept of cornfield and thus, generalization of it also deforms this concept. Additionally, this act of generalization is clearly a lexical loss, because the distinctiveness of the word “**weevil**” is vanished in the translation. The loss of this lexical unit indicates that *quantitative impoverishment* occurs in this excerpt.

**Example 4:**

ST	TT
It not big, but it homey. Got a bed, a <b>dresser</b> , a looking glass, and some chairs. (p. 33)	Büyük değil ama kuş yuvası gibi. Bir yatak attılar içeri, birkaç iskemle, <b>bir dolap</b> , bir ayna, tamam. (p. 31)
I hate the way I'm dress. Nothing but churchgoing clothes in my <b>chifferobe</b> . (p. 69)	Kılığımdan da utanıyorum. <b>Dolabımda</b> kiliseye giderken giydiğim elbiselerden daha süslü bir şey yok ki. (p. 62)

In this excerpt, “**dresser**” and “**chifferobe**” which is correctly spelled as “**chifforobe**” are two different lexical units. “**Dresser**” is “a chest of drawers” (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)). On the other hand, “**chifforobe**” or in Celie’s words

“**chifferobe**” is a type furniture that is used to store and hang clothes (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)). Both of these words are translated with the target language noun “**dolap**” which is the direct equivalent of “**wardrobe**”. The difference between two ST lexical units disappears in TT, as both ST units are translated with the same word. Although the preferred TT word convey the meaning of two ST units to a certain extent, it also fails on the part of reflecting the difference between two ST lexical units. Regarding these explanations, *quantitative impoverishment* takes place as a deforming tendency in this excerpt.

**Example 5:**

ST	TT
Something make you feel good, I say. Something make you see visions. Something make your love come down. But if you smoke it too much it make you <b>feble-minded</b> . (...) (p. 198)	Esrar, dedim. Hoş bir duygu veriyor insana. Gözüne birtakım şeyler gözücüyor. Ama çok içersen <b>aptala</b> dönüyorsun.(...) (p. 183)
Yeah, she say. He is. And I know how you feel about men. But I don't feel that way. I would never be <b>fool</b> enough to take any of them seriously, she say, but some mens can be a lots of fun. (p. 226)	Evet, dedi. Erkekler konusunda ne düşündüğünü biliyorum. Ama ben öyle değilim. Herhangi bir erkeği ciddiye alacak kadar <b>aptal</b> da değilim gerçi. Ancak hoşuma giden yanları da var. (p. 209)

This is the final example for the tendency of *quantitative impoverishment*. In this example, “**feble-minded**” has the meaning of “unable to make intelligent decisions or judgments” (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)) whereas “**fool**” means “a person who acts unwisely or imprudently” (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)). Although these two words seemingly have the same meaning, there is a slight difference between them. “**Feble-minded**” is an intentionally chosen word in the context because Celie is talking about how marijuana cigarette influences people’s minds. She states that it clouds the mind and make the person

unable to think clearly. “**Feebleminded**” is a perfectly appropriate word in this context as it even reflects the cloudiness of the mind. It is apparent that two varied lexical units “**feebleminded**” and “**fool**” are translated with the same word “**aptal**” in TT. This is certainly a lexical loss as TT fails to indicate the nuances of two different ST units. This loss evidently demonstrates that *quantitative impoverishment* is exercised in these excerpts. Within the framework of these last excerpts and the other four examples above, it can be concluded that *quantitative impoverishment* takes place as a deforming tendency in the translation to a certain degree.

### 1.7. The Destruction of Rhythms

*The destruction of rhythms* focuses on the deformation of rhythmical elements in the text. Mostly associated with poetry, rhythm also occurs in prose. Rhythmical elements of a text are the most difficult features to preserve during the translation process. Nevertheless, rhythm is one of the most essential components of the texts and hence, the deformation of the rhythm is usually the most destructive deformation as it is the most recognizable deforming tendency. Examples for *the destruction of the rhythms* are examined as follows:

#### Example 1:

ST	TT
I think <b>she mine</b> . My heart say <b>she mine</b> . But I don't know <b>she mine</b> . If <b>she mine</b> , her name Olivia. (p. 15)	Sanırım <b>benim kızım</b> . Kalbim <b>senin</b> <b>kızın</b> diyor. Ama bilemem. <b>Benimse</b> adı Olivia. (p. 14)

In this excerpt, Celie sees her daughter for the first time since she was born and taken away from her. Celie is not sure whether she is her daughter or not, she predicts it instinctively (Zhou, 2009, p. 295). Naturally she is so excited and this excitement is reflected in a rhythm. It is apparent from the chosen example that the text possesses a certain rhythm which is rendered by the phrase “**she mine**”. It is repeated in each and every one of the four sentences. This rhythm which is created by the repetition is

preserved partially. First and second phrases are given as “**benim kızım**” and “**senin kızın**” which create a certain rhythm in TT. However, the third phrase is omitted and the fourth one is shortened. It is essential to translate the third and fourth repetitions because they are the elements which constitute the rhythm. Otherwise it would be a mere repetition and would not create the same effect as it does. These elements are deformed and the rhythm that exists in the original is not retained in TT. By deforming the rhythm, the excitement of Celie which is reflected through rhythm is also misplaced. Therefore, it can be deduced that *the destruction of the rhythms* is exercised as a deforming tendency in this example.

**Example 2:**

ST	TT
<p>That’s a real pretty dress you got on, he say to Nettie.</p> <p><b>She say, Thank you.</b></p> <p>Them shoes look just right.</p> <p><b>She say, Thank you.</b> (p. 19)</p>	<p>Bizimki, elbisen pek güzel diyor Nettie’ye. <b>Teşekkür ederim.</b></p> <p>Pabuçlar da çok yakışmış.</p> <p><b>Sağolun diyor Nettie.</b> (p. 17)</p>

In this passage, Celie’s husband Mr — showers Celie’s sister, Nettie with his compliments. Nettie is bothered by them and replies reluctantly by saying only “**Thank you**”. This reluctance is reflected with a rhythm in ST. This rhythm is provided with the repetition of “**She say, Thank you**” whereas in TT, different sentences are used. For the sake of avoiding repetition of the same sentence, the translator opts for “**Teşekkür ederim**” and “**Sağolun diyor Nettie**”. In the first TT sentence, “**She say**” is discarded and in the second sentence, “**sağolun**” is opted instead of “**Teşekkür ederim**” which is previously used. It should be noted that both of these options carry the meaning of “**Thank you**” even though they are pronounced differently. Consequently, these different options in TT certainly deform the rhythm in ST and the reluctance of Nettie which is displayed by the rhythm is also spoiled in TT. Hence, this deformation of the rhythm falls under the category of *the destruction of rhythms* as a deforming tendency that takes place in this context.

**Example 3:**

ST	TT
<p><b>I say, Write.</b>  <b>She say, What?</b>  <b>I say, Write.</b>  <b>She say,</b> Nothing but death can keep me from it.  <b>She never write.</b> (p. 19)</p>	<p><b>Bana mektup yaz dedim.</b>  <b>Duymadı.</b>  <b>Mektup yaz dedim.</b>  Ölmezsem yüzde yüz yazarım, <b>dedi.</b> Bu can bu tende oldukça, yüzde yüz.  Tek bir mektup <b>yazmadı.</b> (p. 19)</p>

This excerpt depicts the last talk between two sisters, Celie and Nettie, after that, they remain separate for a long time. It has a certain rhythm which evokes the feeling of a certain blues rhythm. Celie writes her life in her vernacular by occasionally rendering them in a rhythm which resembles to a blues rhythm (George, 2009, p. 121). Blues is a music genre that originates from black American people (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)) and it is usually about melancholy, sadness and heartbreak. Blues is a crucial symbol throughout the novel as it can be seen in the characters such as Shug and Squeak who are both blues singers. This passage is perfectly suitable for a blues rhythm as Celie is sad and heartbroken because of this separation. Taking these into consideration, the rhythm in this passage might be written like a blues rhythm by Celie to voice her heartbreak. This undeniable rhythm is created with the repetitions of “**I say**”, “**She say**”, “**write**” and the rhyming between “**write**” and “**what**” in the original text. The translator attempts to preserve this rhythm by repetition of “**mektup yaz dedim**” and the rhyming between “**duymadı**” and “**yazmadı**”. Hence, it can be suggested that the translator succeeds to a certain degree. Nevertheless, the sentence “**She say, What?**” is altered and interpreted in a way in order to create a rhythm in TT. It is translated as “**Duymadı**” which literally means, “**She didn’t hear**” in source language. Hence, the translator sacrifices the form and partially the meaning for the sake of rhythm. More importantly, the translator is unable to retain the rhyming at the beginning and the end of the first three sentences that go as “**I say**”, “**She say**” and “**I say**”; together with “**write**”, “**what**” and “**write**” respectively. As a consequence, even though the rhythm is preserved to some extent, it

is mostly deformed, moreover the underlying blues reference is also partially lost in this excerpt. Hence *the destruction of the rhythms* occurs as a deforming tendency to a certain degree in this passage.

**Example 4:**

ST	TT
Harpo <b>say</b> , I love somebody. <b>I say</b> , Huh? <b>He say</b> , A girl. <b>I say</b> , You do? <b>He say</b> , Yeah. Us plan to marry. Marry, <b>I say</b> . You not old enough to marry. I is, <b>he say</b> . I'm seventeen. She fifteen. Old enough. <b>What her</b> mama <b>say</b> , I ast. <b>Ain't talk to</b> her mama. <b>What her</b> daddy <b>say</b> ? <b>Ain't talk to</b> him neither. Well, <b>what she say</b> ? (p. 23)	Harpo, ben birini seviyorum, <b>dedi</b> . Neee? Bir kızını seviyorum, <b>diyor</b> . Öyle mii? Evet, öyle. Evleneceğiz. Evlenecek misiniz? Evlenecek yaşta değilsin ki. On yedi yaşındayım, <b>diyor</b> . O da on beşinde. Tam çağı. Soruyorum. Annesi <b>ne diyor bu işe</b> ? Annesiyle <b>konuşmadım</b> . Babası <b>ne diyor peki</b> ? Babasına da <b>danışmadım</b> . Kız <b>ne diyor öyleyse</b> ? (pp. 22-23)

This example demonstrates that the repetitive usages of “**I say**” and “**He say**” create a rhythmical text. Additionally, the usages of “**What ...say**” and “**Ain't talk to**” contribute to this rhythm in ST. This rhythm paves the way of hearing “the rhythm and sway of Celie’s mind moving” (Worthington, 1985, p. 51). As mentioned before, Celie narrates her life with the letters that she writes to God. Thus, the reader witnesses the events from Celie’s perspective and narration. This narration is a picture of Celie’s mind and thus, it confirms the abovementioned reference as this rhythm indicates how Celie’s mind moves. It is evident that only the usages of “**He say**” are translated as “**diyor**” whereas the units of “**I say**” are omitted in TT. Moreover, these TT units do not possess a repetitive pattern; they are mainly random. Other rhythmical TT units,



“What...say” are given as “ne diyor” which preserves the rhythmical effect to a certain extent. However, the TT sentences end with different usages such as “bu işe”, “peki” and “öyleyse” and these different usages certainly deteriorate the rhythmical effect. “Ain’t talk to” units are translated with the TT phrases such as “konuşmadım” and “danışmadım”. These TT units preserves the rhythm of ST with the rhyming of the “-madım” sounds although the verb of “to talk” is altered in the second unit as “danışmadım” which means, “not to consult” in the source language. Consequently, even though there are specific attempts to preserve the rhythm of ST, it is deformed in the translation. This deformation in rhythm also fails to represent the rhythmical movement of Celie’s mind. Due to this deformation, *the destruction of the rhythms* occurs as a deforming tendency in this excerpt to a certain extent.

**Example 5:**

ST	TT
<p>Squeak sing,  <i>They calls me yellow</i>  <i>like yellow be my name</i></p> <p><i>They calls me yellow</i>  <i>like yellow be my name</i></p> <p><i>But if yellow is a name</i>  <i>Why ain’t black the same</i></p> <p><i>Well, if I say Hey black girl</i>  <i>Lord, she try to ruin my game</i></p> <p>(pp. 91-92)</p>	<p>Gıcır şarkı söylüyor.  <b>Kara kız derler bana,</b>  <b>Kara adımmış gibi</b>  <b>Kara kız derler bana...</b></p> <p>(p. 82)</p>

This excerpt is the lyrics of a blues song. It is a fact that the lyrics of songs are a kind of poem. In this example, it can be seen that lyrics are in the form of a poem and they have rhyming and thus, the rhythm. It is mentioned that blues is an important symbol in the

novel. The importance of blues stems from the fact that this music genre is a part black American minority and thus, inclusion of blues is a way of representing this people. Walker who is a black American includes the African American vernacular and black folk's music, blues in her novel in order to represent her ancestors (Walker, 1985, p. 72). Thus, these lyrics of blues song are a representation of black American culture as they are placed in the novel for this specific purpose by the author. Interestingly, only the first three verses are translated in TT while the rest of it is omitted. The translated verses preserve the rhythm of the original with the repetition of “**Kara kız derler bana**”. However, the omission of the rest of the poem is a clear act of *the destruction of the rhythms* as a deforming tendency. This omission not only deforms the rhythm but also destroys the representation of the blues music as it is intentionally placed in the novel in order to emphasize the black minority. To conclude, this example and the other previous four examples demonstrate that *the destruction of the rhythms* is exercised as a deforming tendency in this translation and this tendency also deforms the style of the original work to a certain degree.

### 1.8. The Destruction of Underlying Networks of Signification

*The destruction of underlying networks of signification* focuses on the deformation of the signifiers that establish underlying networks of meaning. These signifiers are semantically linked with each other and they create semantic networks under the surface of the text and these networks enable the reader to fully understand the text. If one of these signifiers are omitted or mistranslated, this particular network is deformed. This deformation falls under the category of *the destruction of underlying networks of signification*. Selected examples for this deforming tendency are discussed as follows:

**Example 1:**

ST	TT
First he put <b>his thing</b> up gainst <b>my hip</b> and sort of <b>wiggle it</b> around. Then he grab hold <b>my titties</b> . Then he <b>push his thing</b> inside <b>my pussy</b> . When that <b>hurt</b> , I <b>cry</b> . He start to <b>choke</b> me, saying You better <b>shut up</b> and git used to it. (p. 3)	Önce <b>orama buramasürtündü</b> , sonra <b>memelerimi</b> mıncıkladı. Sonra da <b>yapacağını yaptı</b> . Canım <b>yandı</b> , <b>bağırdım</b> . <b>Gırtlığımı sıkı</b> tı o zaman. <b>Sesimi kesip</b> alışmaya bakmalıymışım. (p. 5)

The signifiers of an underlying networks create a certain theme and these stylistic devices are the essential elements of this theme. The theme of this example is rape. This example depicts the scene in which the protagonist Celie is raped by the man whom she thinks her father and later finds out that he is her stepfather. This scene is one of the major scenes in the novel and it definitely influences the flow of the story. It is one of the most traumatic incidents in Celie's life and the way she describes the incident and the words that she uses are crucially important. These words constitute Celie's style and they convey the message that Celie cannot understand what she is going through (Field, 2009, p. 161). Since she is unable to grasp what is happening, she depicts the incident very overtly. These words that she uses are the stylistic devices that convey Celie's shock and innocence to the reader. Words which are written in bold are the signifiers of the rape theme. These words such as "**His thing**", "**titties**" and "**pussy**" indicate that this is a sexual activity whereas the signifiers such as "**push**", "**hurt**", "**choke**" and "**cry**" clearly demonstrate that this is a forced act and thus, a rape. All these signifiers establish an underlying network which enables the reader to understand the incident better. However, it can be seen that some of these signifiers are omitted or softened in TT due to their taboo status. "**His thing**", "**my hip**" and "**my pussy**" are omitted whereas "**wiggle it**" and "**push his thing**" are given as "**orama burama sürtündü**" and "**yapacağını yaptı**", respectively. The omissions and alterations of these signifiers in the translation can be rendered as *the destruction of underlying networks of signification* as a deforming tendency in this excerpt. Additionally, this deformation disrupts Celie's voice that reflects her innocence and shock; it also softens the traumatic

effect that exists in the original. Certainly, TT passage doesn't seem as shocking as ST passage because of *the destruction of underlying networks of signification*.

**Example 2:**

ST	TT
<p>I ast Shug Avery what she want for <b>breakfast</b>. She say, What yall got? I say <b>ham, grits, eggs, biscuits, coffee, sweet milk or butter milk, flapjacks. Jelly and jam.</b> She say, Is that all? What about <b>orange juice, grapefruit, strawberries</b> and <b>cream. Tea.</b> Then she laugh. (p. 49)</p>	<p>Kahvaltıda ne yersin, diye sordum Neler var, demez mi! <b>Kızarmış jambon</b> var, <b>saçta pişmiş mısır ekmeği</b> var, <b>beyaz ekmek</b> var sıcacık, <b>yumurta</b> var, <b>taze sağılmış süt</b> var, <b>kaymak</b> var. Haa, birkaç çeşit <b>reçel</b> de var. Bir de <b>kahve.</b> O kadar mı, dedi. <b>Portakal suyu</b> yok mu? <b>Greyfurt, çilek</b> falan yok mu? Ya <b>çay?</b> Sonra da güldü. (p. 44)</p>

In this example, Shug and Celie talk about breakfast and while they are talking, they mention various types of food that are usually eaten at breakfast. These certain types of food construct an underlying network and this network signifies American foods for breakfast. When the two texts are compared, it can be deduced that the signifiers such as “**grits**”, “**butter milk**”, “**flapjacks**” and “**jelly**” are omitted whereas “**biscuits**” which is a “soft bread roll, often eaten with gravy” (Oxford Advanced Learner's Dictionary, 2000, p. 104) is given as “**saçta pişmiş mısır ekmeği**” which means, “**a type of cornbread**”. Additionally, the translator adds an extra signifier which is “**beyaz ekmek**” in TT and changes the place of “**cream**” by mentioning it above as “**kaymak**”. Certainly, all of these changes and omissions deform the underlying network. Moreover, these changes destroy the concept of American breakfast, as the omitted signifiers are mostly unfamiliar concepts to the target reader. This is a major change in the style of ST because it is the destruction of the text's foreignness as Berman calls it. Consequently, *the destruction of underlying networks of signification* occurs as a deforming tendency to a certain degree in this chosen excerpt.

**Example 3:**

ST	TT
<p>I lie back on the <b>bed</b> and <b>haul up</b> my <b>dress</b>. Yank down <b>my bloomers</b>. Stick the looking glass tween <b>my legs</b>. Ugh. <b>All that hair</b>. Then <b>my pussy lips</b> be black. Then <b>inside</b> look like <b>a wet rose</b>.</p> <p><b>It</b> a lot prettier than you thought, ain't it? She say from the door.</p> <p><b>It</b> mine, I say. Where <b>the button</b>?</p> <p>Right up near <b>the top</b>, she say. <b>The part</b> that <b>stick out</b> a little.</p> <p>I look at <b>her</b> and touch it with <b>my finger</b>. A little <b>shiver</b> go through me. Nothing much. But just enough to tell me <b>this the right button to mash</b>. Maybe. (p. 75)</p>	<p><b>Yatağa</b> uzanıp <b>elbisemi yukarı çektim</b>. <b>Donumu</b> aşağı. Aynayı <b>bacaklarımın</b> arasına tuttum. Bırak canım, <b>pislik</b>. Üstelik kapkara. Ama <b>içerisi</b>. İçerisi <b>ıslak gül</b> gibi.</p> <p>Shug kapıdan sesleniyor. Sandığından daha güzelmiş değil mi?</p> <p>Hiç değilse öz malım. <b>Düğme</b> nerede, diye sordum.</p> <p><b>Yukarılarda</b> bir yerde olacak, dedi.</p> <p><b>Düğmeyi</b> buldum. <b>Parmağımla</b> dokundum. İçim <b>ürperdi</b> birden. (p. 66)</p>

This excerpt depicts the time when Celie explores her sexual body parts and sexuality with the help of Shug. This excerpt bears significance as it represents Celie's sexual awakening and thus, it is one of the major scenes in the novel. Shug teaches Celie to enjoy her sexuality because she has never taken any pleasure from this act until then. Naturally, the passage includes specific signifiers which can be considered as taboo words because of the fact that they refer to certain female body parts. It is a common tendency to soften or censor these kinds of taboo words (Allan & Burrige, 2006, p. 173). In line with this thought, signifiers such as "**my pussy lips**", "**the part that stick out**" and "**right button to mash**" are omitted in translation. Moreover, the signifier "**all that hair**" which refers to pubic hair is translated as "**pislik**" which means, "**filth**" in source language. It is worth noting that the "**hair**", the "**lips**" and the "**rose**" are symbols for a significant part of Celie's body, namely her vagina (Ross, 1988, p. 72). Hence, they separately create an underlying network for the concept of vagina.

Therefore, the preference of “**pislik**” for the “**hair**” and the omission of the “**lips**” are solely deformation of the underlying network for the concept of vagina. Additionally, other omissions mentioned above also deform the broader underlying network which is composed of signifiers of sexuality. The omissions of these signifiers deforms the tone of the narration and thus, the style of the text is injured as these signifiers are the stylistic devices that depict the sexual awakening of Celie. These alteration and omissions lead to *the destruction of underlying networks of signification* as a deforming tendency to some extent in the translation.

**Example 4:**

ST	TT
<p>My mama die, I tell Shug. My sister Nettie run away. Mr — come git me to take care his rotten children. He never ast me nothing bout myself. He <b>clam on top of me</b> and <b>fuck and fuck</b>, even my head bandaged. <b>Nobody ever love me</b>, I say. She say, <b>I love you</b>, Miss Celie. And then she haul off and <b>kiss me on the mouth</b>. <i>Um</i>, she say like she surprise. I <b>kiss her back</b>, say, <i>um</i>, too. Us <b>kiss and kiss</b> till us can’t hardly <b>kiss</b> no more. Then us <b>touch</b> each other.</p> <p>I don’t know nothing bout <b>it</b>, I say to Shug. I don’t know much, she say.</p> <p>Then I feels <b>something real soft and wet on my breast</b>, feel like one of my little lost <b>babies mouth</b>.</p> <p>Way after while, I <b>act like a little lost baby</b> too. (p. 103)</p>	<p>Annem öldü, diye bitirdim. Kardeşim Nettie kaçıp gitti. Albert da o mendebur çocuklarına bakayım diye getirdi beni buraya. Bir günden bir güne sen nasılsın, ne istersin diye sormadı. Başımda sargılar vardı, <b>üstüme çıktı</b>. <b>Beni hiç kimse sevmeydi</b>. Hiçbir gün. Shug, <b>ben seni seviyorum</b>, Celie dedi. Sonra da kalkıp <b>dudaklarımdan öptü</b>. <b>Bak hele</b>, dedi yine. Şaşırmıştı sanki. Ben de onu <b>öptüm</b>. Ben de <b>bak hele</b>, dedim. Bir <b>öpüşmedir</b> gitti. Sonunda <b>öpüşecek</b> halimiz kalmadı. <b>Ellerimizi birbirimize uzattık</b> o zaman. Ben <b>bu işi</b> hiç bilmem, dedim. Ben de pek iyi bilmem dedi. <b>Ama öğreniriz</b>. (pp. 92-93)</p>

This excerpt depicts a sexual lesbian relationship between Shug and Celie. This is one of the climaxes in the story because it is the defining moment of Celie's lesbianism. Celie has always attracted to Shug before but this act clarifies her preference once and for all. The way that the scene is depicted is also significant, as it comprises the style of the passage. The use of signifiers about infancy such as **“lost baby”**, **“babies mouth”** and **“soft and wet”** adds certain innocence to the act (Bealer, 2009, p. 33). This sexual relationship paves the way for Celie's self-discovery, self-expression, self-love and self-empowerment. It should be noted that lesbianism or, generally, homosexuality is always a taboo situation (Allan & Burrige, 2006, p. 153). Accordingly, the particular passage in the excerpt that portrays a lesbian sexual relationship is omitted although this relationship is not explicitly depicted in ST. Therefore, the signifiers such as **“something real soft and wet”**, **“my breast”**, **“babies mouth”** and **“act like a little lost baby”** are omitted in TT. Furthermore, at the beginning of the passage, dysphemistic signifier **“fuck and fuck”** is also omitted. Additionally, the signifiers of **“um”** which are sounds of pleasure are rendered as **“bak hele”** and the signifier **“touch”** is translated as **“ellerimizi birbirimize uzattık”** instead of **“birbirimize dokunduk”**. Additionally, some signifiers are altered in a certain way. All of these omissions and alterations indicate that the style of the text is deformed as the omissions flatten the voice of Celie by which she describes her sexual awakening. Besides, the innocence of Celie's style is also lost due to the omission of signifiers such as **“babies mouth”** and **“lost baby”**. These signifiers are crucial because they represent Celie's reconciliation of her past which is full of traumatic events about infancy such as the rape of her father, her resultant pregnancies from these rapes and the separation from her babies (Ross, 1988, p. 72). Hence, the style of the text is deteriorated since the underlying network of signifiers is broken. Consequently, *the destruction of underlying networks of signification* is exercised as a deforming tendency to some degree in this passage.

## Example 5:

ST	TT
<p>Well, it was a <b>bright Spring day</b>, sort of <b>chill</b> at first, like it be round Easter, and the first thing us notice soon as we turn into the <b>lane</b> is how <b>green</b> everything is, like even though the <b>ground</b> everywhere else not <b>warmed</b> up good, Pa's <b>land</b> is <b>warm</b> and ready to go. Then all along the <b>road</b> there's <b>Easter lilies</b> and <b>jonquils</b> and <b>daffodils</b> and all kinds of little early <b>wildflowers</b>. Then us notice all the <b>birds singing</b> they little cans off, all up and down the <b>hedge</b>, that itself is putting out <b>little yellow flowers</b> smell like <b>Virginia creeper</b>. It all so different from the rest of the <b>country</b> us drive through, it make us real quiet. I know this sound funny, Nettie, but even <b>the sun</b> seem to stand a little longer over our heads. (pp. 161-162)</p>	<p>Neyse, Shug'la gittiğimiz <b>gün ilkyazın</b> başıydı. Sabahtan biraz <b>ayaz</b> yapmıştı. Paskalya zamanı hep böyle olur ya. Ama <b>çayıra</b> saptığımızda baktım her yan <b>yeşile</b> kesmiş. Başka yerlerde <b>toprak</b> daha <b>ısınmamışken</b> babamın <b>yerleri yeşermiş</b> bile. <b>Yolun</b> kıyısında da <b>düğünççekleri,</b> <b>çanççekleri,</b> <b>papatyaların</b> hem <b>beyazı</b> hem <b>sarısı,</b> <b>baldıranlar,</b> <b>renk renk kırççeği.</b> Derken <b>kuş seslerini</b> duyduk. Keratalar gırtlaklarını yırtacaklar sanki. Bizim <b>orası</b> geçtiğimiz <b>yerlere</b> benzemiyordu yani. Öylesine başkaydı ki sesimiz soluğumuz çıkmaz oldu. Bilirim inanmazsın ama, oralarda <b>güneş</b> bile daha yüksekte duruyor desem yeri var. (p. 147)</p>

In this excerpt, the depicted natural elements create a theme of nature. Hence, the signifiers that are related to nature compose an underlying network. Even though the most of the signifiers are preserved in TT, some of them are omitted whereas some of them are replaced with different signifiers which are more familiar to target readers. The omissions include the signifiers such as “**bright**”, “**hedge**” and “**Virginia creeper**”. Furthermore, signifiers such as “**Easter lilies**”, “**jonquils**”, “**daffodils**” and “**little yellow flowers**” are replaced with target-oriented signifiers such as “**düğünççekleri**”, “**çanççekleri**”, “**papatyaların hem beyazı hem sarısı**” and “**baldıranlar**”. Additionally, the signifier “**warm**” in “**Pa's land is warm**” is rendered as “**yeşermiş**” instead of “**ısınmış**” which is the literal meaning of the word in target



language. Conclusively, the omissions and alterations within the framework of the underlying network are adopted once again in this excerpt. This leads to *the destruction of underlying networks of signification* as a deforming tendency in this excerpt. Lastly, taking into account of this example and the other four examples, it can be concluded that *the destruction of underlying networks of signification* is exercised as a deforming tendency to a certain extent.

### 1.9. The Destruction of Linguistic Patternings

*The destruction of linguistic patternings* deals with the deformation of linguistic features that follows a systematic pattern in a text. These linguistic patternings should follow a pattern and they are supposed to be repeated in a systematical way. These patternings compose a heterogeneous text and the deformation of these patternings renders a more “homogenous” text (Berman, 2000, p. 293). Berman states that homogenization makes the text more incoherent since the existing coherence in the original work is deformed (p. 293). Within this framework, selected examples for *the destruction of linguistic patternings* are discussed as follows:

#### Example 1:

No	ST	TT
1	Dear God (p. 3)	Ey koca Tanrım (p. 5)
2	Dear God (p. 4)	Ulu Tanrım (p. 6)
3	Dear God (p. 5)	Ey yaradanallahım (p. 6)
4	Dear God (p. 6)	Ulu Tanrım (p. 7)
5	Dear God (p. 7)	Ey Tanrım (p. 7)
6	Dear God (p. 8)	Ulu Tanrım (p. 8)

7	Dear God (p. 9)	Ey koca Tanrı (p. 9)
8	Dear God (p. 11)	Tanrım (p. 11)
9	Dear God (p. 14)	Ey koca Tanrım (p. 13)
10	Dear God (p. 15)	Sevgili Tanrım (p. 14)
11	Dear God (p. 18)	Sevgili Tanrım (p. 17)
12	G-o-d (p. 20)	T-a-n-r-ı (p. 19)
13	Dear God	Sevgili Tanrım

	(p. 23)	(p. 22)
<b>14</b>	Dear God (p. 25)	Ulu Tanrım (p. 23)
<b>15</b>	Dear God (p. 27)	Ey Tanrım (p. 24)
<b>16</b>	Dear God (p. 28)	Sevgili Tanrım (p. 25)
<b>17</b>	Dear God (p. 29)	Yüce Tanrım (p. 26)
<b>18</b>	Dear God (p. 33)	Sevgili Tanrım (p. 30)
<b>19</b>	Dear God (p. 35)	Ulu Tanrım (p. 31)
<b>20</b>	Dear God (p. 37)	Ulu Tanrım (p. 33)
<b>21</b>	Dear God (p. 38)	Yüce Tanrım (p. 34)
<b>22</b>	Dear God (p. 42)	Ey Tanrım (p. 38)
<b>23</b>	Dear God (p. 45)	Sevgili Tanrım (p. 41)
<b>24</b>	Dear God (p. 47)	Ulu Tanrım (p. 42)
<b>25</b>	Dear God (p. 49)	Yüce Tanrım (p. 43)
<b>26</b>	Dear God (p. 51)	Sevgili Tanrım (p. 45)
<b>27</b>	Dear God (p. 52)	Ulu Tanrım (p. 46)
<b>28</b>	Dear God (p. 56)	Tanrım (p. 50)

<b>29</b>	Dear God (p. 60)	Yüce Tanrım (p. 53)
<b>30</b>	Dear God (p. 62)	Tanrım (p. 55)
<b>31</b>	Dear God (p. 64)	Sevgili Tanrım (p. 57)
<b>32</b>	Dear God (p. 66)	Ulu Tanrım (p. 59)
<b>33</b>	Dear God (p. 68)	Tanrım (p. 60)
<b>34</b>	Dear God (p. 71)	Ulu Tanrım (p. 63)
<b>35</b>	Dear God (p. 73)	Tanrım (p. 64)
<b>36</b>	Dear God (p. 76)	Ulu Tanrım (p. 67)
<b>37</b>	Dear God (p. 80)	Tanrım (p. 71)
<b>38</b>	Dear God (p. 83)	Ulu Tanrım (p. 75)
<b>39</b>	Dear God (p. 85)	Tanrım (p. 76)
<b>40</b>	Dear God (p. 87)	Tanrım (p. 78)
<b>41</b>	Dear God (p. 89)	Ulu Tanrım (p. 79)
<b>42</b>	Dear God (p. 91)	Yüce Tanrım (p. 81)
<b>43</b>	Dear God (p. 93)	Ey Tanrım (p. 82)
<b>44</b>	Dear God (p. 95)	Tanrım (p. 84)

45	Dear God (p. 99)	Ulu Tanrım (p. 88)
46	Dear God (p. 101)	Sevgili Tanrım (p. 89)
47	Dear God (p. 102)	Yüce Tanrım (p. 91)
48	Dear God (p. 104)	Tanrım (p. 93)
49	Dear God (p. 107)	Ulu Tanrım (p. 95)
50	Dear God (p. 109)	Tanrım (p. 97)

51	Dear God (p. 113)	Tanrım (p. 101)
52	Dear God (p. 129)	Ulu Tanrım (p. 116)
53	Dear God (p. 131)	Tanrım (p. 118)
54	Dear God (p. 133)	Sevgili Tanrım (p. 119)
55	Dear God (p. 160)	Ulu Tanrım (p. 146)
56	Dear God (p. 259)	Güzel Tanrım (p. 237)

*The Color Purple* is an epistolary novel. The protagonist Celie, firstly, writes letters to God, then to her sister Nettie and finally, one more letter to God, again. These letters are essential part of the novel's form and thus, it is significant to preserve this epistolary structure in the translation. There are 90 letters in the novel and 20 of them are written by Nettie to Celie and hence, the rest of the letters are written by Celie. These 70 letters are divided as such: 14 letters to her sister Nettie and 56 letters to God. Each of these 56 letters begins with the same address form: **“Dear God”**. Each of these address forms is repeated at the beginning of the 56 letters and these forms essentially contribute to the epistolary style of the novel. The repetition of these forms within the same pattern can be taken as a linguistic patterning. These address forms and their translated versions are demonstrated in the table above. It is obvious that the repetition that exists in ST is deconstructed in TT with the usage of different forms such as **“Ey koca Tanrım”**, **“Ulu Tanrım”**, **“Yüce Tanrım”** and **“Ey yaradanallahım”**. This certainly distorts the epistolary style of the ST as different TT forms break the pattern which is very well established in ST. The deformation of these forms in TT can be classified as *the destruction of linguistic patternings*.

**Example 2:**

	<b>ST</b>	<b>TT</b>
<b>1</b>	I look at women, <b>tho</b> , cause I'm not scared of them. (p. 7)	Kadınlara bakıyorum <b>ama</b> . Çünkü onlardan korkmuyorum. (p. 8)
<b>2</b>	She say Columbus come here in boats call the <b>Neater, the Peter</b> and the <b>Santomareater</b> . (p. 11)	Kristof Kolomb denen adam <b>Ninya, Pintya, Sankimariya</b> adında üç gemiyle gelmiş buralara. (p. 11)
<b>3</b>	They scream. They <b>cuse</b> me of murder. (p. 14)	Canımızı yakıyor diye bağırıyorlar. Bizi öldürüyor diye <b>bağırıyorlar</b> . (p. 13)
<b>4</b>	I <b>embroder</b> Olivia in the seat of all her <b>daidies</b> . I <b>embroider</b> lot of little stars and flowers too. He took the <b>daidies</b> when he took her. (p. 15)	<b>Bezlerinin</b> kıyısına adını <b>işlemiştım</b> renkli iplikle. Küçücük yıldızlarla çiçekler <b>işlemiştım</b> . Bebemi götürürken <b>bezlerini</b> de götürmüştü babam. (p. 14)
<b>5</b>	She look like I ast something none of my <b>bidniss</b> . (p. 15)	<b>Sana ne</b> dercesine bakıyor yüzüme. (p. 15)
<b>6</b>	They try to get his <b>tension</b> , he hide hind a puff of smoke. (p. 18)	<b>İlgisini</b> çekmeye çalıştılar mı bir sigara yakıp duman bulutunun ardına gizleniyor. (p. 17)
<b>7</b>	Why, wasn't nothing to come here in the winter time and all these children have <b>colds</b> , they have <b>flue</b> , they have <b>direar</b> , they have <b>newmonya</b> , they have worms, they have the chill and fever. (p. 20)	Biz buraya ne zaman gelsek bakardık çocuklar <b>nezle</b> olmuş, çocuklar <b>zatürye</b> olmuş, <b>boronşit</b> olmuş, sürgün olmuş. (p. 19)
<b>8</b>	She coming with her <b>orquestra</b> . (p. 25)	<b>Çalgıcılarını</b> da yanında getirecekmiş. (p. 23)

9	Not a living tree, but a table, a <b>chifferobe</b> . (p. 30)	Ama o benim gibi canlı bir ağaç değil. Bir masa, ya da bir <b>sandık</b> . (p. 27)
10	She sit down and start to fan herself with a <b>hansker</b> . (p. 31)	Sofia oturur oturmaz <b>mendiliyle</b> yellenmeye başladı. (p. 28)
11	A woman at church say she dying – maybe <b>two berkulosis</b> or some other kind of nasty woman disease. (p. 42)	Kilisedeki kadınlardan biri söyledi, ölüyormuş. <b>İnce hastalıkımıymış</b> , pis bir kadın hastalığıımıymış ne.
12	A shiny black hat with what look like <b>chickinhawk</b> feathers curve down side one cheek, and she carrying a little snakeskin bag, match her shoes. (p. 44)	Başında pırıl pırıl şapka. Şapkanın tüyleri aşağı sarkmış, bir yanağını örtüyor. <b>Şahin tüyüne, aladoğan tüyüne</b> benziyor. Elinde yılan derisi çanta. Pabuçlarıyla bir örnek. (p. 40)
13	He run his hand over his slicked back hair and try to feel it there’s a <b>bugga</b> in his nose. (p. 54)	Kafasına yapıştırdığı saçları okşuyor, içine <b>böcek</b> kaçmış olmasın diye burun deliğini yokluyor parmağıyla. (p. 48)
14	Just sit up there glorying in being <b>deef</b> , I reckon. (pp. 173-174)	Kulağı da <b>sağır</b> herhalde. Şanıyla şerefiyle oturuyor orada, iyi ki kulağım <b>sağır</b> diye seviniyor. (p. 26)
15	It say the ship you and the children and your husband left Africa in was sunk by German mines off the coast of someplace call <b>Gibralta</b> . (p. 231)	Kocanla senin, bir de çocukların Afrika’dan ayrılırken bindiğiniz geminin <b>Cebelitarık</b> denen bir yerin açıklarında batırıldığını yazıyor. (p. 213)

The protagonist Celie writes certain words the way that she hears them because she drops out of school when she gets pregnant. These idiolectal words are a part of her dialect and they represent that “Celie’s letters cling to the oral tradition of her people” (Hsiao, 2008, p. 99). Her idiolectal words are constantly repeated throughout the novel and hence, they can be categorized as linguistic patternings. These idiolectal patternings

are displayed above in detail. Some of the examples such as “**Neater**”, “**Peter**”, and “**Santomareater**” refer to Christopher Columbus’ ships which are actually named as “Niña, Pinta and Santa Maria” (Britannica, 2007). These misspelled words are translated as “**Ninya**”, “**Pintya**”, and “**Sankimariya**” in TT. Furthermore, “**newmonya**” which stands for “**pneumonia**” is translated as “**zatürye**” which is correctly written as “**zatürre**” in target language. Hence, it can be asserted that the idiolectal linguistic patternings are preserved in these examples because the translator prefers the misspelled versions of these words in TT. However, this strategy isn’t maintained in other examples such as “**dirrear**”, “**hansker**”, “**two berkulosis**” and “**daidies**” which are spelled correctly as “**diarrhea**”, “**handkerchief**”, “**tuberculosis**” and “**diapers**”, respectively. These idiolectal patternings are translated with correctly spelled target language words and the pattern is broken in TT. In TT, some of these misspellings are reflected in the translation whereas most of them are not. This certainly deforms the style of ST, as the oral tradition which is conveyed through Celie’s idiolectal words is lost in a certain way. Consequently, the deformation of these idiolectal patternings causes *the destruction of linguistic patternings* in TT.

**Example 3:**

	ST	TT
1	Now I tell her to marry <b>Mr —</b> . (p. 7)	Sen en iyisi <b>o adamlar</b> evlen diyorum. (p. 8)
2	<b>Mr —</b> he don’t say nothing. (p. 10)	<b>Adam</b> bir şey söylemedi. (p. 10)
3	<b>Mr —</b> want another look at you. (p. 12)	<b>Bay ...</b> seni bir daha görmek istiyor. (p. 12)
4	<b>Mr —</b> , come out the store. (p. 17)	<b>Bizimki</b> de dükkandan çıkıp geliyor. (p. 16)
5	How is it with you and <b>Mr —</b> ? she ast. (p. 18)	<b>Seninle</b> aran nasıl diye soruyor. (p. 17)

6	Not to mention with <b>Mr</b> —. (p. 19)	<b>Babaları</b> da onlardan beter ya. . (p. 18)
7	I hear him mutter somethin to <b>Mr</b> — sitting on the porch. (p. 22)	Dışarıda <b>babasına</b> bir şeyler söylediğini duydum. (p. 21)
8	<b>Mr</b> — say, Cause she my wife. (p. 23)	<b>O</b> da karım olduğu için dedi. (p. 22)
9	She say, How you, <b>Mr</b> —? (p. 31)	Nasılsınız, <b>Bay</b> ..... diye sordu. (p. 29)
10	You ought to bash <b>Mr</b> — head open, she say. (p. 40)	Ben senin yerinde olsam önce <b>herifin</b> kafasını patlatırım, diyor. (p. 37)
11	Turn loose my goddam hand, she say to <b>Mr</b> —. (p. 45)	Bırak şu kopasınca elimi, dedi bir gün. (p. 41)
12	<b>Mr</b> — laugh. (p. 50)	Güldü. (p. 45)
13	But he not saying this to me, he saying it to <b>Mr</b> —. (p. 53)	Aslında bana söylemiyor bunları. <b>Oğluna</b> söylüyor. (p. 47)
14	<b>Mr</b> — didn't want me to come. (p. 69)	<b>Bizimki</b> gitmemi istemedi. (p. 61)
15	<b>Mr</b> — can tell you, I don't like it at all. (p. 73)	Sorsan <b>kendisi</b> de söyler ya. Benim hiç hoşuma gitmiyor. (p. 65)
16	Shut up, Harpo, say <b>Mr</b> —, us trying to think. (p. 85)	<b>No Translation</b>
17	<b>Mr</b> — feelings hurt, I say. (p. 101)	<b>Albert'ın</b> kalbi kırıldı, dedim. (p. 90)
18	I asked Samuel if he would visit you and <b>Mr</b> — just to see how you are. (p. 116)	Samuel'den gelip <b>kocanla</b> seni görmesini, senin ne durumda olduğunu anlamasını istedim ama çekiniyor. (p. 104)
19	<b>Mr</b> — work! (p. 201)	<b>Bizimki</b> mi çalışıyor? (p. 186)

20	Us, no doubt, say <b>Mr —</b> . (p. 249)	Herhalde zenciler, dedi <b>Albert</b> . (p. 227)
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These 20 examples are specifically chosen in order to demonstrate how “**Mr —**” is translated in TT. Celie calls her husband as “**Mr —**” even though his real name is Albert. Celie is afraid of her husband and she is dependent on him; thus, this situation attributes a certain power to him. In most of the novel, Albert is like an authority that Celie is supposed to obey rather than a husband. This distance between them and Celie’s fear of her husband are reflected in the addressing of “**Mr —**”. This usage is repeated in the most of the novel and hence it can be classified as a linguistic patterning. However, this patterning is quite problematic in translation. As it is displayed in the examples, different strategies are adopted for the translation of this particular usage. Sometimes it is translated as “**bizimki**” or “**adam**” which is an indefinite usage such as “**a guy**” whereas at times “**Albert**” is preferred even though it is “**Mr —**” in the original. Occasionally, it is omitted in TT. All in all, there is no consistent strategy that is adopted for the translation of “**Mr —**”. This deformation damages the style of ST, as the distance and fear which are mentioned above are lost. The distance may be given with the options such as “**adam**” or “**Bay.....**” but the choice of “**bizimki**” doesn’t reflect any distance or fear, on the contrary it reflects intimacy. In target language, “**bizimki**” is a word of affection which is a feeling that Celie almost never has for Mr — in the time of their marriage. Consequently, it is apparent that *the destruction of linguistic patternings* is exercised as a deforming tendency to some degree in TT.



**Example 4:**

ST	TT
<p>She get up early in the morning <b>and</b> go to market. Buy only stuff that's fresh. Then she come home <b>and</b> sit on the back step humming <b>and</b> shelling peas <b>or</b> cleaning collards <b>or</b> fish <b>or</b> whatever she bought. When she git all her pots going <b>and</b> turn on the radio. By one o'clock everything ready <b>and</b> she call us to the table. Ham <b>and</b> greens <b>and</b> chicken <b>and</b> cornbread. Chitlins <b>and</b> blackeyed peas <b>and</b> souse. Pickled okra <b>and</b> watermelon rind. Caramel cake <b>and</b> blackberry pie. (p. 189)</p>	<p>Sabah erkenden kalkıp pazara gitti. Her şeyin tazesini almış o. Dönüp geldiğinde çıktı arka sundurmaya, oturdu basamaklara. Bir yandan ıslık çalıyor, bir yandan bezelye ayıklıyor, balık temizliyor. O işleri bitirince tencerelerin hepsini birden ateşe oturtup radyoyu açtı. Saat birde herşey hazırды. Bizi sofraya çağırды. Bir domuz eti pişirmiş, yanında yeşil sebzeler. Tavuk pişirmiş. Mısır ekmeği pişirmiş. Bumbar. Sirkeli kuru börülce. Salamura bamya. Karpuz kabuğu reçeli. Böğürtlenli tatlı. (p. 175)</p>

Berman expresses that the use of a specific subordination can be categorized as a linguistic patternings such as Faulkner's frequent use of "because" (2000, p. 293). The author's regular choice of specific conjunction is classified as a part of her/his style. Regarding this information, the recurrent usage of "**and**" in this excerpt can be classified as a linguistic patterning. Moreover, conjunction "**or**" is used in addition to "**and**", therefore it can be suggested that this passage is abundant in conjunctions. It is worth noting that these conjunctions create a certain rhythm. This rhythm might reflect the ritual of preparing food and the music that "accompanies the ritual" (Leder, 1999, p. 147). Oppositely, neither "**and**" nor "**or**" is used as a conjunction in translation. These patternings are omitted and the punctuation marks such as comma and period are generally preferred. The omission of the "**or**" and "**and**" certainly breaks the rhythm that is implicated in the ST and it also destroys the author's style. Thus, it can be evaluated as *the destruction of linguistic patternings* in TT.

**Example 5:**

ST	TT
<p>Shug one time had a seashell, <b>he say</b>. Long time ago, when us first met. Big white thing look like a fan. She still love shells? he ast.</p> <p>Naw, <b>I say</b>. She love elephants now.</p> <p>He wait a little while, put all the shells back in place. Then he ast me, You like any special thing?</p> <p>I love birds, <b>I say</b>.</p> <p>You know, <b>he say</b>, you use to remind me of a bird. Way back when you first come to live with me. You was so skinny, Lord, <b>he say</b>. And the least little thing happen, you looked about to fly away.</p> <p>You saw that, <b>I say</b>.</p> <p>I saw it, <b>he said</b>, just too big a fool to let myself care.</p> <p>Well, <b>I say</b>, us lived through it.</p> <p>We still man and wife, you know, <b>he say</b>.</p> <p>Naw, <b>I say</b>, we never was.</p> <p>You know, <b>he say</b>, you look real good since you been up in Memphis.</p> <p>Yeah, <b>I say</b>, Shug take good care of me.</p> <p>How you make your living up there? <b>he say</b>.</p> <p>Making pants, <b>I say</b>.</p> <p><b>He say</b>, I notice everybody in the family just about wearing pants you made. But you mean you turned it into a business?</p>	<p>Bir zamanlar Shug'un bir denizkabuğu vardı, <b>dedi</b>. Çok eskiden. İlk tanıştığımız günlerde. Beyaz bir şeydi. Yelpaze biçiminde. Hala denizkabuğu seviyor mu acaba?</p> <p>Yok, <b>dedim</b>. Şimdi fillere bayılıyor.</p> <p>Denizkabuklarını yerlerine yerleştirdikten sonra sordu. Senin sevdiğin bir şey var mı?</p> <p>Kuşlar, <b>dedim</b>. Kuşları çok seviyorum.</p> <p>Bilir misin, seni de kuşa benzetirdim ben. İlk geldiğinde. Öyle sıskaydın ki. Hey gidi günler. Ufacık bir şey olsa uçup gidecekmiş gibi bakardın yüzüme.</p> <p>Onu anlamıştın demek?</p> <p>Anlamıştım. Ama ilgi göstermeyi kendime yediremeyecek kadar aptaldım.</p> <p>Boşver, <b>dedim</b>. O günleri de sağ salim atlattık ya.</p> <p>Hala karı kocayız biliyorsun.</p> <p>Yoo, hayır. Biz hiçbir zaman karı koca olmadık.</p> <p>Biliyor musun, <b>dedi</b>. Memphis'e gittiğinden beri çok güzelleştin sen.</p> <p>Evet. Shug bana çok iyi baktı da ondan.</p> <p>Ekmeğini nasıl kazanıyorsun oralarda?</p> <p>Pantolon dikerek.</p> <p>Hey, <b>dedi</b>, ben de ailedeki herkesin senin elinden çıkma pir pantolon giydiğini</p>

<p>That's right, <b>I say</b>. But I really started it right here in your house to keep from killing you.</p> <p>He look down at the floor.</p> <p>Shug help me make the first pair I ever did, <b>I say</b>. And then, like a fool, I start to cry.</p> <p><b>He say</b>, Celie, tell me the truth. You don't like me cause I'm a man?</p> <p>I blow my nose. Take off they pants, <b>I say</b>, and men look like frogs to me. No matter how you kiss 'em, as far as I'm concern, frogs is what they stay.</p> <p>I see, <b>he say</b>. (pp. 229-230)</p>	<p>duymuştum ama... Pantolonculuğu meslek mi edindin yani?</p> <p>Evet. Burada başlamıştım aslında. Bu evde. Seni öldürmemek için oturup bir pantolon dikmişim.</p> <p>Yere baktı.</p> <p>İlk pantolonu dikmeme de Shug yardım etmişti, <b>dedim</b>, sonra da budala gibi ağlamaya başladım.</p> <p>Doğru söyle, Celie, <b>dedi</b>. Erkek olduğum için mi hoşlanmıyorsun benden?</p> <p>Sümkürdüm. Ayağındaki pantolonu çıkardın mı her erkek kurbağa gibi görünüyor bana. Onu açıkça söyledim. Bence, nasıl öpersen öp, ne kadar öpersen öp yine kurbağa olarak kalıyorlar.</p> <p>Anlıyorum, <b>dedi</b>. (pp. 212-213)</p>
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In this excerpt, the dialogue between Celie and Albert proceeds in a certain rhythm with the continuous use of “**I say**” and “**he say**”. Nearly, each character’s reply is remarked with “**I say**” or “**he say**”, therefore these usages are constantly repeated throughout the passage. The repetition of these usages in a systematic pattern renders them as linguistic patternings. Walker uses this kind of patternings throughout the novel to indicate the shifting in voices (Hsiao, 2008, p. 103). Moreover, these usages are also a reflection of Celie’s simple style. She expresses the shift in the voices in a simple manner and she might be using them in order to indicate who is speaking to the reader of her letter. Since she uses this patternings repeatedly and in a specific way, namely without quotation marks, these patternings can be taken as a stylistic feature. In TT, these linguistic patternings are deformed due to the fact that most of them are omitted. Even though some of them are preserved with the usages “**dedi**” and “**dedim**”, the continuity and the repetition are disrupted. This disruption deforms the existent rhythm in ST and the simple style of Celie, as she might intentionally prefer these usages. Thus, this

disruption falls under the category of *the destruction of linguistic patternings*. This example and the other four examples demonstrate that *the destruction of linguistic patternings* is ensued as a deforming tendency to a certain degree in the translated text.

### **1.10. The Destruction of Vernacular Networks or Their Exoticization**

*The destruction of vernacular networks* focuses on the deformation of the element which are specific to a particular vernacular in a text. Berman suggests that characteristics of a vernacular shouldn't be neutralized or omitted, because that would be a deformation of vernacular networks (2000, p. 294). Furthermore, these vernacular networks may be exoticized by retaining the vernacular network and italicizing them or replacing the vernacular with a local vernacular. These two strategies can be classified as *exoticization*.

In this study, the selected novel, *The Color Purple* contains African American Vernacular, in other words Black Vernacular or simply, Black English. The protagonist Celie writes in this particular vernacular. Considering the fact that majority of the novel is composed of letters which are written by Celie in African American English, this vernacular is very distinctive and noticeable in the novel. Alice Walker is usually praised for her ability to "capture an authentic black folk speech" (Harris, 1984, p. 155) Celie's voice which is composed of African American vernacular is described as "characteristic, hard-won and authentic" (Walker, 1985, p. 72) by even the writer's herself and it is also praised by others for being "powerful, engaging, subtly humorous, and incisively analytic" (Harris, 1984, p. 156). Furthermore, Walker uses this particular vernacular with the superior motive of giving a voice to her ancestors who are silenced and ignored throughout the history. (Walker, 1985, p. 72). Hence this vernacular is a representation of black American folks' culture. Regarding these statements about the use of vernacular, it can be asserted that the vernacular is the essence of the novel and extremely significant feature of the novel's style. Consequently, preserving vernacular networks is crucially important stylistic task and it overlaps with the Berman's explanations. Taking into account of the information above, selected examples for this tendency are analyzed as follows:

**Example 1:**

ST	TT
He <b>start</b> to choke me, saying You better shut up and <b>git</b> used to it.	Gırtlığımı <b>sıktı</b> o zaman. Sesimi kesip <b>alışmaya</b> bakmalıymışım.
But I <b>don't never git</b> used to it. And now I <b>feels</b> sick every time I <b>be</b> the one to cook. (p. 3)	Gel gör ki <b>bir türlü alışamadım</b> . Şimdi de yemek yapma sırası bana <b>geldi</b> mi <b>midem bulanıyor</b> . (p. 5)

This example comprises a number of Black vernacular features. The first example is the beginning of the first sentence as “**He start**” which lacks of suffix “-s”. One of the features of this particular vernacular can be defined as the lack of the suffix “-s” of the third person singular present tense (Rickford & Rickford, *Spoken Soul: The Story of Black English*, 2000, p. 111). The second examples are the verbs which are written as “**git**” instead of “**get**”. John R. Rickford states that it is the characteristic of Black English to neutralize or merge the sounds of “[ɪ] and [ɛ] before nasals” (1999, p. 5). The use of “**git**” falls under this category because it symbolizes that “**get**” is pronounced as “**git**” by merging the [ɪ] and [ɛ] sounds. It is mentioned before that Celie writes as she speaks and thus, she writes the word “**get**” in the way she speaks the vernacular. Accordingly, “**git**” is also an example for vernacular usages. The use of multiple negations such as “**don't never**” is also a feature of Black English (Green, 2002, p. 77). Sometimes African American Vernacular English, shortly AAVE speakers use “**I is**” instead of “**I am**” or “**they was**” instead of “**they were**” (Rickford & Rickford, 2000, p. 126). The use of third person singular present tense –s after first person singular such as “**I feels**” in the text can also be taken under this category. Finally, the use of “invariant be” (p. 113) is a widely known feature of AAVE and this feature entails that the verb “**be**” doesn't change according to the subject which might be I, you, he, she, it, we or they and the tense which might be past or present. In the text, the phrase of “**I be the one**” can be classified as a vernacular network based on this feature. Within this mindset, it seems certain that these vernacular networks are not reflected in the translation and they are neutralized. With this neutralization, the deliberate reference to

the black culture is completely lost and the representation of this culture is disrupted. This also takes the story out of its context in a sense, as the story passes in the rural Georgia where black Americans live. According to Berman's descriptions, neutralization of vernacular features is *the destruction of vernacular networks* and it certainly deforms the style of the novel.

**Example 2:**

ST	TT
<p>Soon he <b>stop</b>. He <b>say</b> one night in the bed, Well, <b>us done</b> help Nettie all we can. Now she <b>got</b> to go.</p> <p>Where she <b>gon</b> go? I <b>ast</b>.</p> <p>I don't care, he <b>say</b>. (p. 19)</p>	<p>Gel gör ki az sonra bizimkinin <b>sesi çıkmaz oluyor</b>. Bir gece de, biz Nettie'ye elimizden geldiğince <b>baktık diyor</b>. Bundan fazlasını yapamam. Artık gitmesi <b>gerek</b>.</p> <p><b>Soruyorum</b> hemen. Nereye <b>gidecek ki?</b> Orasını kendi bilir <b>diyor</b>. (p. 18)</p>

It is apparent in this excerpt that third person singular present tense “-s” is absent similar to the previous example. The usages of “**He stop**” and “**He say**” represent this feature. Another vernacular feature is the use of “**done**”. This is used for emphasizing that the action is completed (Rickford, 1999, p. 6). The use of “**us**” instead of “**we**” is also a dialectic usage that is specific to this vernacular, so is the use of “**got**” instead of “**have**” (Green, 2002, p. 82). Additionally, “**gon**” is a shortened version of “**going to**” (Rickford & Rickford, 2000, p. 116) and “**ast**” represents “**asked**” as it is a dialectical feature of AAVE to replace the past tense suffix “**-ed**” with the consonant “**t**”. Clearly, none of these vernacular features are managed to be preserved in the translation and the strategy of neutralization is adopted. This neutralization deforms the image of black culture and it also destroys the authenticity of Celie's style. Hence, it can be deduced that *the destruction of vernacular networks* occurs in this excerpt.

**Example 3:**

ST	TT
<p><b>Harpo girl daddy say</b> Harpo <b>not good</b> enough for her. Harpo <b>been courting</b> the girl a while. <b>He say he sit</b> in the parlor with her, <b>the daddy sit</b> right there in the corner till everybody <b>feel</b> terrible. (p. 29)</p>	<p><b>Harpo'nun sevdiği kızın babası</b>, sen bana damat olacak <b>adam değilsin demiş</b> Harpo'ya. Oğlan epeydir kızın <b>kapısını aşındırıyor</b>. Gel gör ki kızın babası da odadan <b>ayrılmamış</b>. Kızla oğlan sıkıntıdan ne yapacaklarını bilemezlermiş. (p. 26)</p>

Similar to previous examples, the suffix “-s” of the third person singular present tense is absent in this excerpt as it can be seen in examples such as “**he say**”, “**he sit**” and “**everybody feel**”. Another vernacular feature can be defined as the lack of possessive “-s” (Rickford & Rickford, 2000, p. 112). This feature is visible in the phrase “**Harpo girl daddy**” which is “**Harpo’s girl’s daddy**” in Standard English. There is also the absence of copula “**is**” which is a frequently encountered AAVE feature (p. 114) and it is apparent in “**Harpo not good**”. The last existent vernacular feature in the selected excerpt is the use of “**been**” instead of “**have/has been**” (Rickford, 1999, p. 6). The usage of this vernacular aspect is recognizable in the expression of “**Harpo been courting**”. Regarding these vernacular features in the ST passage, it can be clearly seen that none of these vernacular nuances are represented in TT. The disappearance of vernacular elements is the deformation of Celie’s dialect which is “uneducated but personal, difficult but precise” (Fifer, 1985, p. 158). All of these signature features of her dialect are lost and the text becomes flattened, plain and toneless; therefore the style of the original work is distorted. Hence, it can be suggested that *the destruction of vernacular networks* is exercised as a deforming tendency in this excerpt.

**Example 4:**

ST	TT
<p>All my life I <b>never</b> care what people thought <b>bout nothing</b> I did, I say. But deep in my heart I care about God. What <b>he going</b> to think. And come to find out, <b>he don't</b> think. Just sit up there glorying in beingdeef, I reckon. But it <b>ain't</b> easy, trying to do without God. Even if you know he <b>ain't</b> there, trying to do without him is a strain. (pp. 173-174)</p>	<p>Doğduğumdan bu yana, dedim, insanlar <b>benim için</b> ne diyecek, ne düşünecek diye tasalanmadım <b>hiç</b>. Ama yüreğimde Tanrı korkusu vardı. Tanrı <b>ne der</b>, diye tasalanırdım. Tanrı <b>ne düşünür?</b> Sonunda anladım. Tanrının düşündüğü <b>falan yok</b>. Kulağı da sağır herhalde. Şanıyla şerefiyle oturuyor orada, iyi ki kulağım sağır diye seviniyor. Ama sen bir de bana sor. Tanrısız etmek kolay <b>mı sanıyorsun?</b> Yukarıda öyle birinin <b>bulunmadığını</b> bilsen bile, onsuz da yapabilirim diye çabalamak kolay mı? (p. 26)</p>

The features of zero copula in “**he going**” and multiple negations “**never ...nothing**” are explained above in detail. In this example, there is the “deletion of unstressed initial and medial syllables as in *’fraid*” (Rickford, 1999, p. 5). This vernacular aspect is visible in “**bout**” in the example. Another dialectical feature is the use of negative auxiliary “**don’t**” for a third person singular subject (p. 6). This feature is visible in “**he don’t think**”. In African American Vernacular, the most commonly used negative form is “ain’t” (Rickford & Rickford, 2000, p. 122). The use of “**ain’t**” occurs in “**it ain’t**” and “**he ain’t**” in ST. It is evident that these vernacular features are not perceptible in TT. This deforms the style of ST by flattening Celie’s voice even though it is unthinkable for her to “talk in a way that feel peculiar to your mind” (Walker, 1982, p. 195). This reference displays the importance of the dialect for Celie, as she can’t think when she tries to talk in Standard English. As a consequence, it can be inferred that neutralization of the vernacular features leads to *the destruction of vernacular networks* in this example.



**Example 5:**

ST	TT
<p>Remember the night <b>Sofia knock</b> Mary Agnes' <b>toofs</b> out? <b>he ast</b>.  Who could <b>forgit</b> it? I say.  <b>Us don't</b> say <b>nothing bout</b> Sofia's troubles. <b>Us</b> still can't laugh at that. Plus, <b>Sofia</b> still <b>have</b> trouble with that family.  Well, trouble with Miss Eleanor Jane.  (pp. 236-237)</p>	<p><b>Sofia'nın</b> Mary Agnes'in <b>dişlerini döktüğü</b> geceyi hatırlıyor musun?  Hatırlanmaz mı?  Sofia'nın başına gelenlerden <b>söz etmiyoruz</b>. O işe hala gülemiyoruz. <b>Sofia'nın</b> o aile ile <b>başı belada</b> hala. Şimdi de Bayan Eleanor Jane bela oldu başına. (p. 218)</p>

This example includes most of the aforementioned vernacular features such as the absence third person singular present tense in “**Sofia knock**”, the use of “**t**” instead of “**-ed**” in “**he ast**”, the use of “**us**” instead of “**we**”, the merged “**i**” and “**e**” sounds in “**forgit**”, the deleted initial syllable “**a**” in “**bout**”, and double negations in “**don't ... nothing**”. Apart from these features; this example includes a vernacular feature which is related to pronunciation. It is the replacement of voiceless “**th**” with the consonant “**f**” which is demonstrated in “**toofs**” (Rickford & Rickford, 2000, p. 105). Finally, the last vernacular feature is the use of “**have**” for third person singular (Rickford, 1999, p. 7). This vernacular feature is exemplified in “**Sofia still have**”. When the two texts are compared, it can be deduced that the vernacular networks disappear in translation. As a consequence Celie’s voice is muffled. Celie’s voice is a considerably important part of the novel’s style as she is the narrator of the story most of the time. Moreover, her dialect signifies her resistance to fit into hegemonic discourse in the language system (Abbandonato, 1991, p. 1009). The strategy of neutralization completely destroys this underlying motive of the vernacular networks that are placed in ST. This deformation results in *the destruction of vernacular networks* in TT. These selected examples for this category demonstrate that *the destruction of vernacular networks* is exercised in the text as a deforming tendency owing to the fact that these networks are repeatedly neutralized in the translation. No examples for *exoticization* can be found in this case study.

### 1.11. The Destruction of Expressions and Idioms

*The destruction of expressions and idioms* refers to the deformation of sayings, proverbs, expressions and idioms during the translation process. Berman indicates that replacing them with a target language counterpart is not the proper way to translate them (2000, p. 295). This replacement is regarded as a distortion of the text by Berman. He indicates that a new and original expression, idiom or proverb should be suggested in the translation, as it would enrich and enhance the target language. Selected examples for *the destruction of expressions and idioms* are discussed as follows:

#### Example 1:

ST	TT
When I start to hurt and then my stomach start moving and then that little baby come out of my pussy chewing on it fist <b>you could have knock me over with a feather.</b> (p. 4)	Sancılar başlayıp da karnım kımıl kımıl ettikten sonra o bebe yumruğu ağzında bacaklarımın arasından çıkıverince <b>ağzım açık kaldıydı.</b> (p. 6)

Expressions and idioms are culture-specific items. That is the reason why, Berman is against the act of translating them with a target culture equivalent. According to him, these expressions and idioms are supposed to be translated literally in order to reflect their foreignness. “**You could have knocked me down/over with a feather!**” is defined as a saying by Cambridge Dictionaries and it is “said when you are extremely surprised” (Cambridge Dictionaries, <http://dictionary.cambridge.org>). This saying is translated as “**ağzım açık kaldıydı**” which is a target language idiom for “**to be surprised**” (TDK: ağzı açık kalmak). Clearly, the translator prefers a TL idiom for the SL saying and this deforms the text according to Berman. Additionally, the foreignness of the text which is strengthened with the use of culture-specific saying is disrupted as it is translated with a target language equivalent. Consequently, it can be suggested that *the destruction of expressions and idioms* is exercised as a deforming tendency in this example.

**Example 2:**

ST	TT
Don't let them run over you, Nettie say. You got to let them know who <b>got the upper hand.</b> (p. 18)	Bu piçlerin tepene çıkmalarına izin verme diyor Nettie. Bu <b>evde kimin sözü geçermiş</b> bilsinler. (p. 17)

“**Get/gain the upper hand**” refers to have a control over someone and to be in a stronger position (Cambridge Dictionaries, <http://dictionary.cambridge.org>). It is translated as “**evde kimin sözü geçermiş**”. This is a commonly used Turkish expression that includes an idiom “**sözü geçmek**”. “**Sözü geçmek**” is defined as “hatırı sayılmak” (TDK: sözü geçmek) and it can be translated as “**to be influential**” into source language. Even though the TT idiom reflects the meaning of the ST idiom to a certain extent, it is apparent that ST idiom has a much stronger effect than TT idiom. Eventually, the selected TT idiom deforms the text because of the fact that it fails to convey that stronger effect of the ST idiom. More importantly, it also distorts the foreignness of the text as the foreignness of the idiom is lost in TT. Since the ST idiom is replaced with a TT counterpart, it can be inferred that *the destruction of expressions and idioms* occurs as a deforming tendency in this excerpt.

**Example 3:**

ST	TT
Grady say, Such good peoples, that's the truth. <b>The salt of the earth.</b> But – time to move on. (p. 180)	<b>Hepiniz bulunmaz insanlarsınız,</b> diyor Grady. Hepinizi özleyeceğiz.Ama yolcu yolunda gerek. (p. 33)

“**Salt of the earth**” is a figure that has a biblical reference. It has the meaning of “a person or group of people of great kindness, reliability, or honesty” (Oxford Dictionaries, [www.oxforddictionaries.com](http://www.oxforddictionaries.com)). This figure is translated as “**bulunmaz insanlarsınız**” which has the meaning of “**hard-to-find, rare people**”. Although it is

not a target language equivalent expression, the TT expression cannot reflect the exact meaning of the ST expression; it merely gives a general explanation. Additionally, there is no form of expression in TT and thus it fails to convey the idiomatic status of ST expression. Moreover, this is a very culture-specific figure that contributes to the foreignness of the text and this foreignness is deformed in TT. All in all, it can be deduced that *the destruction of expressions and idioms* is adopted in this excerpt and it certainly deforms the text.

**Example 4:**

ST	TT
Oh, from what Nettie say, them Africans is a mess. And you know what the bible say, <b>the fruit don't fall too far from the tree</b> . And something else, I say. Guess who they say the snake is? (p. 249)	Sanırım. Nettie'nin anlattıklarına bakılırsa biraz aptal insanlar zaten. Bir de, <b>armut dibine düşer</b> demişler. Haa, bir şey daha var. Yılan kimmiş biliyor musun? (p. 227)

Originally, “**apple doesn't fall far from the tree**” is a proverb and a biblical reference as it is also stated in ST. “**Apple doesn't fall far from the tree**” or in this case, “**the fruit don't fall too far from the tree**” has the meaning that people who have kinship resemble each other or is not different from each other (Urban Dictionary, [www.urbandictionary.com](http://www.urbandictionary.com)). The translator prefers a target language equivalent proverb which has the same meaning: “**armut dibine düşer**”. The form and the meaning of TT proverb are very similar to ST proverb. However, Berman states that “equivalents do not *translate*” (2000, p. 295) the proverbs or expressions. Thus, it can be asserted that TT equivalent doesn't properly translate the ST proverb; on the contrary, TT equivalent deforms the ST proverb. This TT usage also deforms the foreignness of the text while the biblical reference disappears completely. As a consequence, *the destruction of expressions and idioms* exists as a deforming tendency in this example.

**Example 5:**

ST	TT
He got out on his side, then he went round to open the door for her. She <b>dress to kill</b> in a pink suit, big pink hat and pink shoes, a little pink purse hanging on her arm. (...) (p. 162)	Babam önce çıktı, gidip kızın kapısını açtı. <b>Kızın kılığı bitirim</b> . Pembe etek ceket, pembe şapka, pembe pabuçlar. Kolunda da pembe bir çanta. (...) (p. 148)

“**Dressed to kill**” is an idiom that has the meaning of “wearing the kind of clothes that will make people notice and admire you” (Oxford Advanced Learner's Dictionary, 2000, p. 355). This idiom is lost in the translation as it is translated as “**kılığı bitirim**”. “**Bitirim**” is a slang word in Turkish and it can be translated as “**likeable**” or “**pleasant**” into English (TDK: bitirim). Hence, this TT phrase has the meaning of “**her outfit is pleasant**”. Even though TT phrase conveys the meaning of ST idiom to a certain degree, TT phrase is not an idiomatic usage and thus, the idiomatic status that exists in ST is deformed. Therefore, this deformation leads to *the destruction of expressions and idioms* in TT. To conclude, these selected five examples reveal that the idioms, proverbs and expressions in the original work cannot be fully preserved and rendered in the translation, according to Berman. Thus, it can be inferred that *the destruction of expressions and idioms* is exercised as a deforming tendency to a certain extent in the target text.

### 1.11. The Effacement of the Superimposition of Languages

*The effacement of the superimposition of languages* refers to the disappearance of differences between two or more languages, vernaculars, and accents, in other words, heteroglossia. Heteroglossia which is a Bakhtinian term refers to the languages, dialect, sociolects and idiolects that coexist together. Each heteroglossic usage is distinctive and the features that make them distinctive and different should be reflected in the translation, according to Berman. *The effacement of the superimposition of*

*languages* tends to occur, when these indicative features of a language or a vernacular are lost in the translation and they cannot be distinguished from each other.

The protagonist of *The Color Purple*, Celie writes in African American Vernacular English, as discussed in detail before. The characteristic features of her vernacular and its deformation are discussed extensively in section 10. Moreover, Celie writes in the way that she speaks. Oral elements are very effective in Celie’s writing. The novel also includes Standard English because Celie’s educated and missionary sister Nettie writes her letters in Standard English. Unlike her sister, Nettie receives a good education both in school and from missionaries, thus her English is quite well and grammatically correct. Different educational backgrounds certainly influence the two sisters’ languages as “Nettie’s letters in standard English are in sharp contrast to Celie’s African American vernacular, which looks like transcribed speech.” (Lauret, 2000, p. 94). This points out to the fact that the selected novel contains a language and a vernacular. This notable vernacular and the language are “two distinctly different narrative voices – Celie’s dialect and Nettie’s conventional, educated diction” (Fifer, 1985, p. 155). The question of whether their differences are preserved and reflected in the translation will be discussed within the framework of the selected examples as follows:

**Example 1:**

ST	TT
<b>Nettie:</b> Pa is not our pa! (p. 159)	<b>Nettie:</b> Babam bizim babamız <b>değil</b> . (p. 146)
<b>Celie:</b> Pa not Pa. (p. 160)	<b>Celie:</b> Babam babam <b>değil</b> ki. (p. 146)

In this example, Celie and Nettie utter the same sentence but in a very different style. Nettie writes in Standard English as “**Pa is not our Pa**” whereas Celie, a speaker of African American Vernacular, writes as “**Pa not Pa**”. It is already mentioned and discussed in detail that Celie’s dialect possesses a very authentic style which is hard to be translated. Accordingly, the difference between two sentences is that Celie’s sentence doesn’t have a copula which is a characteristic feature of her vernacular

(Rickford, 1999, p. 6). Evidently, there is no distinctiveness that distinguishes the two characters' speeches in translation. The negativity in the both sentences is given with the same word “**değil**” in the translation. Clearly, the two different characteristics become identical and the nuances are lost. With this loss, all of the things that Celie's vernacular stands for such as the black culture or the resistance against the dominant language system are also deformed. The difference between the standard language and the vernacular disappears in TT, leading to *the effacement of the superimposition of languages*.

**Example 2:**

ST	TT
<b>Nettie:</b> Everyday I <b>think about</b> you. (p. 115)	<b>Nettie:</b> Her gün seni <b>düşünüyorum</b> . (p. 103)
<b>Celie:</b> I <b>think bout</b> Nettie, <b>dead</b> . (p. 22)	<b>Celie:</b> Nettie'yi <b>düşündüm</b> . <b>Öldü</b> o. (p. 22)

This example displays that the both sisters use the same verb. In Celie's writing, deletion of the initial syllables, in “**bout**” and the absence of copula in “**Nettie, dead**” are features of African American vernacular (Rickford, 1999, pp. 5-6). It can be seen that the translation does not display any differences between the usages of the same verb. “**Think about**” and “**think bout**” are translated as “**düşünüyorum**” and “**düşündü**”, respectively. Even though the tenses are different, both of the TT verbs are usages of standard language. It is obvious that dialectical features are lost in the translation and the differences between the language and the vernacular disappear in TT. It is a more critical loss for Celie's vernacular when compared to Nettie's standard language. The deterioration of Celie's vernacular and its resemblance to the standard language in TT is against the very nature of her dialect which has the purpose of withstanding the dominance of standard language. Consequently, *the effacement of the superimposition of languages* is exercised as a deforming tendency in this example and this effacement certainly deforms the style of the original work.

**Example 3:**

ST	TT
<p><b>Nettie:</b> I remember one time you said your life made <b>you feel so ashamed</b> you couldn't even talk about it to God, you had to write it, bad as you thought your writing was. (p. 117)</p>	<p><b>Nettie:</b> Bir gün söylediğin söz hiç aklımdan çıkmıyor. Yaşadığım hayattan öyle <b>büyük bir utanç duyuyorum</b> ki Tanrıya bile seslenemiyorum artık, demiştin. Konuşarak değil ancak yazarak anlatabiliyorum, diye eklemiştin. (p. 105)</p>
<p><b>Celie:</b> But it hard to think bout them. <b>I feels shame.</b> More than love, to tell the truth. (p. 133)</p>	<p><b>Celie:</b> Gel gör ki onları düşünmek pek kolay değil. Açıkçası, sevgiden çok <b>utanç duyuyorum</b> aklıma geldiler mi. (p. 22)</p>

In this example, the same concept is described as “**you feel so ashamed**” by Nettie whereas “**I feels shame**” by Celie. The difference between two styles is apparent in the usage of “**I feels**” which can be classified as a vernacular unit (Green, 2002, p. 101). These ways of speech are completely identical in TT, there is no apparent difference whatsoever. Both of these expressions are translated as “**utanç duyuyorum**”. This certainly deforms the style of ST namely Celie’s vernacular and discards the differences between Celie’s and Nettie’s styles. The difference between Celie and Nettie is so irreconcilable that it takes a lot of time of Celie and Shug to understand and read Nettie’s letters (Walker, 1982, p. 129). Moreover, this difference also emphasizes Celie’s nonconformist way of speaking and writing which is quite in contrast with her sister Nettie’s conformist use of language. With her language, Celie “rejects the community’s norms, its limitation of women through verbal sanctions” (Fifer, 1985, p. 161). Destruction of the superimposition of Celie’s vernacular and Nettie’s language fails to convey this ideological stand which is a crucial element in the novel’s style. The misplacement of the distinctiveness between languages is certainly falls under the category of *the effacement of the superimposition of languages*.



**Example 4:**

ST	TT
<b>Nettie:</b> Now I <i>have seen</i> everything. (p. 121)	<b>Nettie:</b> Bunu da <b>gördükten</b> sonra, dünyada görmediğim şey kalmadı diyebilirim. (p. 110)
<b>Celie:</b> I <i>seen</i> my baby girl. (p. 15)	<b>Celie:</b> Küçük kızımı <b>gördüm</b> o ara. (p. 14)

This example entails different usages of the verb “see” in present perfect tense. Nettie uses the Standard English usage as “**have seen**” whereas Celie writes in African American vernacular as “**seen**” which is the characteristic of this particular dialect (Rickford, 1999, p. 7). The difference between two heteroglossic usages is obvious whereas no such difference is visible in TT. Both of these verbs are translated with the same verb stem “görmek” and they are both written in past tense as “**gördükten**” and “**gördüm**” in TT. Consequently, the distinctiveness of both usages is lost once again in translation and the style of ST is deformed. These usages indicate the difference in tone between the languages of two sisters. Nettie’s language is more didactic whereas Celie’s vernacular is relatively more sentimental (Lauret, Alice Walker, 2000, p. 94). These feelings are represented in their writing styles however these different tones are deformed to a certain extent in TT. Since the vernacular and the standard language are unvaried in TT, it can be deduced that *the effacement of the superimposition of languages* is exercised as a deforming tendency to a certain degree in the translation.

**Example 5:**

ST	TT
<p><b>Nettie:</b> Then I remembered what you told me about seeing Corrine and Samuel and Olivia in town, when she was buying cloth to make her and Olivia dresses, and how you sent me to her because <b>she was the only woman you'd ever seen with money.</b> (p. 167)</p>	<p><b>Nettie:</b> O arada, Corrine'le Olivia'yı kasabada gördüğün gün geldi aklıma. Olivia'yla kendisine elbise dikmek için basma aldığını söylemiştin. <b>Daha önce cebinde para bulunan hiçbir kadın görmediğin için</b> yollamıştın beni onlara. (p. 153)</p>
<p><b>Celie:</b> <b>She the only woman I ever seen with money.</b> (p. 19)</p>	<p><b>Celie:</b> <b>Bu yaşa geldim, cebinde para bulunan kadın olarak onu gördüm bir tek.</b> (p. 19)</p>

This excerpt is the last example for this category. In this example, two sisters write the same sentence in their own renditions. Nettie writes a grammatically correct sentence whereas Celie writes her own version in the Black English. “**She the only woman I ever seen with money**” lacks of copula “**is**” and present perfect “**have**” (Green, 2002, p. 147). These are the features of African American vernacular and they are the features that individuate Celie’s style from Nettie’s style. These sentences are translated almost in the same way but more importantly they are both translated with the standard language usages in target language. Consequently, traces of vernacular are lost in the translation together with the diversity of the two sisters’ styles. The sharp contrast of their styles is that Nettie’s formal language reflects her formal behaviour whereas Celie’s vernacular reflects her openness, acceptance and sincerity (Fifer, 1985, p. 164). These reflections of characters’ personality are lost in TT as the divergence between languages is deformed. Thus, it can be suggested that *the effacement of the superimposition of languages* exists in the translation to a certain degree. Taking these five examples into account, it can be concluded that *the effacement of the superimposition of languages* is exercised as a deforming tendency to a certain extent in

the translated work and this effacement certainly deforms the style of ST in a certain way.

This analysis provides the data for the research questions which are suggested in Introduction. Five examples are given for twelve deforming tendencies and these sixty examples are discussed within the framework of this methodology. Lastly, the findings which are deduced from these examples will be evaluated and the answers for the research questions will be achieved in the Conclusion.

## CONCLUSION

This study aims at answering the question of to what extent the stylistic features of *The Color Purple* are reflected in its Turkish translation *Renklerden Moru*. In line with this argument, the selected examples have been evaluated within the scope of Antoine Berman's *analytic of translation*. Consequently, the stylistic features of source and target texts have been compared and analyzed in accordance with the categorization of twelve deforming tendencies.

Berman proposes his analytic of translation which is composed of twelve deforming tendencies in order to classify the commonly adopted tendencies which lead to deformation of the "foreignness" of the text (2000, p. 284). As demonstrated before, these tendencies mainly deal with stylistic issues such as syntactic, semantic, lexical losses in addition to the representation of rhythms and vernaculars.

*The Color Purple* which is written by Alice Walker in 1982 is a remarkable epistolary novel for its representation of African American culture. The protagonist Celie writes in African American Vernacular English and she also has her idiolectal usages such as misspellings of certain words because she is uneducated. Walker specifically uses this vernacular as she wants to bring the usually neglected black minority to the fore. Walker juxtaposes this vernacular with the Standard English by using another narrator Nettie who is Celie's missionary sister in Africa. This contrastive usage of Standard English and African American Vernacular English certainly reveals the distinctive nature of vernacular networks while serving the author's initial purpose of emphasizing black American minority.

Furthermore, Celie's lack of education is one of the factors that influence the style of the source text. This fact is reflected in the simple style of Celie and misspellings of certain words. Additionally, Celie's use of idioms, proverbs and rhythmical expressions certainly contribute to the style of the novel while paving the way of creating an exceptional voice for Celie. These distinctive stylistic features of the novel have been discussed with examples in Chapter 2 and 3.

This novel is translated into Turkish in 1984 by Armağan İlkin, two years after the first publication of the novel. The novel hasn't been retranslated in Turkish ever since. This

translation and the novel are examined in a comparative stylistic analysis within the framework of Berman's twelve deforming tendencies. For a systematic analysis, five examples have been given for each tendency.

With the aim of achieving a final conclusion concerning the collected data from the analysis of two texts, the research questions given in Introduction are answered as follows:

1. Is the style of the source text preserved in the target text?

*The Color Purple* possesses a unique style due to the inclusion of vernacular features, idiolectal usages, rhythmical expressions and simple sentences, as mentioned in previous chapters. It is inferred from the findings which are deduced from the examples that the translator is unable to preserve and transfer the style of source text and thus, it is deformed to a certain extent. A couple of factors can be taken as the reasons for this deformation. The first factor is the fact that the language pair of Turkish and English in which the translation act takes place is composed of completely different language systems. The grammatical, syntactic and semantic structures bear striking differences in the two languages and this renders a considerably problematic transfer between two languages. The second factor might be the fact that there isn't any correspondent vernacular in the target culture that can create the same effect of AAVE while maintaining the underlying reference to the black American minority. Considering the fact that the major part of the novel is written in AAVE, this is a significant loss for the style of the original work. The third and final factor might be the propensity of creating a more comprehensible and cultivated translation of the source text. All of these factors are effective in the deformation of the style of the source text.

2. If the style of the source text cannot be preserved, which deforming tendencies do occur in the target text?

Examples are found for each deforming tendency in the translation.

*Rationalization* which deals with syntactical changes is the most commonly encountered tendency and this translation is no exception. Recomposition of sentences, changes in punctuation and alteration of sentence order are all evaluated under this

category. The evaluated examples of this category displays that the syntactic structures of ST are deformed in TT, mainly because of differences between the language pair.

*Clarification* and *expansion* are two interconnected tendencies. *Clarification* produces a more transparent text while eliminating ambiguity and thus, it results in *expansion* which elongates the text. Examples for both of the tendencies are found and discussed in Chapter 3. These adopted tendencies create a more prolonged and overt target text.

*Ennoblement* and *popularization* are categorized as the fourth tendency. *Ennoblement* entails the elevation of the text with the use of sophisticated language whereas *popularization* is to make it more popular with the use of colloquial language. This tendency overlaps with the third factor that deforms the style of ST as mentioned above and there are examples for both aspects of this tendency in the translation. Additionally, these exercised tendencies deform the simplicity in Celie's voice.

*Qualitative impoverishment* and *quantitative impoverishment* are concerned with the losses of sonorous richness of the words and lexical units, respectively. Examples for these two tendencies exist in the target text and they certainly injure the style of ST.

*The destruction of rhythms* is the deformation of rhythmical features of the text and the examples for this tendency are abundant in the target text because it is the characteristic feature of the protagonist Celie's style. It is concluded that these rhythmic elements - are deformed to a certain degree.

The focal point of *the destruction of underlying networks of signification* is the deterioration of signifiers which are connected under the surface of the text and the examples for this tendency are meticulously analyzed in the case study. It is deduced that the underlying networks which are created by these signifiers are distorted to a certain extent.

*The destruction of linguistic patternings* is the homogenization of the text's style by eradicating systematic and repeated patterns which are seemingly irregular usages. For instance, Celie's misspellings of the words due to her lack of education are examined within the framework of this tendency. The correction of these misspellings in TT and the injury of other linguistic patternings are evaluated as exemplars for this type of deformation.

*The destruction of vernacular networks and their exoticization* is the deformation of vernacular features and it is the most obvious deformation in the translation. As mentioned above, there isn't any equivalent vernacular in the target culture and thus, AAVE in the novel is neutralized in the target text. The examples for this tendency are abundant in the target text however the most striking ones are chosen to be examined in Chapter 3 in order to emphasize the stylistic deformation in TT. These examples demonstrate that vernacular networks are lost in the translation.

*The destruction of idioms and expressions* focuses on the deformation of expressions, proverbs and idioms by omitting them or replacing them with a target equivalent (Berman, 2000, p. 295). Examples for this tendency have shown that this tendency is exercised and thus, the style of ST is partially deformed.

The final tendency is *the effacement of the superimposition of languages* and it is the disappearance of differences between the heteroglossic elements. This is also one of the noticeable tendencies in the target text as the differences between Celie's vernacular and her sister Nettie's Standard English completely vanish in the target texts. In the case study, the most notable examples for this tendency are selected and scrutinized. These examples indicate that the contrast between the language and the vernacular are lost and this is a serious damage to the style of ST.

All in all, each deforming tendency is exercised to a certain extent in the translation.

### 3. What is lost in the style of the source text due to resultant deforming tendencies?

*The Color Purple* has a remarkable style, as indicated above. As a consequence of the adopted deforming tendencies, first and foremost, the "foreignness" of the text is deformed. The most indicative affirmation of this argument is the examples for the tendencies of *the destruction of vernacular networks* and *the effacement of the superimposition of languages* as they explicitly display the deformation of African American Vernacular English. The use of this present vernacular is motivated by the specific purpose of representing the black American culture. This underlying purpose is completely lost, as this vernacular can't be reflected in the target text. Furthermore, the simplicity of Celie's voice is deformed to a certain degree due to the tendencies of *the destruction of linguistic patternings* and *ennoblement and popularization*. The simple

style of Celie refers her lack of knowledge, her childlike innocence and her downtrodden and silenced situation. The adoption of these tendencies partially betrays this status of Celie. Another aspect of the novel's style is the rhythmical expressions which are particularly distorted by the tendencies of *qualitative impoverishment* and *the destruction of rhythms*. Some of these rhythmical expressions can be rendered as a reference to the blues music which originates from black American folks culture. With the destruction of rhythmical units, these references are misplaced as well as the sonorousness of certain units. Furthermore, some of the turning points of the novel i.e. the incestuous rape and the lesbian intercourse are discussed within the framework of *the destruction of underlying networks of signification*. The signifiers which collectively create the abovementioned themes are deformed as some of the signifiers are omitted or softened to certain extent. This severely injures the style of the text because these incidents are crucially important passages in the novel. There are further stylistic losses on the semantic and syntactic levels of the text and they are discussed in detail within the scope of other deforming tendencies.

Finally, a comparative stylistic analysis is carried out in this study between the style of *The Color Purple* and the representation of this style in its Turkish translation *Renklerden Moru* under the guidance of Antoine Berman's *analytic of translation*. It is concluded from this analysis that the unique style of *The Color Purple* cannot be fully preserved and partially deformed in its Turkish translation *Renklerden Moru*. Due to resultant deformations, this analysis is a *negative analytic of translation*, as defined by Berman.

Lastly, it is a very challenging task to convey the style of the original work in the translation and it is also the most pivotal responsibility of the translator. In order to fulfill this responsibility, the translator is required to be fully aware of what lies beneath the surface. The translator should be attentive to underlying motives of the author which is to draw attention to black American folk culture, especially the issues of women in that culture. Additionally, the translator should be acquainted with novel's content in order to fully comprehend the certain stylistic usages and their purposes. In line with this thought, this study puts an emphasis on the significance of representing the style of a literary work in the translation. Hopefully, this study paves the way for new stylistic studies which explore Berman's methodology within the discipline of Translation



Studies and invokes the translators to be more attentive to the styles of the literary texts in their future works.

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## APPENDIX 1: ETİK KURUL İZİN MUAFİYETİ FORMU

 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>İNGİLİZCE MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</b></p> <p style="text-align: right;">Tarih: 29/06/2015</p> <p>Tez Başlığı / Konusu: Alice Walker'ın "The Color Purple" Eseri ve Türkçe Çevirisinin Berman Metodolojisi Kapsamında Biçemsel Analizi</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmam:</p> <ol style="list-style-type: none"> <li>1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,</li> <li>2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.</li> <li>3. Beden bütünlüğüne müdahale içermemektedir.</li> <li>4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.</li> </ol> <p>Hacettepe Üniversitesi Etik Kurulları ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <p style="text-align: right;">           29.06.2015       </p> <p> <b>Adı Soyadı:</b> BÜŞRA UL  <b>Öğrenci No:</b> N12122927  <b>Anabilim Dalı:</b> İNGİLİZCE MÜTERCİM TERCÜMANLIK  <b>Programı:</b> İNGİLİZCE MÜTERCİM TERCÜMANLIK  <b>Statüsü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.       </p>
<p><b><u>DANIŞMAN GÖRÜŞÜ VE ONAYI</u></b></p> <p style="text-align: center;">             Prof. Dr. Ayfer ALTAY       </p> <p> <b>Detaylı Bilgi:</b> <a href="http://www.sosyalbilimler.hacettepe.edu.tr">http://www.sosyalbilimler.hacettepe.edu.tr</a>  <b>Telefon:</b> 0-312-2976860 <b>Faks:</b> 0-3122992147 <b>E-posta:</b> <a href="mailto:sosyalbilimler@hacettepe.edu.tr">sosyalbilimler@hacettepe.edu.tr</a> </p>



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My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
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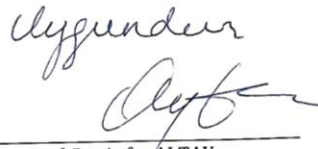
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**ADVISER COMMENTS AND APPROVAL**

  
Prof. Dr. Ayfer ALTAY

## APPENDIX 2: ORJİNALLİK RAPORU

 <p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU</b></p>
<p><b>HACETTEPE ÜNİVERSİTESİ</b> <b>SOSYAL BİLİMLER ENSTİTÜSÜ</b> <b>İNGİLİZCE MÜTERCİM-TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞI'NA</b></p> <p style="text-align: right;">Tarih:29/06/2015</p> <p>Tez Başlığı / Konusu: Alice Walker'ın "The Color Purple" Eseri ve Türkçe Çevirisinin Berman Metodolojisi Kapsamında Biçemsel Analizi</p> <p>Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 92 sayfalık kısmına ilişkin, 29/06/2015 tarihinde şahsım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 14 'tür.</p> <p>Uygulanan filtrelemeler:</p> <ol style="list-style-type: none"> <li>1- Kabul/Onay ve Bildirim sayfaları hariç,</li> <li>2- Kaynakça hariç</li> <li>3- Alıntılar dâhil</li> <li>4- 5 kelimedenden daha az örtüşme içeren metin kısımları hariç</li> </ol> <p>Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.</p> <p>Gereğini saygılarımla arz ederim.</p> <div style="text-align: right;">   29. 06. 2015 </div> <p><b>Adı Soyadı:</b> BÜŞRA UL</p> <p><b>Öğrenci No:</b> N12122927</p> <p><b>Anabilim Dalı:</b> İNGİLİZCE MÜTERCİM TERCÜMANLIK</p> <p><b>Programı:</b> İNGİLİZCE MÜTERCİM TERCÜMANLIK</p> <p><b>Statüsü:</b> <input checked="" type="checkbox"/> Y.Lisans <input type="checkbox"/> Doktora <input type="checkbox"/> Bütünleşik Dr.</p>
<p><b>DANIŞMAN ONAYI</b></p> <p>UYGUNDUR.</p> <div style="text-align: center;">   Prof.Dr. Ayfer ALTAY </div>



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**ADVISOR APPROVAL**

APPROVED.

Prof. Dr. Ayfer ALTAY