



**THE EFFECT OF SOCIAL STRUCTURE ON THE USAGE OF
LANGUAGE: A DESCRIPTIVE STUDY ON ANTHONY BURGESS'S A
CLOCKWORK ORANGE AND ITS TURKISH TRANSLATION OTOMATIK
PORTAKAL BY AZİZ ÜSTEL**

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- bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim.

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TOPLUM YAPISININ DİL KULLANIMI ÜZERİNDEKİ ETKİSİ: ANTHONY
BURGESS'İN *A CLOCKWORK ORANGE* İSİMLİ ESERİ VE AZİZ ÜSTEL'İN
OTOMATİK PORTAKAL İSİMLİ ÇEVİRİSİ ÜZERİNE BETİMLEYİCİ ÇALIŞMA
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ÖZET

İngiliz edebiyatının önde gelen isimlerinden Anthony Burgess'in *Otomatik Portakal* isimli romanı, yayınlandığı dönemde pek ses getirmese de, 1971 yılında romanın beyaz perdeye aktarılmasının ardından pek çok çalışmaya başlık olmuş ve kült distopik romanlar arasında yerini almıştır. Romanın pek çok çalışmaya konu olmasının temel nedeni, kitabın ana kahramanının ve olay örgüsünde yer alan şiddet eğilimli gençlerin kullandığı, Rusça kökenli argo dil olan *Nadsat*'tır. Bu çalışma içerisinde, Burgess'in yaratmış olduğu kurgusal ve şiddet içeren dil *Nadsat*, insan düşüncesinin yerel dillerden etkilendiğini savunan Sapir-Whorf hipotezi çerçevesinde ele alınmış ve bu bağlamda toplum ve dil ilişkisi incelenmiştir. Sapir-Whorf hipotezi, söz konusu bir dilin, o dili konuşanların iç yaşamını ve bilgisini, yani toplumu yansıttığını ve dillerin birbirlerinden, o dili kullanan kişiler gibi farklı olduğunu savunmaktadır. Buradan hareketle, roman içerisindeki toplum yapısının dil kullanımı üzerinde ne derece etkili olduğu bu çalışma kapsamında ele alınmıştır. Buna ek olarak, bu çalışma içerisinde, romanın Aziz Üstel tarafından 1971 yılında gerçekleştirilen ve Bilgi Yayınevi tarafından yayınlanan Türkçe çevirisi, Çeviride Eşdeğerlik yaklaşımları kapsamında ele alınmıştır.

Bilim Kodu : 30501
Anahtar Kelimeler : Otomatik Portakal, Sapir-Whorf Hipotezi, dil, toplum, çeviride eşdeğerlik, Aristoteles, Farabi, Etik, Siyaset, Felsefe.
Sayfa Adedi : 113
Tez Danışmanı : Dr. Öğr. Üyesi Korkut Uluç İşisağ

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ABSTRACT

A Clockwork Orange titled novel of Anthony Burgess who is one of the leading names in the English literature did not receive much attention at the time of its publication. However, after the novel was transferred to the white screen in 1971, it became a title for many studies and it claimed its place as one of the cult dystopian novels. The main reason why the novel became a subject title for many studies is *Nadsat*, the Russian colloquial language used by the main protagonist of the book and the violent young people involved in the plot. Under the framework of this study, the fictional and violent language created by Burgess is analyzed within the framework of the Sapir-Whorf hypothesis, which argues that human thought is influenced by local languages and *Nadsat*'s relationship with the society and the language is also examined. The Sapir-Whorf hypothesis argues that a language reflects the inner life and the knowledge of those who speak the language and that the languages are different from each other, as those who use it. From this point of view, the effect of the social structure on the use of language in the novel is discussed within the scope of this study. In addition, the translation of the novel by Aziz Üstel in 1971, published by Bilgi Yayın Evi, is also analyzed with special attention to Equivalence in Translation.

Bilim Kodu : 30501
Anahtar Kelimeler : A Clockwork Orange, Sapir-Whorf Hypothesis, language, society, equivalence in translation
Sayfa Adedi : 113
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CHAPTER I

INTRODUCTION

The concept of language, the relation of the language and the society and the extent of this argumentation has been a matter of interest to different theorists (Saussure, 1916; Sapir-Whorf, 1985; Chomsky, 2002) for many years. In order to perceive the relation of language and society, the concept of language should first be clarified. Language is the soul feature of human beings and it distinguishes them from the other living beings and it should not only be perceived as the articulation of sounds. Language is more complex than this, it is the result of human “intelligence”, which came into existence with the thousands of years of evolution and as Fitch (2010: 1) suggests, it has played a central role in the rise of our species in the last million years from a minor and peripheral member of the sub-Saharan African ecological community to the dominant species on the planet today in other words. Charles Darwin, in his globally known book, *The Descent of Man, and Selection in Relation to Sex* (1889), states that the language is not simply the articulation nor the capacity of connecting definite sounds.

It is not the mere articulation which is our distinguishing character, for parrots and other birds possess this power. Nor is it the mere capacity of connecting definite sounds with definite ideas; for it is certain that some parrots, which have been taught to speak, connect unerringly words with things, and persons with events. The lower animals differ from man solely in his almost infinitely larger power of associating together the most diversified sounds and ideas; and this obviously depends on the high development of his mental powers (Darwin, 1889: 85-86).

In this case, while describing such a complex concept, some external factors should also be taken into consideration. If we embrace the concept of language as the vocal expression of intelligence and the constant feature of human beings, it is possible to say that the language is a concept that is affected by the external factors. According to many theorists (Humbolt 1830, Sapir-Whorf 1985, Carroll, 1964), there is a reciprocal relation between the language and the society and language does influence the thought and perception of reality to a degree. It is a fact that people from different communities differ in terms of culture, worldviews, and thoughts. According to Cohen (2009), people from different geographic regions within countries differ in their norms and values such as in the importance of honor and

reputation, and in aspects of individualism and collectivism. In this concept, if societies show differences in the bases of the abovementioned features, the form of expressing thoughts, in other words, the usage of language differs from one society to another. At this point, sociolinguistics which is a field that studies the relation between the language and societies comes into the scene. Sociolinguistics describes all areas of the study of the relationship between language and society other than those which are purely social scientific in their objectives, such as ethnomethodology (Trudgill, 2003: 123). As the description offers, the point of interest of this study is the relationship between the language and the society.

In order to understand the structure of a language, it is crucial to understand that particular society in which the language is being used. From a sociolinguistic point of view, cultural norms and values, beliefs, and worldviews should be taken into consideration while dealing with the language. In relation with the mentioned factors, the studies on the language and society have expanded enormously in the past twenty-five years.

Since its publication, Burgess's novel *A Clockwork Orange* has always been a matter of debate and topic title. Apart from its controversial theme which describes a dystopian society, what made Burgess's novel ageless and worth studying is its fictional language. With creating a fictional language called *Nadsat*, Burgess takes the reader from the real world and brings them into a society that is corrupted. Similarly with the social structure, the structure of the language is corrupted in the novel and the usage of language reveals many features about its speakers.

Everyone can modify the way they speak depending on who they are with or what the situation is. When they do this, they are drawing on their sociolinguistic knowledge. And every time they change the way they speak, depending on their interlocutor or situation, they provide more sociolinguistic information that builds up the sociolinguistic knowledge in the community (Meyerhoff, 2006, 1).

Every individual belongs to various social groups according to their genders, ages, occupations, and social environment and from a sociolinguistic point of view, the usage of language shows difference correlatively with these groups. Starting from this point, using the sociolinguistic information of the characters, with special

attention to the speech of the main character, the effect of social structure on the language will be reviewed along with the Turkish translation of the novel.

In today's globalized world, the art of translation and the effectiveness of the translator is of great importance. All kinds of translation, including press, medical, law, subtitle, or literary, requires certain abilities. The most important feature that distinguishes the literary translation from the other translation types is that the aesthetic function in the literary translation occupies an important place. The aesthetic image obtained in the translated version of a novel should be equivalent to the aesthetic image that the original work creates in the reader. In this sense, the novel of Anthony Burgess called *A Clockwork Orange* consists of a great amount of aesthetic images including the fictional language. Thus, the translation of this fictional language should render the key elements of the novel and *Nadsat* itself. In this sense, the best possible way to translate a fictional language would be using an approach of equivalence.

Equivalence is a common approach, adopted by many translators especially in literary translations. Using an equivalence based approach allows the translator to reflect the features of the original text to the translated version without losing the essence of the original work. Vinay and Darbelnet (1995, 342) explain the concept of equivalence in translation as the result of which replicates the same situation as in the original, whilst using completely different wording. In the process of literary translation, especially in the cases of fictional language translation, using an approach embracing equivalence is generally more appropriate since reflecting the aesthetic images word by word would be a tough and even sometimes an impossible task to do.

Thus, this study embraces the concept of language as a social fact with a sociolinguistic point of view. The findings of sociolinguistics attracted the attention of many psychologists, sociologists, philosophers, anthropologists, teachers, and speech therapists who have realized that the language phenomenon has a crucial importance in the circle of life. All of the studies conducted on the phenomenon of language have one common feature; an everlasting longing for the reasoning of the human nature.

Background of the study

Language can be seen as the combination of the social behavior and the set of abilities to acquire and use complex systems of communication. There are great amount of factors that affect the use of language and society is one of them. The nature of the interaction between language and society is handled by sociolinguistics. Sociolinguistics is a distinct discipline comprehending the study of structure and the use of language in its social and cultural contexts. Fields such as linguistics, anthropology, sociology and psychology have contributed to the development of this discipline. From a sociolinguistic point of view, there are many factors that affect the language. As a result of these effects, concepts such as 'sociolect', 'dialect' and 'idiolect' occur. The speech pattern of a single individual is called an idiolect (Householder, 2011: 344). In other words, an idiolect is the language usage and linguistic behavior which belongs to an individual. Every single human being has a unique idiolect which is a result of their unique personality. Apart from their personal sides, human beings are also a part of a society. A variety that is defined on a purely social ground is called a sociolect (Meyer, 2005: 223). It is the use of language which belongs to a particular social zone. The relationship between the language and society and the relationship between society and sociolect affect each other reciprocally to a certain extent. On the other hand, a dialect tends to refer to sub-varieties of a single language (Herk, 2012: 13). It is hard to set a strict line between a sociolect and a dialect. A sociolect is the use of socially-significant variants of language within socially-specific boundaries (Danesi, 2015: 121). It can be defined as the variant of a language used by a social group such as a socioeconomic class, an ethnic group, or an age group. On the other hand, a dialect refers to the actual ways in which people speak in everyday informal conversations (Danesi, 2015: 80). These varieties of language often reveals a lot about the speaker. While doing a novel analysis, reviewing the language usage in a novel with special attention to idiolect, sociolect and dialect of characters provides the opportunity to reason out the characteristic properties.

In order to conduct an extensive novel analysis, first the logic of literature should be understood. Literature can be defined as a body of writing that aims to be creative and it includes forms of writings which deliberately and creatively

experiment with language in order to suggest images and ideas which engage the reader's imagination (Goodman, 2013; vii). It is sometimes the reflection of the author's real life to the work of art in an artistic and aesthetic way. Correspondingly, it is possible to say that literature is the reflection of the real life harmonized with imagination. Every literary work is a unique figment of the imagination in terms of their fiction, characters, and the usage of language. In order to create an outstanding work, the author of a literary work has to make a difference. Anthony Burgess who is the author of *A Clockwork Orange* achieves to make a difference in his novel by expanding the use of language by creating a new one called *Nadsat*. So, the main aim of this study is to analyze the novel called *A Clockwork Orange* by Anthony Burgess (1962) and its Turkish translation by Aziz Üstel as *Otomatik Portakal* (1971) in order to review the effect of social structure on language. To be able to do so, the dystopian and fictional language called '*Nadsat*' will be reviewed.

Anthony Burgess's novel *A Clockwork Orange* is well-known, thus, there have been many researches about the book (Skjørestad, 2010; Stroińska, 2002; Vincent and Clarke: 2017). These researches cover themes such as the analysis of the characters, the analysis of the violence, the analysis of the dystopian language that is created by the author, analysis of the lexico-grammatical features etc. Differently from these researches, this study analyses the effect of social structure on language under the framework of sociolinguistic elements and its Turkish translation at the same time.

Statement of the problem

From the past until today, language has always been a distinctive feature of human beings. Language establishes social relationships and at the same time it is affected by these relationships. For many years, a variety of researches have been conducted by different researchers (Humbolt 1830, Sapir-Whorf 1985, Carroll, 1964) with the aim of revealing the interaction between the use of language and society. The use of language is affected by various elements including the structure of the society. Language is essential to human beings existence and it is in a constant interaction with the society as the concept of society is composed of human beings'.

Within the novel, there are groups of violent youths that use a violent and a slang language called “*Nadsat*” created by Burgess. In the novel, the government has a “totalitarian” way of ruling. As mentioned above, in order to reveal the effect of a dystopian society on the use of language in the novel, *A Clockwork Orange* by Anthony Burgess, is analyzed. Furthermore, the translation of this novel by Aziz Üstel as *Otomatik Portakal* is analyzed in order to observe the effectiveness of the translator in reflecting “*Nadsat*”.

Research questions

With a focus on overall study, the following questions are taken into consideration during the analysis in order to achieve the aim of the study:

1. To what extent does the social structure has an effect on the language usage of the youth in the novel?
2. To what extent does the translator constitute a new language in terms of *Nadsat*?
3. Is the translation of the novel and the fictional language created by Burgess reflected without losing the essence of the original work?

Significance of the study

There are great amounts of researches that are based on Burgess’ novel *A Clockwork Orange* in terms of its use of language. However, this study is significant in terms of analyzing the effect of the social structure on the language. This study also gives a place to the translated version of the novel under the framework of equivalence approaches. Thus, the results of this study will be useful in the fields such as literature, translation and sociolinguistics.

Furthermore, this study is carried out both on macro and micro levels of analysis. On the macro level, the relationship of language and society is analyzed and on the other hand, on micro level, interactions between language and individuals is analyzed. By this means, it would be possible to see the effect of the society on the language and individuals. In order to analyze the books on macro

level, in other words in relation with the effect of society on the language, first the social structure of the context should be analyzed. To understand the dystopian world that Burgess creates, the social structure of the real life, the social structure of the world and especially England in 1960's is examined.

Aim of the study

The aim of this study is to analyze the novel titled *A Clockwork Orange* by Anthony Burgess (1962) and its Turkish translation by Aziz Üstel in order to review the effect of social structure on language. Therefore, the study intends to examine the use of language according to the social context and the translation process of the social context. From a sociolinguistic point of view, the language is a kind of behavior and has several functions. First, as establishing social relationships; and second as conveying information about the speaker. Under the framework of this study, the function of the language in establishing social relationships and the role of it in conveying information about the speaker is analyzed by taking into consideration the dystopian world and the dystopian language created by Burgess. *Nadsat* is a fictional register or slang that is used by the teenagers including the main character who is also the narrator of Burgess's novel *A Clockwork Orange*. In addition to being a novelist, Burgess was also a linguist and he used this background to depict his characters as speaking in a form of Russian-influenced English. This language that Burgess has created is analyzed to see the effect of society in the usage of language and thereafter the translation of Üstel will be analyzed to see the reflection of the "*Nadsat*" and social structure to the translation.

Scope of the study

The main concern of this study is the relationship between the language and society. This study focuses on Linguistic Relativity, also referred to as the 'Sapir-Whorf' hypothesis. The Sapir-Whorf hypothesis makes the claim that the structure of the language one habitually uses influences the manner in which one thinks and behaves (Kramsch and Widdowson, 1998: 11). According to this, there are certain thoughts of an individual in one language that cannot be understood by the ones who belong to another language. To sum up, the hypothesis argues that the way

people think is strongly affected by their native language. Sapir (2004: 2) argues that speech is a human activity that varies without assignable limit as we move on from one social group to another. Accordingly, this study will review the effect of the social structure on language and vice versa and it will be linked to the Sapir-Whorf hypothesis. Furthermore, as one of the main aims of this study, 1971 Turkish translation of Burgess's novel by Aziz Üstel is analyzed with special attention to equivalence approaches.

Limitations

This study covers the relationship between language and society and the attention is given to the usage of language. The study is only limited to the analysis of the language, and the relationship between the language and society. Furthermore, the analysis of the translated version is conducted in the light of equivalence approaches. This study is limited with the use of the translation carried out by Aziz Üstel. No other translated versions are examined during the process of the study. The translation of Aziz Üstel is used in this study because it is the first translation of the novel and it was translated in 1973 which means that there will be no great time difference between the source text and target text. In the process of the translation, the effectiveness of the translator in reflecting "*Nadsat*" and the social structure is handled, and translation theories related to the concept of equivalence are used. Moreover, since the aim of this study is to analyze the violent language of youth, the concept of youth violence is handled only from a sociolinguistic point of view. The original novel that is used during the process of this study is the one published by Penguin Books in 2011 which is also the original UK version of the novel.

CHAPTER II

LITERATURE REVIEW

2.1. Presentation

This chapter serves as the foundation of the study. In this chapter, studies conducted on the related literature are reviewed in order to support the argumentation. The previous studies on *A Clockwork Orange* are reviewed to observe what kind of studies were conducted related to the novel. A place is also given to the Sapir-Whorf Hypothesis and the counter views of the Sapir-Whorf Hypothesis for the clarification of the relationship between language and society. Furthermore, concepts of sociolinguistics, language and society, the relationship between language, thought and culture, language and worldview and slang language are reviewed to examine the features that are handled within the scope of this study. Moreover, the concept of equivalence and approaches of equivalence are examined with the aim of analyzing the effectiveness of the translator in terms of reflecting the original essence of the novel. Additionally, a place is also given to the investigation of the novel's author and the novel itself and this is followed with the examination of the external factors during the period in which the novel was written. Also, along with the investigation of the novel, the fictional language used in the novel is examined with its features and a place is also given to the concept of the totalitarian governments and their features. Finally, the translator of the novel and the features of the translation are also examined in order to shed a light to the study.

2.2. The Concept of Language

Human beings are unique in terms of being able to use their cognitive skills with the aim of expressing their thoughts. As it is known, this paramount process of expressing thoughts is conducted by the means of a very complex system called the "language". This complex system is the result of thousands of years of evolution. Above all, the human species developed the ability to use these sounds in systems which could communicate meaning (Fasold and Connor-Linton: 2010: 1). In this sense, it is possible to approach the concept of language as a tool of communication.

As social living beings, we use language to communicate within many different social groups.

Yet, the concept of language should not be considered only as the tool of communication. According to Saussuré (2011: 7), language is a social phenomenon and in the lives of individuals and societies, speech is more important than anything else. Language is a mirror that reflects the way of thinking, maybe the most important factor in the perception of the world and the presupposition of the internal and external relations (Toklu, 2015: 17). It is the universal characteristic of human beings and all language varieties should be considered equal. It is true that all languages differ in many ways, but they are all made possible by the same genetic information and they all have common features such as maintaining communication. Language often serves to political goals, and it functions to create boundaries in order to unify the speakers of a particular speech community. Apart from its universal characteristic which is maintaining communication, the concept of language also has universal structural characteristics.

In her book titled “Languages of the World”, Pereltsvaig (2012: 11) states that the estimated number of languages in the world vary between 6.500 and 7.000. Despite this great number, some theorists (Greenberg: 1990, Chomsky: 2002) argue that these languages all share common features, including structural characteristics. For example, although different languages use different sets of sounds, their sounds are organized and combined according to just a few principles (Fasold and Connor-Linton: 2010: 2).

For example, a whole series of universals in the usual sense are assumed in such a statement as the following: If a language has verb subject- object as its basic word order in main declarative clauses, the dependent genitive always follows the governing noun. It is here assumed, among other things, that all languages have subject-predicate constructions, differentiated word classes and genitive constructions, to mention but a few (Greenberg, 1990;41).

However, it should be noted that as the studies conducted on the phenomenon of language and its features proceed, the counter view of the fact that languages share universals called “linguistic diversity” has also become a topical issue in the field of linguistics. The typological perspective implies that the diversity of languages is not infinite, that it is possible to discover invariant relationships

across that diversity (Lazard, 2005: 7), and yet, it is still possible to assume that certain grammatical properties and patterns must occur in all languages as Greenberg (1990) states.

The most dominant common features of all languages is the universal material of human beings expressing their inner worlds and thoughts throughout history. We live with the language and we exist with the language. As human beings, we owe our uniqueness to the language. Language is what makes the unique communication style of humans possible. In order to maintain a healthy life, we rely on healthy communication and expression. With this aim, language is present at every stage of our life. This process of expression is not merely conducted with putting the sounds or words together. With the help of language, we can transmit complicated thoughts to anyone who speaks the same language. In the process of using the language, the vibrations we create with our vocal cords and mouths are transmitted into complex thoughts in the brain of the hearer. In virtue of this ability, human beings are able to transmit knowledge and ideas across minds.

Furthermore, language is the first condition of being a nation. According to Smith (2000;3), a nation is ...a named human population occupying a historic territory and sharing common myths and memories.... At this point, the concept of language comes into the scene. In order to share these memories and myths, all nations need a tool of communication. These memories and myths are transferred from generation to generation by the means of the language. By learning their languages, new generations not only learn their own languages, but they also learn the characteristic lifestyles inherited from their ancestors and the special features of the society in which they live. The culture, which is the distilled essence of the lifestyles of a nation, has reached today with the means of verbal and written language and again through the language it will reach to future generations. Language is the most active element that binds, unites and integrates a society and it is the key element in the process of sustaining our existence as a nation-state.

It should be noted that the phenomenon of language is the bearer of our values, the guarantee of our existence and the mirror of our culture. Moreover, it is also a need for the society and it arises from the needs of the societies. Thus, while

analyzing the concept of language, especially from a sociolinguistic point of view, external factors including concepts of society, culture and worldview should also be taken into consideration.

2.3. Language and Society

The relationship between the language and society is multifaceted and complex. As mentioned above, social elements cannot be constituted without the concept of the language. For this reason, language is an important element for the existence of the societies and their survival. However, before moving on to the relationship between language and society, the concept and features of the society should first be clarified.

Individuals who have agreed to work together and make an endeavor for common interests constitute the societies. However, Teubert (2010: 121) suggests that what makes up society is not the people themselves but their interactions; it is what happens between people. He further argues that;

Society becomes an object of observation and reflection at the very moment when people's interactions become symbolic, when acts carried out have acquired a meaning, a meaning which has been discussed, interpreted and reflected upon by the people and a certain consensus has been reached (Teubert, 2010: 121).

This mentioned process of becoming a society is rendered possible by the means of the language. Language is present at the moment where people's interactions become symbolic. It is also present when the acts carried out by individuals acquire a meaning. Furthermore, this meaning is discussed, interpreted and reflected by the means of the language. In brief, the necessities of becoming a society are met by the concept of the language.

Moreover, regardless of the link that binds a society together, society is shaped by the relationships between individuals and as mentioned above, this relationship is fulfilled with the language. Undoubtedly, language is related with the members of any society in which it is spoken, and the social factors are inevitably reflected in the speeches of its members. Humboldt (1830) who is famously known for his contributions to the development of language science argues that the

language reflects the way of thinking and the world visions of the human communities. The fact that language is a social agreement system causes social value judgments and norms to be reflected in the language as a way of behavior. A number of characteristics that individuals acquire in the process of socialization play a decisive role on the language habits of the individuals who make it. According to Humboldt (1836), just like the differences between societies, there must be differences in the languages used by societies;

...the character and structure of a language expresses the inner life and knowledge of its speakers that is to say the society, and languages must differ from one another in the same way and to the same degree as those who use them. Sounds do not become words until a meaning has been put into them, and this meaning embodies the thought of a community. Language allows us to communicate within society, but it also tells us a lot about the society in which it is used. (Humbolt, 2006)

Individuals become acquainted with the registers through the process of socialization that continue throughout the life span, hence, every member of a language community cannot identify all of its registers with equal ease, let alone use them with equal fluency (Agha, 2007: 146). The reason for this is the “sociolect”. As mentioned in the previous chapter, a variety that is defined on purely social ground is called a sociolect (Meyer, 2005: 223). Regarding this, it can be stated that sociolect is related with the life course and the socialization of the person. For instance, the uneducated speakers of a language tend to be unfamiliar with the scientific terminologies. At this point, the relationship of society and language should be comprehended. If the language is the primary means of socialization, it can also be considered as the primary medium for the construction and the transmission of knowledge and for the articulation of ideas. Generally, this transmission of knowledge and ideas is not related with what is said, but it is related with how it is said. While speaking, human beings cannot avoid giving information about their origins or personalities. Herein, the concept of “accent” comes into the scene. Differently from sociolect, ...accent only refers to the phonological level of language ... (Estes, 2010: 313), it is the country-specific volume changes, and highlight features within a language. The accent that is used generally gives information about the background and the country of the speaker. According to Trudgill (2000: 2), our accent helps the hearer to formulate an opinion about us.

Our accent and our speech generally show where we come from and what sort of background we have. We may even give some indication of certain of our ideas and attitudes, and all of this information can be used by the people we are speaking with to help them formulate an opinion about us (Trudgill, 200: 2).

Trudgill (2000, 2) further underlines two aspects of the language. First, the function of language in establishing social relationships; and second, the role played by language in conveying information about the speaker. These two aspects show that there is a close inter-relationship between language and society. For instance, if we analyze a random conversation between an English man and an American woman who do not know each other, it is possible to say that the first thought that will come to their minds will be the nationality of the other party. The same sort of incident happens in a conversation between two Americans who have different backgrounds. If one of them is from a lower class of society, the difference will be sensed from their usage of the language.

Yet, personal backgrounds and nationalities are not the only things reflected via language. According to Trudgill (2000), the physical and the social environment of the speaker is also reflected via language. The reflection of the physical environment occurs in the structure of the languages' lexicon. For instance, it is essential for Eskimos to be able to make a distinction between different snow types. In English, it is possible to see the same distinction: fine snow, dry snow, soft snow and so on, but in the Eskimo language this distinction is made by the means of individual words such as, *qanik* (snow falling), *aputi* (snow on the ground), *pukak* (crystalline snow on the ground), *aniu* (snow used to make water). The same example is applicable for the word "rice" which occupies an important place in the nourishment of the Japanese society. When the English language is taken into consideration, the only word used to reflect variations of rice is again rice. According to Koyabashi (2009), rice has been the major crop in Japan since ancient times, believed to have been introduced from China about 2,000 years ago. With 2,000 years of history, the concept of rice has a vast place in the culture of Japan. Thus, it is possible to see different usages of the word "rice" in different concepts. For instance, the expression "to eat rice" (*gohan o taberu*) is generally understood to indicate eating in general (Koyabashi, 2009: 421). A person from another society or culture will not be able to understand the translation of this phrase, and this reflects

the relationship of language and manners of a society. In order to understand the language fully, one must also be familiar with the society. The correct usage of language is tied into an adequate awareness of the society that the language is being used and as we move on from one society to another the meanings of the utterances change as well.

On the other hand, the social environment that is reflected via language has an effect on the structure of the vocabulary. For example, a society's kinship system is generally reflected in its kinship vocabulary, and this is one reason why anthropologists tend to be interested in this particular aspect of language (Trudgill, 2000: 27). In English speaking societies, the distinction between maternal and paternal aunt and uncle is not important, but in Turkish speaking societies, this is an important factor and there are individual words to reflect these concepts. The concepts of aunt and uncle have three corresponding words in the Turkish language; *hala* (paternal aunt), *teyze* (maternal aunt), and *yenge* (aunt-in-law) and *amca* (paternal uncle), *dayı* (maternal uncle) and *enişte* (uncle-in-law). At this point, it is possible to say that due to its specific family structure, lexicon of terms in Turkish speaking societies that is related with family and kinship is reflected in the Turkish language. Just from the usage of these terms, it is possible to notice the differences between two societies.

Since that language as a social phenomenon is closely tied up with social structure and value systems of society, different dialects and accents are evaluated in different ways (Trudgill, 2000: 19). These examples demonstrate that language has an influence on society and on the other hand, people and society have an influence on the usage of language to a certain extent. As it is seen from the examples, language usage and social behavior are constantly interacting. Both society and language are living and dynamic concepts since both of them connected with the individuals. With its dialects, idiolects, sociolects and accents, a group of people become a society. Apart from the relationship of the language and society, the relationship of language and worldviews of the individuals is another matter that requires attention.

2.4. Language and Worldview

For many years, there have been great amounts of debates over the relationship between the language and the worldview, especially in cultural matters as mentioned above. Some researchers (Boroditsky, 2009; Winawer, et al., 2007) note that the language that we use reflects our worldview. First of all, as DeWitt (2002: 7) suggests, a worldview is not merely a collection of separate, independent, unrelated beliefs, but is instead an intertwined, interrelated, interconnected system of beliefs. By the means of the language, these interconnected beliefs come together and shape the worldviews of the individuals and it should be noted that language is not just a structure, but a multidimensional structure which affects the worldviews of the individuals.

For instance, according to a research conducted at Stanford University by Boroditsky (2009), it is argued that people who speak different languages think differently and the flukes of grammar can profoundly affect one's general philosophy of life. In order to provide scientific data to this ongoing argumentation, Boroditsky conducts a research on Pormpuraaw, a small Aboriginal community on the western edge of Cape York, in northern Australia called Kuuk Thaayorre. Members of this community tend to use cardinal navigations -'north', 'east', 'west' and 'south' frequently in their daily language. For instance, instead of saying "there is something on your left arm", they would say "there is something on your southwest arm". Because cardinal directions are so incorporated into the Kuuk Thaayorre people's language, native speakers have a conditioned navigational sense of direction. According to Boroditsky (2009) even when entering a new place, someone whose mother tongue is Kuuk Thaayorre will have a better sense of direction because they are so familiar with the use of these signs of navigation in their daily speech.

Another study on language shows that (Winawer, et al., 2007), language can affect the way we visually see the world, for instance precise shades of a color. In Russian, there are two words that reflect blue color, "голубой" meaning light blue, and "синий" meaning dark blue. Because of this simple distinction of two shades of blue, Russian speakers tend to be quicker to tell a light shade of blue apart from a dark shade of blue. In the study named "Russian blues reveal effects of language

on color discrimination (2007)”, the researchers measured color discrimination performance in two language groups in a simple, objective, perceptual task. 26 native Russian speakers and 24 native English speakers were simultaneously shown three color squares arranged in a triad and were asked to say which of the bottom two color squares were perceptually identical to the square on top. The study showed that categories in a language may have an effect on the performance of basic perceptual color discrimination tasks. However, the researchers of the study do not possess a definite judgment;

The exact nature of this interaction cannot be determined from these data. It could be that information from linguistic systems directly influences the processing in primary perceptual areas through feedback connections, or it could be that a later decision mechanism combines inputs from these two processing streams. In either case, it appears that language-specific categorical representations play an online role in simple perceptual tasks that one would tend to think of as being primarily sensory (Winawer, et al., 2007),

Yet, these researches show that language has an effect on the worldview to a certain extent. Language can affect the way we visually see the world, down to the precise shades of a color. Having a name of something allows us to perceive it more sharply (Connelly, 2012: 249). These data indicate the fact that the use of a particular language may have an impact on the way human beings process colors and perceive the visual information from the world around us. These data indicate that human language is a multifaceted formation which needs to be handled under a unique discipline. This unique discipline is called linguistics which is a science that examines the versatile human languages in every aspect.

2.5. Linguistics

In the simplest form, linguistics is the scientific study of language; also called the linguistic science (Crystal, 2008: 283). It analyzes the versatile, complex and mysterious dimensions of language, and just like the concept that it analyzes, it is broad in scope and it is diversified. The field of linguistics approaches to the concept of language in different ways;

Today the field of linguistics not just the nuts-and-bolts of forms and their meanings, but also how language is learned (both as first and second language), how it plays a central role in reflecting and creating the interactive and culture settings of talk, how computers can be designed to deal with language, and how language is represented in our very brains (Fasold and Connor-Linton: 2010: 10).

These abovementioned questions form the branches of the linguistics as phonetics, phonology, morphology, syntax, discourse analysis, historical linguistics and sociolinguistics.

However, before branching into sub-fields, the linguistics was studied under the field of “grammar”. Point of origin of the linguistics can be stated as the study of grammar. Saussure notes that first something called "grammar" was studied and it was ...initiated by the Greeks ... (2011: 1). When talking about the history of the linguistics, Robins states that (2013;12) ... it is sensible to begin the history of linguistic studies with the achievements of the ancient Greeks. Before the study of linguistics, the concept of ‘grammar’ was studied by the Greeks and it was based on logic. This study was generally related with the skills of reading and writing;

... the development and the use of writing was the first place of linguistic scholarship in Greece attested by the history of the word; *grammatikos* (γραμματικός); up to and including the time of Plato (427- 348 B.C) and Aristotle, his pupil (384 – 322 B.C), the word meant simply the one who understood the use of letters *grammata* (γράμματα), and could write and *techne grammatike* (τέχνη γραμματική) was the skill of reading and writing. The latter extension of the meaning of this and of its formally associated terms follows the further development of linguistic science, especially in the field of grammar by latter generations (Robins, 2019: 17)

Furthermore, as Saussure states next comes “philology” (2011, 1). The study of philology occurred with the aim of correction and interpretation of the written texts. The early philologists sought especially to correct, interpret and comment upon written texts (Saussure, 2011: 1). The third stage began when scholars discovered that languages can be compared with one another (Saussure, 2011: 2). This is the stage where the scholars compared and contrasted the languages and it was the origin of comparative philology. Comparative philology ... compares various phenomena, groups them under heads according to their common characteristics and deduces the laws and principles which governs them (Edmonds: 1906: 3). In short, it is a branch of historical linguistics that compares the languages to analyze their historical relations. Furthermore, Jones (1786) recorded the similarities of German, Greek and Latin languages with the Sanskrit language which is a primary sacred language of Hinduism and Mahāyāna Buddhism and stated that they all belong to a single family. When he was analyzing the Sanskrit language and its advance features such as grammar, syntax and morphology, Jones developed the revolutionary idea in linguistics which suggests a *common ground* for all languages.

Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than the Greek, more copious than the Latin, and more exquisitely refined than either, yet bearing to both of them a stronger affinity, both in the roots of verbs and in the forms of grammar, than could possibly have been produced by accident; so strong indeed, that no philologist could examine them all three, without believing them to have sprung from some common source, which, perhaps no longer exists; there is a similar reason, though not quite so forcible, for supposing that both the Gothic and the Celtic, though blended with a very different idiom, had the same origin with the Sanskrit; and the old Persian might be added to the same family, if this were the place for discussing any question concerning the antiquities of Persia (William Jones (1746-1794), 'On the Hindus', 1786).

With his argumentations, Jones gave rise to the discussion of differences between languages, which later was studied by many different researchers (Bopp, 1885; Sapir-Whorf, 1955) under the framework of sociolinguistics. In this sense, it is possible to assume that in some cases, there may be several social factors that shape the language, or a particular form or structure of a language that is the indicator of a social class. At this point, these social causes and motivations are handled under the framework of sociolinguistics.

2.5.1. Sociolinguistics

The growing awareness of the interrelationship between the language and society has led to the growth of the discipline known as 'sociolinguistics'. The event that prepared the basis for the development of sociolinguistic analysis, which belongs to the 19th century, can be seen as the developments which were made in the field of written text analysis (Perrot, 2006: 16).

Sociolinguistics has been established as a distinct discipline for some years, comprehending the study of the structure and the use of language in its social and cultural context (Pride and Holmes, 1972: 7). The study of sociolinguistics has a complicated topic. It analyses the social function of a language within a society. From a sociolinguistic point of view, language is a social phenomenon. Language is fundamentally related with how we think and act as unique individuals, as the members of various communities, and within the cultures and societies. As speakers and users of a particular language, we do not learn only the structure of a given language but we also learn the cultural and social norms about how to use language and in what content to communicate as it was mentioned before. These cultural and social norms affect the way how human beings use the language and this use of

language affects the way that members of a particular society think. The concepts of language and thought cannot be separated. A recent study conducted on the language phenomenon show that fluent German-English bilinguals categorize motion events according to the grammatical constraints of the language in which they operate (Panos Athanasopoulos, et al., 2015). The same study revealed that language's effects on cognition are context-bound and transient revealing unprecedented levels of malleability in human cognition (Panos Athanasopoulos, et al., 2015).

The relationship between language and thought, worldview and culture has always been a matter of interest. Myers (1986, 353) notes that "to expand language is to expand the ability to think". In order to think right, individuals need to have a good command of language. Thinking is necessary to speak right. George Orwell's epic novel 1984 is one of the greatest examples for this. Concerned about the ongoing world events Orwell warns us about the danger of losing words and thus losing the ability to think. In this work, an imaginary totalitarian form of governance is described. In the novel, the government uses the artificial language called "newspeak" to bring the people's communication and thought into a narrow and controlled path.

Moreover, we use the language to navigate our expectations, to engage in interpersonal interactions, and to go along with or to speak out against the social structures and systems. This usage of language shows differences according to the context. In this concept, the language usage according to the context can be divided into two; standard and non-standard language. Standard language is a term used in sociolinguistics to refer to a prestige variety of language used within a language community (Crystal, 2011: 368). The standard or standardized language is a language formed by linguists, educators, writers of literature, intellectuals in general, and often state institutions, sometimes in a harmonious, sometimes controversial way, based on a particular language. On the other hand, a non-standard language refers to a linguistic variety most remote from the prestige language (Crystal, 2011: 288). It is a kind of dialect that does not have an institutional support like the standard language. The distinction between standard and nonstandard languages

is sometimes sharp. Wells also states that this distinction is sharp and has various points of views;

A standard accent is the one which, at a given time and place, is generally considered correct... Any non-standard accent, on the other hand, will tend to have associations of provinciality and/or lower status. While many will defend such an accent on grounds of local patriotism or democratic egalitarianism, others will not hesitate to condemn it as incorrect (Wells, 1982: 34).

Accordingly, it would be a mistake to consider the “standard language” as the correct language type. Various factors within the social structure can be seen as the reason for the different language usage. Age, gender, education level, profession and the geographical domain of a particular speaker can be listed as the factors that affect the usage of language. From a linguistic point of view, all kinds of language are the same, because they fulfill the same duty; communication. In this regard, the duty of communication can be fulfilled with the usage of the slang language, which is some kind of speech variety, as well.

Yet, it should be noted that there are differences between “non-standard language” and “slang” language. Words and their meanings rather than writing are on the boundary of slang and non-standard language (Blake, 1999: 126). A non-standard language is characterized by phonology, morphology and syntax while the slang language is characterized by an extreme form of linguistic informality.

2.5.1.1. Slang language

The term slang refers to the use of a lexicon of the non-standard words and phrases in a particular language. Slang has been in existence for as long as language has been in existence. According to Bussman (2006: 1084), slang is characterized by the innovative use of common vocabulary as well as newly coined words. Slang language generally makes use of syntax patterns of the standard language but it has its own vocabulary and there are rules of grammar that can be found in every different kinds of slang.

Every culture and every region has its own slang language, this slang language is originated in subcultures within a society, and it can be considered as a

distinguishing factor of a group of speakers. In other words, slang expressions often consist of the attitudes and the values of the particular group members. In order for an expression to become slang, first it must be accepted by the members of a group. Slang has no limits, that is to say, it can exist in all layers of a society. Slang can be considered as vernacular vocabulary.

Slang words usually have a short life or the meaning that slang terms convey changes as time progresses. Sometimes slang terms fall out of favor, though probably not out of use, and then rise again with slightly different meanings (Adams, 2012: 13). As time changes, new generations create new slang terms. It is hard for an old person to understand the slang language of new generations. For instance, fifty years ago the term “sick” was used to describe the illness of a person but now the term can be used to reflect something which is really amazing. According to Trudgill (2003), some items of slang may be only temporarily fashionable and thus come to be associated with a particular group but on the other hand, some may stay in the language for generations. Not all slang expressions disappear out of the language after they have served their purpose. Some slang expressions can become so absorbed into a language that it can become a mainstream expression. For example, it is possible to find the phrase “hang out” in Oxford Dictionaries with the meaning “spend time relaxing or enjoying oneself” (2010: 796).

As indicated above, slang has been in existence for as long as language has been in existence and there are several reasons for the usage of slang language. Slang is indicative not only of man’s earthiness but of his indomitable spirit: it sets him in his proper place: relates a man to his fellows, to his world and the world, and to the universe (Partridge, 2008: 17). Slang is an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness within a group or with a trend or fashion in society at large (Eble, 2012: 11). As it is understood from the definition, slang is often used as a way to appear friendly to someone or to show that someone belongs within a certain group of people, or that s/he understands popular culture. This shows that slang language is a kind of language which enables people from particular groups to communicate with each other under the framework of privacy and many social factors. Slang can often signal rebelliousness and disrespect for the authority, and it flourishes in

groups that conflict in some way with the dominant culture (such as prison inmates), by emphasizing the values, attitudes and interests of the subculture and thereby marking a social and linguistic identity (Klerk, 2006).

Slang language is generally associated with the lower layers of the society and it is a tool of exclusion and inclusion at the same time. For instance, the usage of slang in Burgess's novel *A Clockwork Orange* excludes the youth who use slang from the society but it includes them into their own community. So, it can be stated that slang is a communication tool used to establish a social identity within a group, and while it includes some, at the same time it excludes others. In order to have a command of slang language, a person should be harmonized with the society because slang language is not a concept that can be thought, but it is a manner of observation and experience and it is also a part of the culture.

2.6. The Relation between Language, Thought, and Culture

As noted above, language is more than just the means of communication. The relationship between culture, language, and thought has been one of the most important topics for those who wish to understand the nature of human beings. The issue of language, thought, and culture has been investigated for decades across a broad range of research disciplines. The external relation of language, whether there are natural boundaries between the phenomena covered by the term language, and other kind of phenomena, notably those called culture and thought. Many of the properties of language are also properties of culture in general.

Culture is a complicated term due to its content. According to Singer (1998:5), culture is a pattern of learned, group-related perceptions – including both verbal and nonverbal language, attitudes, values, belief systems, disbelief systems and behaviors that is accepted and expected by an identity group. At its most basic, culture can be defined as the combination of behavioral patterns, values and traditions shared by a group. As emphasized above, there is a reciprocal relationship between the language and culture. In the process of ethnographic modelling of the language, its evaluation in time and space must be taken into account as well. The very concept of evolution of culture is dependent on the

capacity of humans to use language for the purposes of organizing social capacity (Saville-Trokie, 2003: 28). The vocabulary of a particular language reflects the beliefs, values, and needs of the speakers which belong to that speech community. In other words, language is the symbolic presentation of a culture. Sapir (1955) emphasizes the close relationship between language and culture, mentioning that it was not possible to understand or appreciate one without knowledge of the other. The usage of idioms also reflects that particular culture. For instance, the idiom used in the Turkish speaking societies “*gavur ölüsü gibi ağır olmak*” (being as heavy as a non-Muslim corpse) which refers to the weight of something widely used in communities who have lived with Greeks belonging to a Turkish nationality and this example reflects the relationship between language usage and culture.

Thought covers a number of different types of mental activity, and lies in the province of cognitive psychology. Whorf who is widely known for his ideas about linguistic relativity, cites several examples from the Native American language called the Hopi, to support his hypothesis that thought is strongly based on language (1965,58). According to Whorf, the Hopi language does not contain any words, grammatical constructions nor expressions that refer to the English concept of ‘time.’ Whorf goes on to explain that it is possible in the Hopi language to express the world or reality in ways other than what many languages refer to as ‘time.’

In this Hopi view, time disappears and space is altered, so that it is no longer homogeneous and instantaneous timeless space of our supposed institution or of classical Newtonian mechanics. At the same time new concepts and abstractions flow into the picture, taking up the task of describing the universe without reference to such time and space... (Whorf & Carroll, 1964: 58)

In this example, Whorf argues that language strongly influences thought. If a fact is not conceptualized in a language, it is impossible for that fact to exist. A concept should first come into an existence in the thoughts of the human beings, then it can be reflected in the language. Furthermore, language is considered as the phenomenon that creates the thought and even a phenomenon that takes it a step further. With the development of thoughts on different fields and innovation of science, creation of new words is inevitable, and as long as the new concepts occur, language will be subjected to changes.

According to Humboldt (1999), language is not a product (ergon), but an activity (energeia). He argued that the way of thinking of a society has a close connection with language, and that the structure of the language reveals the inner world and knowledge of its speakers.

Language, regarded in its real nature, is an enduring thing, and at every moment a transitory one. Even its maintenance by writing is always just an incomplete, mummy-like preservation, only needed again in attempting thereby to picture the living utterance. In itself it is no product (Ergon), but an activity (Energeia). Its true definition can therefore only be a genetic one. For it is the ever-repeated mental labour of making the articulated sound capable of expressing thought (Humboldt, 1999: 49).

In this concept, if language was a product, then it must have stayed as the way it was in the historical process, without being affected from historical events. Language is a changing social being and since that it is a social living being, it has the power to change and develop, depending on the social structure of every nation. The changes that the English language went through over the process of history is an example of how the concept of language changes.

The story of English is one of the mystery, strife, and conquest, an epic story in its own right. From beginnings as a language spoken by just thousands of people on an isolated island, to its mighty clashes with other neighboring languages and cultures, to its medieval and early modern flowering as a literary language and down to its present day status as a world language. English has reflected the culture and history of the people who have spoken it (Shay, 2013: 9).

From old English to present day English, English language has faced many changes in its phonology, morphology and syntax and all these changes show that the language is an ever-changing social being. Moreover, in order to gain a better understanding of the concept of language, it is necessary to address the theories of the sociolinguistics, based on the relationship between language, society and culture.

2.6.1. Language, Thought, and Culture Triangle in Sociolinguistics

The field of sociolinguistics has been the basis for the different views of many different theorists such as Piaget, Vygotsky, Sapir, Whorf and Chomsky. These theorists were concerned with the relationship between the language, cognition, and

social life and they established close links between specific cognitive achievements and the language acquisition with their studies. (Piaget, 2005, Vygotsky, 1997, Sapir and Whorf, 1955 and Chomsky, 2002)

As it is indicated before, language is considered as a social phenomenon from a sociolinguistic perspective. Yet, in order to perceive the functions of this social phenomenon, the creation of it in the minds of individuals should first be comprehended. With the studies he conducted, Piaget (1923) tried to reveal the mystery of language by asserting that children think different than adults. It is a fact that adults use language to express their thoughts in some way. In other words, the language is used as a tool to maintain communication, and sometimes to declare orders, requests, and various actions. In addition to using language as a communication tool, Piaget argues that people also talk to themselves;

To say nothing of internal speech, a large number of people, whether from the working classes or the more absent-minded of the *intelligentsia*, are in the habit of talking to themselves, of keeping up an audible soliloquy. This phenomenon points perhaps to a preparation for a social language (Piaget, 2005: 1).

On the basis of this assumption, it is possible to argue that if the function of the language was only communication, then it would be impossible to explain the verbal aspect of the thought. As his studies were based on the language acquisition of the children, Piaget tried to find an answer to a question which might seem very easy; what are the needs which a child tends to satisfy when he talks? (Piaget: 2005: 1). From this point of view, Piaget, recorded the daily conversations of children from different age groups and tried to verify his observations with various statistical data and tried to explain the relationship of thought and language. As a result of his study, Piaget stated that the ego-centrist structure of children shape their language and thought in addition to the external factors;

If egocentrism is an absorption of the ego in things and in persons, without differentiation between ones point of view and other peoples, this clearly shows that the child's use of speech, in what we call ego-centric language, is a particular case of this general phenomenon and may, in this respect, serve as a guide in analyzing its evolution as a function of age. But it will only be a clue, and external circumstances will affect the child's use of speech and in consequence the evolution of the coefficient of ego-centrism, far more rapidly than his deeper mode of thought or epistemic attitude, to which we shall refer again later, and which cannot be directly observed (Piaget, 1960: 262)

However, Vygotsky, who is another influential theorist in the field of sociolinguistics, argues that Piaget does not adequately address the importance of the society. According to Vygotsky (1997: 206), a child actually passes through many stages of adaption to the social environment, and the functions of his social behavior are highly variable, depending on the particular developmental stages. In other words, the social behavior of the child is related with the social environment that he passes through. In the process of inclusion to a social environment, children establish relationships with adults and according to Vygotsky, children develop through these informal and formal conversations with adults. He states that (1997: 215) at this time of continuous growth, the child finally becomes proficient in all his movements, and his relationship to the environment are governed by the fact that the environment reaches him through adults. In other words, the child's learning always occurs in a social context in co-operation with someone more skillful. This social interaction provides language opportunities and language is the foundation of thought.

Piaget argues that children first need to explore to understand knowledge while Vygotsky argues that the starting point of understanding is socialization. Despite underlining different factors in terms of the language acquisition, when the studies of these theorists are taken into consideration in the context of thought and language, it can be argued that thinking and language are in a very close relationship.

Edward Sapir and Benjamin Lee Whorf are two other influential theorists whose works were later collected under the name of "Sapir-Whorf Hypothesis" which also analyzes the language, thought and culture triangle.

2.7. Sapir- Whorf Hypothesis

The relationship between language and thought has always been a controversial subject for the linguists and philosophers. In the 20th century, the views of Edward Sapir and Benjamin Lee Whorf brought another dimension to this subject. The term "Sapir-Whorf Hypothesis" in other words, "linguistic relativity" was first introduced to the field by American psychologist J.B. Carroll (1955) who is known for his contributions to the works of Sapir and Whorf, in 1955;

Special thanks are due to Whorf's son, Robert Peckham Whorf, for allowing me to spend several days at his home examining Whorf's papers and correspondence, and for permitting me to borrow a number of his manuscripts, some of which are printed in this volume for the first time. (Carroll, 1955, 34)

However, Sapir and Whorf were not the first ones to touch upon the linguistic relativity. In the 17th century, the idea was also expressed by Wilhelm von Humboldt. Mcneely (2011) states that from the early 1800's, he [Humboldt] stood at the center of a community of researches who studied language and culture on a truly global scale. Furthermore, Brown (2014, 109) notes that Humboldt was the first to present a strong version of linguistic relativity, the first to combine ideas of comparative structuralism with the ideas of the identity of language, perception and thought.... Accordingly with the Sapir-Whorf Hypothesis, Humboldt also expressed the relation between language and worldview;

. . . there resides in every language a characteristic world-view . . . By the same act whereby [man] spins language out of himself, he spins himself into it, and every language draws about the people that possesses it a circle whence it is possible to exit only by stepping over at once into the circle of another one. (Humboldt, 1999: 60)

As mentioned above, Sapir and Whorf conducted researches about the relationship between language and society. Whorf was a student of Sapir, even though at some points their views on the concept of language varied, through their definitions it is very clear to see the idea of "Sapir-Whorf Hypothesis". The first close contact of Whorf and Sapir was in 1931 at Yale University. Whorf lost no time in enrolling in Sapir's first course at Yale in American Indian linguistics; among the Whorf papers can be found a manuscript entitled "The Structure of the Athabaskan Languages," a term paper which Sapir awarded a grade of A and much praise (Carroll, 1964: 16). As their association proceeded, they began to work more on American-Indian linguistics. Under the influence of Sapir, at Yale University, Whorf developed the concept of the equation of "culture and language" which later became known as the Sapir-Whorf Hypothesis. The theory, Sapir-Whorf hypothesis, has two versions: the strong hypothesis which is also known as the linguistic determinism and the weak hypothesis which is also known as the linguistic relativity.

Before examining the issue of how these language specific categories contribute to worldview, two additional notions require discussion: the strong version of the Sapir-Whorf hypothesis, according to which language determines thought, and the weak version, which asserts that

language has a tendency to influence thought. Whorf is often viewed as representing the strong (Werner, 1997).

However, it should be noted that the words “strong” and “weak” does not refer to the strength of the argumentation, but it reflects the degree to which language is assumed to influence our thought and behavior. According to the strong version, ... linguistic determinism would claim that one’s language determines what one can and cannot conceive which would presumably mean that speakers of different languages live in entirely different universes ... (Leavitt, 2010: 11). That is to say, the linguistic determinism argues that the language we speak determines, in other words constraints, the way we think and view the real world. On the other hand, according to the linguistic relativity, ... the characteristics of one’s language can affect other aspects of life and must be taken into account... (Leavitt, 2010: 2), which means that the language does influence to some extent the way we think and view the real world, but does not determine or constraint the language entirely. However, due to the lack of evidence, the linguistic determinism was discarded. Kramsch (2004) states the reason for this as; with the increasing diversity of speakers within speech communities around the globe, it is increasingly difficult to maintain that all speakers of a language think the same way.

The hypothesis was first discussed by Sapir in 1929, and it became popular in the 1950’s with the publication of Whorf’s writings on the subject after his death. Whorf saw language as the expression of the spirit of a nation. According to Whorf, the structure of a language tends to condition the ways in which a speaker of that language thinks. Moreover, his views were more related to the term “linguistic determinism”. He argued that the structures of different languages lead the speakers of those languages to view the world in different ways. Whorf’s formulation of the hypothesis excited considerable interest. On the basis of his research and fieldwork on American Indian languages, he suggested, for example, that the way people view time and punctuality may be influenced by the types of verbal tenses in their language. Whorf concluded that the formulation of ideas is part of a particular grammar and these ideas differ as grammars differ.

Actually, thinking is most mysterious, and by far the greatest light upon it that we have is thrown by the study of language. This study shows that the forms of a person’s thoughts are controlled by inexorable laws of pattern of which he is unconscious. These patterns are the

unperceived intricate systematizations of his own language-shown readily enough by a candid comparison and contrast with other languages, especially those of a different linguistic family. His thinking itself is in a language—in English, in Sanskrit, in Chinese. And every language is a vast pattern-system, different from others, in which are culturally ordained the forms and categories by which the personality not only communicates, but also analyses nature, notices or neglects types of relationship and phenomena, channels his reasoning, and builds the house of his consciousness (Whorf, 1964: 252).

As it is understood from his statement, Whorf argues that the act of thinking has a strong relationship with language and through language human beings create their own consciousness. He argues that structural differences within languages are related to non-linguistic cognitive differences. Whorf's most elaborate argument for the existence of the Sapir-Whorf Hypothesis, in other words linguistic relativity, is what he believed to be a fundamental difference in the understanding of time as a conceptual category among the Hopi, which is a Native American tribe. His idea was that in contrast to English and other languages, the Hopi language does not treat the flow of time as a row of distinct, countable instances, like "three days" or "five years" but rather as a single process and consequentially it does not have nouns referring to units of time. In Hopi, there is a different linguistic situation.... There are no imaginary plurals, but instead, ordinals used with singular. Such an expression "ten days" is not used ... "They stayed ten days" becomes "They stayed until the eleventh day" (Whorf, 1964: 140). He argues that Hopi can and does have verbs without subjects, a fact which may give that tongue potentialities, probably never to be developed, as a logical system for understanding some aspects of the universe (Whorf, 1964: 243). He proposed that this view of time was fundamental in all aspects of the Hopi culture and explained certain Hopi behavioral patterns and summed up the argumentation as; the concepts of 'time' and 'matter' are not given substantially the same from by experience to all man, but depend upon the nature of the language or languages through the use of which they have been developed (Whorf, 1964: 158). Another example from a Whorfian point of view is that English employs many metaphorical tropes that in one way or another equate time with money, e.g.: spend time, waste time, invest time. Other languages do not make such comparisons; a Whorfian interpretation would be that this usage influences the way English speakers conceive of the abstract quality of "time."

The concept of speech is a human related activity that shows variety without any assignable limit as we pass from one social group to another social group,

because speech is a historical heritage of a particular group and it can be considered as a product of long termed social usage. Sapir's discussions on the use of language in formulating and conveying ideas have been taken as his contribution to the Sapir-Whorf hypothesis.

"Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. It is quite an illusion to imagine that one adjusts to reality essentially without the use of language and that language is merely an incidental means of solving specific problems of communication or reflection. The fact of the matter is that the 'real world' is to a large extent unconsciously built upon the language habits of the group. No two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached... We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation." (Sapir, 1985;162)

The point that Sapir is stressing here is that language is a cultural and social product and the members of a particular society are influenced by that particular language which is used in their society. Working from the point of Sapir, every language describes and conceptualizes the world in its own unique way, it can be said that a person's native language limits their cross-cultural understanding, and as it is stressed by Sapir, worlds of the individuals are built upon the language habits of the group that they belong to a large extent.

According to Huxley (1953: 30), the evolution of verbal concepts opened the door to all further achievements of man's thought. Other creatures have also developed communication systems but not through the language. Language helps human communities to organize and hand down the culture from generation to generation. Elements of a culture such as language, rituals, clothes, science, beliefs and values are the figures that connect people together. Culture is learnt through the interactions with other people. Therefore, the concept of culture is not natural, or inborn, but it is a social product produced by the members of a society. In order to understand the specific words, literary terms, and even sometimes the simple words in one language, one must be familiar with the culture of that nation. Yet, as in all hypothesis, it is possible to talk about the opposing views of the Sapir-Whorf Hypothesis, as provability is contrary to the nature of science.

2.7.1. The Opposing-Views of the Sapir Whorf Hypothesis.

Human sciences is a field that consists many different points of views to a particular argumentation due to its nature. As humanity proceeds and different researches are conducted, different views on established argumentations occur. Whorf's argumentations on the relationship between language and thought as a factor in human cognition attracted many oppositions. Some linguists and anthropologists (Chomsky, 2002; Pinker 1995) have backed away from asserting the fact that linguistic habits completely determine a person's worldview and ideas which mean they were more skeptic since the field works on the subject were limited.

The opposing views of the hypothesis began mostly in the 20th century. At some point, Sapir and Whorf appear to support the strong version of the hypothesis and others (Boroditsky, 2009; Carroll, 1955) only support the weak version. Another reason for the formation of counter views is that neither Sapir nor Whorf actually named any of their ideas on the relation of language, thought and cognition. The concept of Sapir-Whorf Hypothesis was established after their deaths by Carroll (1955). Thus, the situation has led to a wide interpretation of what researchers consider to be the real hypothesis.

Chomsky's book on the nature of man and language, *Syntactic Structures* (2002), is considered as an important point in adding fundamentalist views to linguistics rather than linguistic relativity. According to Chomsky (2002), children are born with some form of a language-acquisition device that enables them to analyze the speech they hear and derive the rules of that language. In his study titled *Language and Mind*, Chomsky argues that the ability of human beings to understand grammar and use language is an inborn activity and that the system of language is related to the cognitive system of a human being;

It has, I believe, become quite clear that if we are ever to understand how language is used or acquired, then we must abstract for separate and independent study a cognitive system, a system of knowledge and belief, that develops in early childhood and that interacts with many other factors to determine the kinds of behavior that we observe; to introduce a technical term, we must isolate and study the system of linguistic competence that underlies behavior but that is not realized in any direct or simple way in behavior (Chomsky, 2006: 4).

Language studies from an anthropological point of view show that there is a considerable diversity in world languages and therefore there is no underlying universal grammar structure. As Evans argues (2009), once the full diversity is taken into account, the Universal Grammar approach becomes quite implausible – we would need to stuff the child’s mind with principles appropriate to thousands of languages working on distinct structural principles. However, according to the concept of universal grammar, some rules of grammar are rooted in the brain and they are expressed without being thought. It [Universal Grammar] tries to formulate the necessary and sufficient conditions that a system must meet to qualify as a potential human language; conditions that are not accidentally true of the existing human languages, but that are rather rooted in the “human language capacity,” (Chomsky, 2006: 24)... Furthermore, Chomsky believes that when the deep structures of the languages are analyzed, it is observed that there is very little differentiation in their fundamental mechanisms and principles;

Philosophical grammarians has typically maintained that languages vary little in their deep structures. Thus there is in this view, an underlying structure of grammatical relations and categories, and certain aspects of human thought and mentality are essentially invariant across languages, although languages may differ as to whether they express the grammatical relations formally by inflection or word order, for example (Chomsky, 2006: 66).

Here, Chomsky argues that despite their differences in inflection or word order, human languages have common grammar relations. Chomsky approaches the issues of linguistic structure as a part of human psychology. Human language appears to be a unique phenomenon, unlike any communication systems in other animals. The possession of human language is connected to a specific type of mental organization, not merely an advanced level of intelligence.

Another opposition to the hypothesis comes from Pinker. Pinker (1995: 18) notes that language is a complex specialized skill which develops in the child spontaneously without conscious effort or formal instruction, it is developed without awareness of its underlying logic, it is qualitatively the same in every individual, and it is distinct from more general abilities to process information or behave intelligently. Similar to Chomsky, Pinker (1995) also argues that language is an innate feature. These innatists argue that humans do not come to the language learning task with

an empty mind, but they have an innate disposition to learn language. On the other hand, the role of the environment around a child should not be overlooked.

Moreover, many studies have been conducted in order to review the relationship of language, culture, and society. In his study titled “Discourse Centered Approach to Language and Culture”, Sherzer (1987) analyses the concept of discourse by regarding that it is rooted in social and cultural contexts of language use. Divergently, he (1987) argues that it is discourse that creates, recreates, focuses, modifies, and transmits both culture and language and their intersection Rather than regarding the concept of language as a tool that conditions thought, perception and worldview, he (1987) assumes that discourse is the concrete expression of language and describes the concept of discourse as a level or component of language use. Furthermore, he (1987) views the language, culture, society, and the individual as all providing resources in a creative process which is actualized in discourse.

Taking a discourse-centered approach to the language-culture relationship enables us to reconceptualize the Sapir-Whorf hypothesis. Instead of asking such questions as does grammar reflect culture or is culture determined by grammar, or are there isomorphisms between grammar and culture, we rather start with discourse, which is the nexus, the actual and concrete expression of the language-culture-society relationship (Sherzer, 1987).

Furthermore, empirical researches (Boroditsky, 2009) in relation to the Sapir-Whorf hypothesis by anthropologists and linguists are mainly concerned with the concept of color. Studies in this tradition have sought to describe and compare the semantics of the color lexicons of different languages which was discussed in the previous chapters. However, it is nearly impossible to deny the relationship between language, thought and culture. The debate between these theories of thought and language is notional. When the culture is involved in the matters of language and thought, it becomes a different matter. Comparison of language usage of societies can lead one to pay attention to ‘universals’ – the way languages are similar, and to ‘particulars’ – the ways in which individual languages are unique. Language is the most distinctive feature of human beings and the fact that it plays a role in shaping our thoughts, in modifying our perception and in creating reality is irrefutable. Moreover, with the rise of studies conducted on the relationship between language,

thought and culture, this matter of debate is clarified in many respects, as it is seen with the research of Boroditsky (2009).

Although the language has been discussed from a sociolinguistic perspective up to this point, it is necessary to mention the phenomenon of "translation" in cases where the point of interests are the society and language because translation does not only include two languages but also includes two cultures. Since the other part of this study is related with the concept of translation, it is useful to touch upon the study of translation.

2.8. The Concept of Translation

In order to eliminate the communication gap that comes into an existence due to the foreign language barrier, humanity has been engaged in the phenomenon of translation for many years. However, although the practice of translating was established a long time ago, the discipline of translation, in other words, the translation studies is considered as a new discipline. According to Munday (2001: 5), written and spoken translations have played a crucial role in inter-human communication, not least in providing access to important texts for scholarship and religious purposes. Yet, the study of translation as an academic subject has only really begun in the past fifty years.

In the historical context, the first appearance of translation into the scene of civilization began with the emergence of the language phenomenon. As Delisle and Woodsworth (1995: 6) suggest, with writing history was born. Translation too. In other words, it can be stated that the act of translation started in parallel with the first traces of "writing". However, due to the far-reaching history of humanity and the lack of sources related with the history of translation, it is hard to trace the exact point of origin of the translation. As Santoyo (2006: 13) suggests, if we think of the history of translation as a mosaic, there can be little doubt that there are still many small pieces or tesserae missing, as well as large empty spaces yet to be filled in. Nevertheless, the interpretations of philosophers such as Cicero, Horace and St. Jerome on the translation, at least in the West, constitute an important source for the translation approaches. Writings on the subject of translating go far back in

recorded history. The practice of translation was discussed by, for example, Cicero and Horace (first century BCE) and St Jerome (fourth century CE); ... , their writings were to exert an important influence up until the twentieth century (Munday, 2001: 7).

Towards the 20th century, the discipline of translation studies started to progress. Accordingly, in her preface of Venuti's *The Translator's Invisibility*, Bassnett (1995) states that the growth of translation studies as a separate discipline is a success story of the 1980s. Inter-cultural relations, globalization, technological, economic and educational developments during this era can be stated as the reason of this success. In today's world, the social reflections of globalization, such as mobile phones, computers, the internet, have enabled the dissemination of knowledge and culture more rapidly, leading to the elimination of boundaries between languages and cultures, and this has led to an increase in the importance of translation approaches and translation studies. The approaches including the concept of "equivalence" can be stated as an example to these approaches. Equivalence approaches have been developing from the mid-20th century to the present, and they have an important place in the discipline of translation studies.

2.8.1. Equivalence in Translation

As mentioned above, since translation is a concept that has existed since the very beginning of the human history, translation science has undergone various changes over the years and different theories have emerged. It has changed from a preoccupation with literature to a concern with general language and specialized language; from limited text types and rigid equivalence types to holistic gestalt-like principles ... (Trosborg, 2002). With these developments, as Trosborg (2002) suggests, translation is not seen as a mere transcoding process but as a cross-cultural event. Thus, maintaining equivalence in the process of this cross-cultural transformation may sometimes cause problems. Therefore, while dealing with two different languages and the translation between these two languages, equivalence is a matter that should be taken into consideration.

The concept of equivalence in translation has attracted the attention of many translation theorists (Baker, 1992; Catford: 1965, Nida and Taber: 1982) since it sometimes is the core of the translation. In the simplest form, equivalence means ...greatest possible correspondence between the source text and the target text (Nord, 2005: 25). Due to the fact that translation is a linguistic and cultural transformation, it is the translator's duty to find an equivalence of these linguistic and cultural norms in the target language. In the study of translation, the notion of equivalence has been interpreted in many different ways (Baker, 1992; Catford: 1965, Nida and Taber: 1982). While ensuring the equivalence between the source text and the target text, different theorists show attention towards different matters.

Baker (1992, 11) whose works on the study of translation are sometimes considered as a milestone, argues that first thing that should be taken into consideration by the translators in the process of translation is the equivalence at word level. She notes that ... there is no one-to-one correspondence between orthographic words and elements of meaning within and across languages (Baker, 1992: 11). In order to avoid any errors while dealing with a translation, the smallest units of a language, that is to say "words" and "morphemes" should be given special attention. Furthermore, above word level, Baker (1992) also suggests three kinds of equivalence; grammatical equivalence, textual equivalence and pragmatic equivalence. She acknowledges that the grammatical system of every language differs in terms of expressing information;

Another powerful factor which determines the kind of distinctions we regularly make in reporting experience is the grammatical system of our language. In the course of reporting events, every language makes a different selections from a large set of possible distinction in terms of notions such as time, number, gender, shape, visibility, person, proximity, animacy, and so on (Baker, 1992: 82).

In this sense, different grammatical structures in the source and target language may cause changes in conveying a message in the process of translation. This change may take form of adding to the target text information which is not expressed in the source text (Baker, 1992: 86). Grammatical equivalence is not the only notion that a translator should pay attention to, but there is also the textual equivalence. Textual equivalence refers to the relation between the source text and the target text in terms of given information and cohesion. Baker notes that in the process of

translation, the translator should pay attention to the textual equivalence and thematic organization of the source text in order to achieve naturalness in the translation;

... a translator cannot always follow the thematic organization of the original. If at all possible, s/he should make an effort to present the target text from a perspective similar to that of the source text.... What matters at the end of the day is that the target text has some thematic organization of its own, that it reads naturally, and smoothly, does not distort the information structure of the original ... (Baker, 1992: 172).

What Baker is trying to point out here is that if a translator takes the textual equivalence into consideration, it would facilitate his/her attempt of producing a coherent translation. Furthermore, Baker also suggests a pragmatic equivalence under the framework of equivalence in translation. Pragmatics is the study of language use in context (Huang, 2017: 1). In terms of pragmatic equivalence, Baker suggests that coherence and implicature are particularly important;

Of the variety of notions that are central to this particular area of language study (pragmatics), I have chosen two which I believe to be particularly helpful in exploring the question of 'making sense' and in highlighting areas of difficulty in cross-cultural communication. These are coherence and implicature. (Baker, 1992: 217-218).

In this case, the translator should be aware of the implied meaning that lies within the source text and reflect the implied meaning to the target text under the framework of equivalence and while doing this s/he should also pay attention to the target audience and target culture. Baker (1992: 254) suggests that in providing pragmatic equivalence, ... the main difficulties seem to be concerned with the ability to assess the target readers' range of knowledge ..., thus in the process of translation, extra-linguistics factors such as the profile of the target reader should also be taken into consideration.

One of the most innovative theorists in the field of equivalence in translation is Catford. In terms of equivalence in translation, Catford makes a distinction between the textual equivalence and the formal correspondence.

A textual equivalent is any TL text or portion of text which is observed on a particular occasion, by methods described below, to be the equivalent of a given SL text or portion of text. A formal correspondent, on the other hand, is any TL category (unit, class, structure, element of structure, etc.) which can be said to occupy, as nearly as possible, the 'same' place in the 'economy' of the TL as the given SL category occupies in the SL (Catford, 1965: 26).

Despite being a useful approach in translation, in order to find a formal correspondence between the source and the target texts, Catford (1965: 31) suggests that two languages must have similar grammatical units at five ranks (an example might be English and French, both of which appear to have five ranks: sentence, clause, group, word, and morpheme). In this sense, it is even harder to find a formal correspondence between English as a source language and Turkish as a target language since they differ in terms of their grammatical units. However, in order to achieve textual equivalence, Catford (1965: 48) notes that textual equivalence is achieved when ..., SL and TL texts or items are interchangeable in a given situation.

Another influential perspective to the field of translation theory in terms of equivalence is from Nida and Taber (1982). In the process of translation, Nida and Taber (2003: 12) note that the translator must strive for equivalence rather than identity. In his formerly published novel titled *Toward a Science of Translating: With Special Reference to Principles and Procedures Involved in Bible Translating* (1964), Nida refers to two types of equivalence, ...one which may be called formal and another which is which is primarily dynamic (Nida, 1964: 159). Later on, along with Taber, he comments on formal correspondence as, "Typically formal correspondence distorts the grammatical and stylistic patterns of the receptor language, and hence distorts the message, so as to cause the receptor to misunderstand or to labor unduly hard opposed to dynamic equivalence (2003: 201). In other words, since the grammatical and stylistic patterns of the target and the source languages are not similar, formal correspondence may sometimes cause misunderstanding. On the other hand, dynamic equivalence allows the translator to make changes in the form, as long as change follows the rules of back translation;

...quality of a translation in which the message of the original text has been so transported into receptor language that the response of the receptor is essentially like that of original receptors. Frequently, the form of the original text is changed; but as long as the change follows the rules of back transformation in the source language, of contextual consistency in the transfer, and of transformation in the receptor language, the message is preserved and the translation is faithful (Nida and Taber, 2003: 200).

In this sense, according to the dynamic equivalence concept of Nida and Taber, it is possible to say that dynamic equivalence is a more effective approach

to follow when compared to formal correspondence. Following the dynamic equivalence approach ensures that the translation is faithful to the meaning which is intended by the original writer.

Moreover, Kade (1968) suggests four kinds of equivalence typologies in the course of translation which are “one-to-one equivalence”, “one to many equivalence”, “one-to-part of one equivalence”, and “nil equivalence”. One to one equivalence is when there is a single expression in the target language for a single source language expression while one to many equivalence is when more than one target language expression is available for a single source language expression (Hatim, 2014: 33). Additionally, one-to-part of one equivalence is when a target language expression that covers part of a concept is designated by a single source language expression and nil equivalence is when no target language expression exists for a source language expression (Hatim, 2014: 33). For example, since there are many culture-specific elements along with the generated words in Burgess’s novel, nil equivalence is an encountered typology in the process of translation.

On the other hand, there are also theorists such as Jakobson (1959) who state that the target text will hardly overlap with the source text since codes in the languages differ. Jakobson focuses especially on inter-language translation and examines the concepts of true translation and equivalence. He argues (1959) that the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes. According to this, it can be assumed that since the semantic code units used in the two languages belong to different display systems, it is not possible to create an exact equivalence between the two languages.

The concept of equivalence in translation is at a central point and it is undoubtedly one of the most problematic areas in the field of translation theory. It is sometimes difficult for translators to provide both grammatical and semantic equivalents at the same time, as different theorists have noted. At this point, the translator should choose the most appropriate approach for the translation, taking into consideration the target audience and the purpose of the original text. Yet,

before analysing the approaches used by the translator, the motive and the background of the author while writing the novel should also be analysed.

2.9. The Author: Anthony Burgess

According to the International Anthony Burgess Foundation (2017), John Burgess Wilson, known as Anthony Burgess, was a novelist, poet, playwright, composer, linguist, translator and critic who lived between the years of 1917-1993. Burgess was born in Manchester, England and grew up in Harpurhey and Moss Side. He was educated at the Xaverian College and Manchester University. He lived in Malaya, Malta, Monaco, Italy and the United States. Burgess had two marriages in his lifetime. First, he married Llew Lisherwood Jones, a Welsh student at Manchester University. Assaulted by American fugitives, she died on March 20, 1968. The death of his first wife is one of the factors that had an effect on Burgess in the process of writing the *A Clockwork Orange* which is addressed in the following chapter. Later, Burgess married Liliana Macellari, an Italian linguist and translator. He is best known for his novel *A Clockwork Orange*, but altogether he wrote thirty-three novels, twenty-five works of non-fiction, two volumes of autobiography, three symphonies, more than 250 other musical works, and thousands of essays, articles and reviews (The International Anthony Burgess Foundation, 2017). The editors of *Conversations with Burgess* (2008) Earl G. Ingersoll and Marry C. Ingersoll point out the misfortunes that Burgess went through. After the First World War, Burgess lost his mother and sister to the influenza pandemic. His father was a heavy drinker and a tobacconist as well as a piano player who was negligent towards his son. Yet, according to Earl G. Ingersoll and Marry C. Ingersoll, Burgess includes these memories of his childhood not to gain the readers sympathy but to establish the early beginnings of his fierce sense of self-reliance (2008, xi).

Burgess has always been a productive writer. In 1974, he wrote *Napoleon Symphony*. This was one of the influential novels of Burgess. It was a novel dedicated to Stanley Kubrick who was also the director of *A Clockwork Orange's* cinema movie. According to The International Anthony Burgess Foundation (2017), it was not well-received by critics. The same year, *The Clockwork Testament* was published. In parts, it operates as a kind-of sequel to *A Clockwork Orange*. The book

was originally intended to be the last part of his previously written Enderby series but in 1984 *Enderby's Dark Lady* was published. 1976 was a fertile year for Burgess, by the end of the year he had published three books including a narrative poem, children's books and a novel. At the beginning of 1976, *Moses*, an epic narrative poem about a Biblical story was published. Burgess was later to rework this as a screenplay for a TV series called *Moses the Lawgiver*. The final work of 1976 was *Beard's Roman Women*, a novel about Burgess's own experience of bereavement. In 1977, *Abba Abba* was published. In October 1978 Burgess published *1985*, a mixture of critique of 1984 by George Orwell. *1985* is a good example in understanding Burgess's style of literature. According to American author Ferrell, with this book Burgess creates his own picture of the future;

Burgess, a brilliant and prolific British writer whose novels include *A Clockwork Orange* and *Earthly Powers* divided *1985* into three parts. A long introductory part allowed Burgess to recapitulate the essence of *Nineteen Eighty-Four*, with a series of brief essays following, in which he offered his criticisms of the novel both as prophecy and as a work of literature. The heart of the book, a novella called *1985*, permitted Burgess his own picture of the future, different from Orwell's, of course, depressing and grim, though not so terrifying as the world of *Nineteen Eighty-Four* (Ferrell, 2014;164).

Beyond doubt, Burgess was a productive writer. Even in the year of his death he managed to publish a novel. Anthony Burgess died at the age of 76 in London on 22 November 1993. Looking at his fictional novels, it is possible to say that he was a highly imaginative writer. As well as his imaginative side, he also had an emotional side that triggered him to include memories from his life to his productions. His most famous novel *A Clockwork Orange*, which is analyzed in the following part, is a good example to perceive his style of art.

2.10. A Clockwork Orange

A Clockwork Orange can be considered as Burgess's most famous novel. The novel, first published in 1962 was the first of Burgess's dystopian novels set in the future. The novel's impact on the British society at the time of its publication is nearly un-existent until Stanley Kubrick's film adaption of the novel in 1971. The U.K publication of the novel has three parts, each with seven chapters, but the last chapter of the novel was omitted from the editions published in the United States in 1963. The publisher and, subsequently, Stanley Kubrick totally changed the original

intent of this story by omitting the final chapter in other words, the entire purpose of *A Clockwork Orange*. According to Burgess, his intentions in writing the novel were misunderstood due to the omission of the final chapter.

We all suffer from the popular desire to make the known notorious. The book I am best known for, or only known for, is a novel I am prepared to repudiate: written a quarter of a century ago, a *jeu d'esprit* knocked off for money in three weeks, it became known as the raw material for a film which seemed to glorify sex and violence. The film made it easy for readers of the book to misunderstand what it was about, and the misunderstanding will pursue me until I die. I should not have written the book because of this danger of misinterpretation (Burgess, 1985: 267).

The book is not set in a specific time but it surely reflects a future world. The main character of the story called Alex is also the narrator. Set in a near future English society featuring a subculture of extreme youth violence, the teenage protagonist, Alex, narrates his violent acts and experiences with state authorities' intent on reforming him. Burgess (2011: 37) states that "the vocabulary of my space-aged hooligans could be a mixture of Russian and demotic English, seasoned with rhyming slang and the gipsy's bolo". The book is partially written in a Russian-influenced slang called "*Nadsat*". Furthermore, the title of the novel is adapted from a piece of slang as well. It is part of the Cockney expression; "*as queer as A Clockwork Orange*". Burgess (1991: 26) explains the process of this title selection in his autobiography as; "In despair I typed a new title –*A Clockwork Orange*- and wondered what story might match it. I had always liked the Cockney expression and felt there might be a meaning in it deeper than a bizarre metaphor of, not necessarily sexual queerness. Then a story began to stir".

The novel starts with a sentence where Alex addresses the readers; "What's it going to be then, eh?" (Burgess, 2011: 3). At the beginning of the novel, Alex is in a bar called The Korova Milk Bar that sells milk laced with drugs. After getting drunk, Alex and his comrades start to terrorize the city. First, they assault a scholar walking home from the public library, then they rob a store, leaving the owner and his wife bloodied and unconscious, beat up a beggar then have a fight with a rival gang. Joyriding through the countryside in a stolen car, they break into an isolated cottage and terrorize the young couple living there, beating a man called F. Alexander which will play an important role in novel later on, and raping his wife as he is forced to watch. At this point, a reflection of post-modernism is observed in the novel. When

they brake into the house, Alex finds a manuscript of F. Alexander called *A Clockwork Orange*. Here, it is possible to say that reflecting the name of the novel in the novel is the trademark of Burgess. This is also observed in his novel called *One Hand Clapping*; ...and then Howard said we should go to the theatre, to see a play called *One Hand Clapping*. (Burgess, 2015). In the case of *A Clockwork Orange*, Burgess uses story within a story notion along with self-reflexivity. But the title of the novel is not the only factor in this scene that Burgess uses as a self-reflection;

Burgess considered *A Clockwork Orange* as a *jeu de spleen*, a slight work in response to the nightmare that essentially destroyed his wife's health and the Burgess marriage. Like the story of how he was sentenced to a year to live, the story of his first wife's tragedy comes down to us from Burgess in differing versions. In any case, during the Second World War, his wife was apparently mugged by four American G.I deserters who caused her miscarry, not through any sexual assault but in the attempt to wrest her wedding ring from her finger. *A Clockwork Orange* is more than a mere expression of the authors rage against his wife's attackers; indeed it may be argued that presence in that novel of a writer who is working on the manuscript of a work he will also one day publish as *A Clockwork Orange* cannot be dismissed as merely an early expression of post-modernist self-reflexivity, any more than it can be ignored that the writer F. Alexander and the leader of the gang of four, who rape his wife as he is forced to watch is another "Alex" (Ingersol, 2008; xiv).

After raping the wife of F. Alexander and leaving them, Alex was deceived by his friends. In a scene where he broke into a woman's house to assault her, he was caught by the police and sent to prison where the actual story begins. Over the next two years, Alex is a model prisoner, endearing himself to the prison priest by studying the Bible. Eventually, prison officials recommend Alex for the *Ludovico Technique*, an experimental treatment designed to eliminate criminal impulses. After a few discussions with the priest, he volunteers for this experimental program that would allow him to leave prison in short span of time. During the process of this experimentation, Alex is conditioned to become extremely ill when performing, witnessing and even thinking about violent acts. In the program, he is given medications that would make him feel sick while he is being forced to watch violent and sexual videos with classical music playing in the background. At the end of the program, he is conditioned to feel sick whenever he experiences these incidents, even when he listens to classical music, which is his sole passion. After a successful experimental program, Alex was released. At this point of the novel, Alex becomes the victim since he has no freedom of choice. Herein, the battle between good and evil gets complicated because the good is forced and the evil chosen. The state is

willing to protect society by taking away freedom of choice and replacing it with prescribed good behavior.

Once he is set free, he realizes that the experiment was successful and he has no ability to even defend himself. In a society where he is free, he is rejected by his parents, brutalized by his former victims, and beaten by his past rivals, who are now violent police officers. After experiencing all these negative incidents, he collapses in front of F. Alexander's house who the government considers "subversive". First, F. Alexander does not recognize him, because he had been wearing a mask as he and his friends beat him and gang-raped his wife, who later died because of her injuries. When Alex tells of his situation, Alexander promises to help him. At this point, Alex is used as propaganda by two sides contesting a political election. The people who are against the government, such as F. Alexander, try to use Alex as a way to get what they want. They do this by conspiring against Alex. However, the writer realizes who Alex is upon hearing him singing a song that he had sung while raping his wife. After recognizing him, he drugs Alex and forces him to listen to the Ninth Symphony of Beethoven, which causes Alex so much pain that he attempts suicide by jumping out of the window. He survives, with really serious injuries and wakes up in a state hospital. His parents take him back, while the government, smarting from the bad publicity, gives him a well-paying job. Back to his old self, Alex hangs out with a new gang that engages in some of the same violent behavior as his old group. Somehow, though, Alex is discontent with his lifestyle. An encounter with his old friend and his new wife, at a local coffeehouse arouses a renewed interest in Alex for a "normal" life. Alex resolves that he wants a wife and son for himself, too, and decides that he'll take steps toward attaining that dream.

The novel gives point to the question of whether people are destined to their fate, or whether free will and external circumstances can influence people's life outcomes. Alex believes that humans are born evil and need cultivation to avoid evil. F. Alexander believes that humans are born good, but are corrupted by society, culture and government. The Government believes that the stability of the state is more important than the happiness of its citizens, and readily abolishes moral choice in the name of stability.

A Clockwork Orange describes a dystopian society. According to The International Anthony Burgess Foundation (2017), the dystopian writings of George Orwell (Nineteen Eighty-Four), Aldous Huxley (Brave New World), Diana and Meir Gillon (The Unsleep) and Yevgeny Zamyatin (We) all provide literary context for *A Clockwork Orange*. The opposite of utopias in other words ideal societies, dystopias reflect severely malfunctioning societies. If we think of society as a huge family, the parents of this family would be the government. One of main themes of the novel is the dangers of a totalitarian regime. On the other hand, ongoing events of the period that the book was written have a considerable effect on the novel. Thus, entire factors that affected the writing process of the novel are analyzed comprehensively in the following chapters.

2.10.1. England During the Sixties

Ongoing world events and the social changes of a particular time have a considerable influence on the way that artists reflect their art. Social change refers to the change in the order of a society. It can be brought about either by political influence, oppression or even conflict. For as long as it impacts the community, social change is bound to happen. For ages now, the political situation has been influencing the art world. Political events, whether these events are against governments or kings, or a war against an enemy, are concerned with decisive moments in the lives of people and moments of self-determination (Hassan, 2012). These decisive moments are often reflected via arts.

A Clockwork Orange was first published in 1961 and sixties is generally considered as the decade that shook Britain. Beatlemania, King's Road boutiques, Pop Art, student activists, hippies and most other emblems of the sixties culture either depended on the wealth generated by a buoyant mixed economy or emerged in dynamic relation to it (Donnelly, 2014: 28). Be it the buoyant mixed economy or the emerged dynamic, this was a period of significant change in Britain. In this era, Britain was beginning to forget the troubles of the Second World War. After the Second World War, people all over the world started working hard, especially in Europe it was an era of recovery. In this process of recovery, technology was developing all around Europe including Britain. The growth of technology affected

landscape and rural environment, the working day, domestic chores and the pursuit of leisure. New production techniques brought down the price of consumer goods while making it possible to pay higher wages (Marwick, 2003: 110). However, this was the surface of the British social life during the 60's. In 1965, Abel-Smith and Townsend, published a survey study called "*Poor and Poorest*" about the cost and standard of living in Britain. The central finding of the book was that the Beveridge welfare state had not eliminated poverty (Newell, 2012). In other words, despite the recovery that Britain was going through, the gap between the poor and the rich was ongoing and the society was still anxious. Thus, the concern about the future, caused by the prevailing economic imbalance within the country is reflected in many novels that were published in post-war Britain such as *Nineteen Eighty-Four* by George Orwell (1949) which also describes a dystopian society, *The Rack* by A.E Ellis (1958) which is about a captain in the British Army during the Second War and of course *A Clockwork Orange* by Anthony Burgess which is set in a dark, dystopian society.

Another proof that Britain was coping with post-war shock was that within the sixties, Labour's National Plan for economic development was launched by George Brown (1965). The aim of this plan was to enhance the economic development which shows that the nation needed a plan to recover, in other words, economic condition of the nation was not as good as it was reflected. The plan was unveiled on 16th September 1965. Under George Brown's imaginative if erratic leadership a National Plan was produced which was meant to cover all aspects of the countries development ... (Macfarlane, 2016: 267). According to this plan, every member of the society had to take part in recovery;

We must pay our way in the world and produce more wealth inside this country. Our target is an increase of a quarter in output by 1970. This is necessary if we are to enjoy the living standards we want, improve our social services and play our part in world affairs (National Plan, 1965).

As it is understood from the statement, each member of the English society had to do their utmost effort and work hard which is a situation that can be observed in Burgess's novel;

“I’ll put your breakfast in the oven then, son. I’ve got to be of myself now.” Which was true, there being this law for everybody not a child nor with child not ill to go out rabbiting (working). My mum worked at one of the Statemarts, as they called them...(Burgess, 2011: 28)

By the 60’s, the first teenage generation, free of any fresh memories of war emerged in Britain. Young people were finally given a voice and freedom. The parents of the sixties teenage generation had spent their youth fighting for their lives in the Second World War and wanted their own children to enjoy their youth and be able to have more fun and freedom (Watson, 2016). In the beginning of the 1960s, teenagers were starting to look different as well ...along with the music, clothes expressed the distinctiveness of the youth in the 1960’s (Boyer, Clark, Kett, Salisbury, & Sitkoff, 2007). In the meantime, the younger generation started doubting the values and questioning the authorities due to the economic imbalances. They protested against the society and everything that was popular. They used music, which was one of the greatest aspects of the sixties, as their tool of protest. The music of the 60’s was a response to the dominant concerns of the day and also a reaction that would shape the way people thought and responded to their society. The influences on Anthony Burgess's *A Clockwork Orange* can be considered as both historical and personal. Some parts of the novel reflect Burgess's reactions to the visit that he made to the Soviet Union in 1961 along with his personal memories. On the other hand, he was affected from the new younger generation that he came across when he moved back to England;

Lynne and I had come home to a new British phenomenon –the violence of teenage gangs. We had, on our leaves of 1957 and 1958, seen teddy boys in coffee bars. These were youths dressed very smartly in neo-Edwardian suits with heavy-soled boots and distinctive coiffures. They seemed too elegant to be greatly given to violence, but they were widely feared by the faint-hearted. They were personification of the *Zeitgeist* in that they seemed to express a brutal disappointment with Britain’s post-war decline as a world power and evoked the age of Edwardian expansion in their clothes if nothing else (Burgess, 1991: 26).

Burgess blended the youth of the 60’s in England with the dystopic world that he created and reflected this in his novel. Correspondingly, he reflected “the Edwardian” look that he observed in the 60’s youth;

Then we wore waisty jackets without lapels but with these very big built up shoulders (‘pletchoes’ we called them) which were a kind of a mockery of having real shoulders like that. Then, my brothers, we had these off-white cravats which looked like whipped-up kartoffel or spud with a sort of a design made on it with a fork. We wore our hair not too long and we had flip horrorshow boots for kicking (Burgess, 2011: 4).

Another important aspect of the 60's that affected Burgess in the process of writing his novel was the usage of drugs. Recreational drugs like marijuana and LSD became commonly used during the 60's. According to Davis (2006), London was Britain's pre-eminent drug center in the 60's. It contained a drop-out, hard drug scene around Piccadilly Circus and a much wider, rapidly growing, soft drug culture affecting the city's young (Davis, 2006). Thus, the widespread use of illicit drugs, primarily the hallucinogens, marijuana and LSD can be considered as one of the major social changes brought by the sixties. According to the Criminal Justice Professor Adrian Barton, drug usage in Britain in the early sixties moved from a marginal activity to somewhere near normalized behavior in sections of society (2003: 144). As mentioned before, Korova Milk Bar is the place where the main character of the book Alex and his comrades visit to drink drugged milk. "Vellocet", "synthemesc" or drencrom (Burgess, 2011: 3) are some of the special ingredients that are included in the milk. Here, "synthemesc" refers to "synthetic mescaline" which is used primarily as a recreational drug and to supplement various types of meditation and psychedelic therapy on the other hand, "drencrom" refers to adrenochrome which is another chemical compound produced by the oxidation of adrenaline. Mescaline and LSD are similar substances that belong to group of hallucinogens. At this point, it is possible to say that Burgess is affected from phenomenon of drug usage during the 60's in the UK, and he reflected his observations on drug usage in many parts of the novel;

The mesto was near empty, it being still morning. It looked strange too, having been painted with all red mooing cows, and behind the counter was no veck I knew. But when I said; "Milk plus, large," the veck with a like lean litso very newly shaved knew what I wanted. I took the large moloko plus to one of the little cubies that were all round this mesto, there being like curtains to shut them off from the main mesto, and there I sat down in the plushy chair and sipped and sipped. When I'd finished the whole lot I began to feel things were happening. (Burgess, 2011: 104)

Social events including political and economic imbalances, rebellious youth against the government, and spreading usage of drugs all had effects on the process of occurrence of the novel. Regardless of the out-pictured condition of the nation, UK was having a rough time after the Second World War.

... nostalgic images of the "swinging sixties" as the decade of unparalleled sexual freedom and youthful rebellion have tended to obscure the reality of many people's lives, so too any over-simplified or celebratory account of nation's recovery from war neglects the real stresses

and strains that continued to inflect the lives of many people in post-war Britain (Johnson, 2016: 9).

In this case, it is possible to talk about an ongoing post-war struggle in the 60's England. By the late 1960's, the aftermath of two World Wars, the advent of the Cold War, and growing political and social tensions became reflected in some of the key art slangs that were developed for dystopian fiction (Fimi and Higgens, 2018: 25). Artists often underline and emphasize the problems and troubles in society. At this point, Burgess used his ability of writing to reflect the sociopolitical realities of his time with the worst case scenario, and like many other artists, the aim of Burgess was to draw attention to the dangers of social dislocations and to raise the consciousness of the nation to the problems which are detrimental to social well-being, with a slang language he created called *Nadsat*.

2.10.2. A fictional language –*Nadsat*

As mentioned before, *Nadsat* is the fictional language used in Burgess's novel *A Clockwork Orange*. Perhaps, the most fascinating thing about the novel is its fictional language which has approximately 200 slang nouns and verbs. Morison (2011, iv) states that Burgess chose his 200 or so words of *Nadsat* because they work in English.... Burgess created this slang language by using the English sentence construction and replacing the English words with words derived from Russian. Apart from the loan Russian words, Burgess used German, Arabic, French and Malayan words and invented English words. *Nadsat* is a fictional register or slang of the future that is used by the teenagers including the main character Alex. The nature of the vocabulary is also explained somewhere beyond the middle of the book as well. One of the characters of the novel, Dr. Branom, who was also one of the doctors that cured Alex, explains the origin of the language as; "Odd bits of rhyming slang...A bit of gipsy talk too. But most of the roots are Slav" (Burgess, 2011: 86). In addition to being a novelist, Burgess was also a linguist as he states "...I was one of the pioneers of phonetics and elementary linguistics (2008: 117). He used this background to depict his characters as speaking a form of Russian-influenced English. Much of his inspiration in writing a Russian influenced English slang came from a visit to Leningrad in 1961. In his autobiography, Burgess says that; "When I had finished my days stint of novelizing, reviewing and assessing the

exotic, I started to relearn Russian” (Burgess, 1991: 37). The name of this fictional slang also comes from a Russian suffix;

The vocabulary of my space-aged hooligans could be a mixture of Russian and demotic English, seasoned with rhyming slang and the gipsy’s bolo. The Russian suffix for –teen was *Nadsat*, and that would be the name of the teenage dialect spoken by *drugi* or droogs or friends in violence (Burgess, 2011: 38).

Moreover, *Nadsat* is used by the minority of the society. According to Halliday (1976), a minority dialect or method of communication within a community that excludes members of the main speech community is called an anti-language. In this sense, “youth” is the anti-society and “*Nadsat*” is the anti-language.

At certain times and places we come across special forms of language generated by some kind of anti-society; these we may call “anti-languages.” An anti-language serves to create and maintain social structure through conversation, just as an everyday language does; but the social structure is of a particular kind, in which certain elements are strongly foregrounded (Halliday, 1976).

Burgess’ fictional language *Nadsat* shares common features with Halliday’s anti-language. According to Halliday (1976), anti-languages are a mode of resistance and take form from either of passive symbiosis or of active hostility and even destruction. It is possible to sense the hostility in the speech of youth and see the destruction they are creating in the novel. In the part where Alex gets arrested for murder, hostility of him is sensed throughout his use of language; “How do you know my name, you stinking vonny bully?” (Burgess, 2011: 50). Here, Alex is speaking to a police officer using *Nadsat* and the example demonstrates the hostility of Alex towards the police officer.

Another common characteristic of *Nadsat* and anti-languages is the usage style of the language. The principle is that of same grammar, different vocabulary; but different vocabulary only in certain areas, typically those that are central to the activities of the subculture and that set it off most sharply from the established society (Halliday 1976). While analyzing the structure of *Nadsat*, it is observed that the English grammar is maintained and sometimes used on the newly constructed words, and the new vocabulary is generally used in the central activities of the subculture members in other words youths.

They went haw haw haw, viddying old Dim dancing round and fisting the writer veck so that the writer veck started to platch like his life's work was ruined, going boo hoo hoo with a very square bloody rot, but it was haw haw haw in a muffled eater's way and you could see bits of what they were eating (Burgess, 2011: 19)

In this part, where Alex and his friends are performing violent acts which is their central activity excessive usage of *Nadsat* is observed. Another feature of anti-languages, "same grammar, different vocabulary", is observed in the *Nadsat* word "viddy" which means "to see". It is observed that English grammar is maintained in the newly constructed word, and "viddying" (seeing) word is used in the form of English grammar.

From a literary point of view, *Nadsat* has several functions. One of these functions is that *Nadsat* provides a type of vocabulary that only Alex and his *droogs* (friends) understand which addresses to the most important feature of the slang as mentioned before; "distinguishing factor of a group of speakers". In this sense, *Nadsat* distinguishes youth from society. Youth in the novel uses this language to build a wall between them and the rest of the world;

"Oh, I shall go home. Back to my pee and em."

"Your - ?" He didn't get *Nadsat*-talk at all, so I said:

"To my parents in the dear old flatblock." (Burgess, 2011: 82)

The use of *Nadsat* as a language helps to convey the slang element; on the other hand, it provides a time- oriented context to the novel that prevents it from being out dated. As a linguist, Burgess had an idea that *Nadsat* would be timeless, by creating a new language, his novel would never be out of date. In his autobiography, Burgess points out that it would be pointless to write a novel in a slang of his time;

The story had to be told by a young thug of the future, and it had to be told in his own version of English....It was pointless to write the book in the slang of the early sixties; it was ephemeral like all slang and might have a lavender smell by the time manuscript got to the printers (Burgess, 1991: 27).

As mentioned before, as time changes, new generations create new slang terms thus Burgess had to come up with a kind of slang what would not be temporarily fashionable.

The use of *Nadsat* helps to establish a form of power that Alex has over the people around him and since he is the narrator of the novel he establishes a form of power over the reader, as well. In this sense, it is clear to see that *Nadsat* creates a different world, one that causes the reader to approach Alex with an understanding because at this point Burgess had created a context in which the reader would sympathize with Alex despite all the violent acts he commits.

2.10.3. The Totalitarian Government

A totalitarian state is one in which the government controls almost all aspects of citizen's life (Cernak, 2011: 12). Totalitarianism refers to a strict political system in which all authority is in the hands of the state. In totalitarian societies, the social and economic aspects of the nation are no longer under government control but it is in the hands of the dictators or the ones in power. The totalitarian regimes of the past were not as strict as today's regimes. They did not seek to get hold of the entire man but were satisfied with excluding them from certain spheres. However, this approach changed as the years passed.

The most notorious totalitarian regimes were formed in the mid-20th century. After the First World War , a deeply antidemocratic, pro-dictatorial wave of semi totalitarian and totalitarian movements swept Europe; fascist movement spread from Italy to nearly all Central and Eastern Europe (Arendt, 1968: 6). Joseph Stalin of USSR, Benito Mussolini of Italy, and Adolf Hitler of Germany are the most known examples of individuals who have ruled using totalitarianism.

One of the most important works on totalitarianism in political science is Hannah Arendt's *The Origin of Totalitarianism* (1976). In her study, Arendt argues that totalitarian governments' aim is to atomize the society (1976: 316). What is meant by atomization here is the breaking down of the society into individuals who are unwilling to join together with other groups.

While analyzing totalitarianism and the totalitarian regimes, the key traits of totalitarianism should be examined as well. Ebenstein (1958) suggests six criteria for the totalitarian governments; an official, monopolistic ideology; a single mass party typically led by one man, the Leader; terroristic police control; a monopoly of the communication of ideas; a monopoly of weapons; and a centrally directed economy. The totalitarian governments ensure citizens compliance with the governmental policies through threats and acts of violence. The state generally uses police force in order to perpetrate arbitrary and indiscriminate arrests based on the suspicion of possibility of committing a crime which conflicts with the governments interests. Censorship of the news reports or any other kind of mass media allows the government to force its citizens to become dependent upon the state for truth itself. No one other than the central authority has any stake in the media. Totalitarian regimes often create a phenomenon that is labelled as the enemies of the state which they blame for things that go wrong. Frequently these enemies are members of religious or ethnic groups. Often these groups are easily identified and are subjected to campaigns of terror and violence.

All these concerns about socialism and collectivism, technology and science, religion and societal acceptance in relation with the totalitarian governments pave the way for the emergence of the dystopian novels. When we look at the etymology of “dystopia”, ... the word is derived from two Greek words, dus and topos, meaning a diseased, bad, faulty, or unfavorable place (Claeys, 2016: 3). In its most basic sense, dystopia can be explained as the opposite of utopia –the perfect world, it refers to the fictional societies that are incredibly imperfect, lacking the harmonious and egalitarian qualities of life depicted in utopias. The term has been around since the 19th century; it was first used by English philosopher and economist John Stuart Mill in 1868. According to Trahair, the term dystopia was first used by John Stuart Mill in a speech in the British House of Commons (1999: 110). But as a genre of fiction, it really took off in the 20th century and became very prevalent in the years after the Second World War. Generally featuring an extreme government that exerts control over its citizens, these stories have been popular warnings over the course of the last century. Although it is hard to designate the origins of dystopian novels, H.G. Wells’s *The Time Machine*, published in 1895 can be considered as the subgenre of dystopian stories. Wells’s novel was his first scientific romance, and like

his other novels, posited the destructive nature of a stratified society. The era in which the novel was written occur at the same time as the Industrial Revolution of late Victorian England in which England had a capitalist economy based on rich people making their money off the backs of poor factory workers. This prototype of dystopian novel explores what might happen if history stayed on its present course and it creates a picture where the poor factory workers have become monsters. Furthermore, the most famous example of the genre, Orwell's *1984* is generally considered to be the classical and even the canonical form of the dystopian novels. The novel was written at a time that great oppression by totalitarian regimes in other words, fascism and communism was present, and technology along with science were rapidly advancing. Within the novel, Orwell introduces newspeak as an example of a very serious threat posed by totalitarianism. Newspeak is the new language introduced by the government in *1984*, and its purpose is to restrict understanding of the real world. The aim of the government in manipulating the language is to alter the public's way of thinking.

In his novel, Anthony Burgess dealt with the totalitarian state structure and in his novel he used the mechanized person as an image of the communist societies. Additionally, the main theme of *A Clockwork Orange* is not only violence but also the criticism of violence. Due to its controversial subject the novel has been translated into many languages. The Turkish translation of the novel was in 1973 as *Otomatik Portakal* in 1973 by Aziz Üstel.

2.11. The Translator: Aziz ÜSTEL

Aziz Üstel was born in 1946 in Ankara. He studied Communication at University of California. He started doing translation for TRT, international TV channel of the Turkish Radio and Television Corporation. Later on, he became the producer and presenter of a television program called "*Gecenin Konukları*" (The Guests of the Night) on TRT. He received about 30 prizes by many corporations and associations. Üstel still works as a columnist at a local newspaper (Üstel, 3 Different Lives in 60 Years, 2013).

Aziz Üstel has been doing the translations of various novels since 1971. He has done more than 50 translations and some of his translations are as follows:

En Tatlı Yaz (1972) by Herman Raucher, Şarışın Bomba (1972) by Alvah Bessie, 7 Numaralı Mahkeme (1972) by Leon Uris, Otomatik Portakal (1973) by Anthony Burgess, Sırtlan (1974) by Alfred Coppel, Poseydon Macerası (1974) by Paul Gallico, Kodes (1974) by George Markstein, Kabadayı (1975) by Robin Moore, Vahşi Koşu (1975) by William Goldman, Aynadaki Yabancı (1976) by Sidney Sheldon, Petrol Oyunu (1976) by Anthony Sampson, Guguk Kulu (1980) by Ken Kesey (translated with Özay Süsoy), İş Bilenin Para Kazananın (1982) by Robert Townsend (translated with Nuran Yavuz), Takas (1983) by Robert Ludlum, Kilimanjaro'nun Karları (1984) by Ernest Hemingway, translated with Neşe Başman, Nüfus: 1280 (1997) by Jim Thompson.

2.12. Otomatik Portakal

Otomatik Portakal, translated by Aziz Üstel and published by *Bilgi Yayınevi* in 1973 is the first translation of *A Clockwork Orange* to Turkish. After two more prints; the same translation by Üstel was again published by *Türkiye İş Bankası Kültür Yayınları* in 2003 without any changes in the content apart from the cover. Later on, Dost Körpe's translation by *İş Bankası Kültür Yayınları* was published in 2007. As mentioned in the previous chapters, the novel *A Clockwork Orange* has two versions which are the UK version and the US version. Üstel's translation of the novel is the US one which is the one that does not include the last chapter. In one of his interviews (2013), Üstel expressed that *A Clockwork Orange* was the hardest translation that he had done stating that "the author had created a new language, thus I had to create one too" (Üstel, Aziz Üstel'den Çarpıcı İtiraflar, 2013).

Turkey has a very rich and complicated history in terms of translation. According to Berk (2004), during the 1960s about 30% of the translations were from English and in the 1970s which includes the publication of the Üstel's translation, this ratio increased to 40%. During the first half of the 1970s and especially during martial law of 1971-1973 there was great pressure on the press and the publishing

sector (Berk, 2004: 196). Despite having a controversial theme, Üstel's translation was not exposed to any censorship in Turkey.

Every translation is an interpretative act, as well as a creative one. Translation of literature is fundamentally different from other categories. This is because the main principle of literary translation is the maintenance and conveyance of the sensual features. This means that in addition to rendering information to the reader, literary translation also has aesthetic functions. Translating literary texts, especially one like *A Clockwork Orange* which has a unique language requires a lot of skill.

Due to its linguistically constructed fictional language, there have been many studies on the novel covering different themes such as the translation methods used in the process of translation, effects of violence, and language in terms of the construction of a new language. The following part of this study analyzes the previous studies which on the novel *A Clockwork Orange*.

2.13. Previous Studies on the Novel *A Clockwork Orange*

Since its publication, Anthony Burgess's novel *A Clockwork Orange* has been a topic title for many studies. These studies focused on themes such as the analysis of the characters, the analysis of the violence within the novel, and the analysis of the dystopian language that is created by the author etc... Dividedly, this research seeks to analyze the effect of the social structure on the language under the framework of sociolinguistic elements and its Turkish translation at the same time.

However, there are some common points in the other studies which are related to *A Clockwork Orange*. In the study called "*1984 and A Clockwork Orange – a comparative study of how violence affects the main characters with special attention to age and life style*" which was conducted by Anstein Skjørestad, there were similar points that the researcher has touched upon. Similar to this study, Skjørestad has also analyzed the relation between the social structure and characters. He stated that "We are interested in finding out whether violence is an inborn human characteristic or a social construct" (Skjørestad, 2010). But, in this sense, the

relation is analyzed accordingly with sociolinguistics as the effect of fictional society on the characters use of language. Skjørestad (2010; v) argues that the totalitarian government has an effect on the personality of the main character. “The role of the totalitarian government on the characters” is one of the matters that is touched upon under the framework of this study. However, distinctly from this study, Skjørestad’s study investigates two different novels: *1984* and *A Clockwork Orange*. While analyzing this article, attention is given to the parts of *A Clockwork Orange*. The common point of the mentioned study and this study is that they both analyze the effect of society on the characters. Furthermore, the study does not focus on the language but focuses on a different matter –violence. Besides from the psychological level of the violence, the writer also focuses on the social level, which is dealt in this study. According to this study, the reader experiences the violence in the novel subjectively, because the narrator is the first person. In this study, the use of language in making the reader experience the events as the main character is also analyzed. According to Skjørestad (2010, 81), individualism and expression are the things that the totalitarian governments cannot accept. Accordingly, a place is also given to this question in order to review the extent of the government’s effect on the use of language.

Another related study is “*The Picture of an Anti-Hero in A Clockwork Orange*” by Radka Mikulaková. In order to understand a book comprehensively, the important events of the time that the book was written should be analyzed as well. In the study called “*The Picture of an Anti-Hero in A Clockwork Orange*”, the researcher also analyses the “The changes in Great Britain in the 50’s and 60’s” (Mikulaková, 2009). Accordingly, the events that took place in Great Britain during those years, and the sociological effects of these events on the usage of language is analyzed under the framework of this study. Like the above mentioned study, the emphasis is given to the fact that the main character is also the narrator, which is handled in this study as well. The difference of this study is that there is a part which only covers “language”. It briefly examines the new nouns and verbs that Burgess has created. According to Mikulaková (2009: 18), this language consists of rhyming slang items of gipsy talk and Slavonic items. As the name offers, Mikulaková mostly deals with the main character of the book rather than the whole book. However, this study is all-inclusive in terms of the analysis of the language usage.

A further study conducted on *A Clockwork Orange* is a study titled “*Translator's invisibility: A comparative case study on the translation of Nadsat in A Clockwork Orange*” by Güneş (2012). In her study, Güneş (2012) handles the novel in terms of the approaches used in the translation process of the slang language used in the novel. However, in her study, Güneş compares and contrasts two different translations of two different translators, Dost Körpe and Aziz Üstel. Yet, this study is limited to the usage of Üstel’s translation. In the process of comparing two translations, Güneş (2012) argues that that Üstel is more invisible than Körpe when Üstel’s interventions in finding semantic Turkish equivalences for all the Russian and loan words from the other languages as well as adding some dramatic and harsh details in accordance with the context.... are considered. Körpe’s translation is not included in this study because this study does not only focus on the concept of translation, but it also has a sociolinguistic part which analyses the effect of social structure on the usage of language. Furthermore, Körpe’s translation was published in 2007 while Üstel’s translation was published in 1971. Accordingly, choosing a translated version which has the least time difference when compared to the publishing year of the original novel would serve better to the aim of this study.

As mentioned earlier, many studies have been conducted on Anthony Burgess's *A Clockwork Orange* novel which focus on its unique language. However, this study also focuses on the relationship between language and society along with the language usage.



CHAPTER III

METHODOLOGY

3.1. Presentation

Design of the study, data collection procedure and data analysis are included in this chapter. By means of this chapter, the nature of the study and the procedures used in the process of the preparation is clarified.

3.2. Design of the Study

This study is designed as a descriptive one. This type of research begins with some hypothesis which the research wants to test (Kumar, 2008: 9). A crucial part of descriptive studies is that it requires the accumulation of data to test hypotheses about the current state of the studied subject or to find answers to particular questions. Since the main aim of this study is to see the effect of social structure, which is a totalitarian one, on the language usage and the reflection of this language usage to the translation, the obtained results will be linked to the Sapir-Whorf Hypothesis. "Sapir-Whorf" hypothesis argues that the way people think is strongly affected by their native language. In other words, a particular language used by the members of a society reflects their worldview. So, the mentioned hypothesis will be used as the basis during the analysis of language usage in Burgess's *A Clockwork Orange*. Furthermore, the reflection of the language usage to the translation as *Otomatik Portakal* by Aziz Üstel is reviewed according to the equivalence approaches of translation.

This study is designed to analyze the language usages that take place in the original book and the translated version and it takes form according to Humboldt's and related sociolinguists' (Sapir-Whorf 2004, Carroll, 1964) views on the concept of language. The effect of totalitarian government on sociolect and idiolect and the reflection of these to the translation under the framework of equivalence approaches is also handled during the process of this study.

3.3. Data Collection Procedure

Textual analysis is the method used to collect data in this study. Since this study is designed as a descriptive one, the datum that will be used is collected from the National Library and other university libraries. The place is also given to the information collected from various books, articles, reports and online sources related with linguistic, sociolinguistics, translation studies and sociology studies which are scientifically approved. The process of the data collection of this study includes a textual analysis of the related literature. In textual analysis, we see texts as cultural artifacts, material documentary evidence that is used to make sense (Brennen, 2013: 193). In order to obtain reliability and validity, the collected data is supported with a theoretical framework which encompasses the Sapir-Whorf Hypothesis.

3.4. Data Analysis

The data which have been collected throughout the study is analyzed by using the qualitative method. For reliability, collected data have also been linked to a theory which justifies the relation of language and society.

Since this study focuses on the usage of the language and society, the novel *A Clockwork Orange* and its Turkish translation are described in accordance with the Sapir-Whorf Hypothesis. Both novels are analyzed in terms of their usage of language. First, the original novel by Burgess is analyzed and while doing the analysis, since the novel was published in 1961 and the author of the novel is British, the social condition of England during the 60's is reviewed, with special attention to the youth during the 60's. Later on, the structure of the fictional language *Nadsat* is analyzed in order to comprehend the language that Burgess has created. In order to see the effect of social structure on the language, the social structure and the features of a totalitarian government is examined. Further on, the usage of language is reviewed with special attention to the language usage of the youth since the users of the *Nadsat* are the young.

The main challenge of literary translation is finding the balance between the source and the target languages without losing the essence of the original text. In

this case, it is even harder for the translator to find the balance since the vast part of the novel includes the usage of fictional words and phrases. Therefore, the translation of the novel as "*Otomatik Portakal*" is analyzed with special attention to *Nadsat* and the translation process. Moreover, the reflection of the social structure and the use of language are examined under the framework of equivalence approaches in order to see the effectiveness of the translation.

Furthermore, these examinations are supported with the examples from the novel. Examples from the novel are chosen arbitrary from all chapters and includes language usage of youth as well as adults and interpreted with taking the social structure into consideration.





CHAPTER IV

FINDINGS AND DISCUSSIONS

4.1. Presentation

The aim of the study is to investigate the effect of the social structure on the language under the framework of sociolinguistic elements and its Turkish translation in terms of effectiveness of the translation in terms of equivalence approaches. To achieve this aim, this chapter discusses and analyses the features of the original novel and the translated version under the light of the reviewed literature.

4.2. The Analysis of *A Clockwork Orange* by Anthony Burgess

Analyzing literary works is not merely reviewing the text, but it requires an extensive analysis of the features found in the novel. In order to do so, this chapter presents the detailed analysis of the novel and the translation. First, the use of language in the novel is clarified with examples in order to see the differences between the language usage of the youth and the adults. Later on, the relationship of the youth violence, *Nadsat* and the government are reviewed and this is followed by the analysis of the novel and the translation in light of the Sapir-Whorf Hypothesis in order to review the effect of the totalitarian government on the occurrence of *Nadsat*.

4.2.1. The Use of Language in the Novel

There is no doubt that the use of language varies in parallel with the differences that are observed among people. The language usage is the rules for making language, i.e. the structures used. Shukla and Connor-Linton (2010: 277) states that human beings share common psychological and cognitive characteristics, but members of a speech community differ slightly in their knowledge and use of their shared language. Speakers of different regions, social classes, and generations use language differently according to their backgrounds. In this sense, the concepts of social class and generation can be stated as the motive behind the

different language usage of the characters in the novel. However, due to the existence of a fluent, poetic, rhyming and unique slang, the usage of language in the novel *A Clockwork Orange* requires special attention.

The usage of language in the novel *A Clockwork Orange*, can be divided into two main groups; the language used by the violent teenagers and the language used by the adults. This differentiation that Burgess uses provides a useful reference point for figuring out who among the characters is a 'teen', since the users of *Nadsat* are teens, and who is not.

Nadsat, the language used by the teenagers, is an extremely violent language and it is a kind of linguistic rebellion against the government. The fact that *Nadsat* is a kind of linguistic rebellion is also implicated in the novel; "A bit of gipsy talk, too. But most of the roots are Slav. Propaganda. Subliminal Penetration" (Burgess, 2011: 86). Here, Dr. Branom who is one of the doctors that cures Alex explains that the language that teenagers are using is some kind of propaganda or rebellion. Russell (2013: 6) defines rebellion as a form of a violent power struggle in which the overthrow of the regime is threatened by means that include violence. Generally, these violent acts are organized by a large group of people who are trying to change their country's political system. Rebellion occurs because something deep inside of the members of a society, requires to look at the situation from a different perspective. However, at this point, the youth of the novel is not trying to change the government for the sake of good but they are trying to take the control of the streets for their own sake by the means of violence. As it is understood from the beginning of the novel, the youth has the power of the streets during the nights; "You never really saw many of the older bourgeois type out after nightfall those days, what with the shortage of the police and we fine young malchickiwicks about..." (malchick: boy) (Burgess, 2001, 6). On the other hand, the government is trying to control the youth with different ways. By the end of the novel, when Alex gets out of the jail, he gets arrested again by the young cops and gets beaten up for no reason. Alex's old friend Dim who was previously among the members of his gang was also among these policemen who use force on Alex. At this point, the government tries to control the youth by giving them power, making them police officers and providing them the chance to perform violent acts legally. However, this precaution is not a

successful one. It is a known fact that violence breeds violence and the solution implemented by the government in the novel is a solution that only a totalitarian government would use. The government in the novel gives Dim power by making him a police officer. However, no change is observed neither in his language usage nor behaviors. It is still possible to observe the joy he gets from the violent acts and he still uses *Nadsat* even though he is an individual who has a serious profession now; “Very long time no vidy, droog. How goes?” (2011, 109).

The transition from *Nadsat* to regular English is only observed at the end of the novel where Alex meets his old friend Pete who was also a member of his gang at a cafe. In this part of the novel, Pete is married and is no longer a teen and he states this in his speech as well; “I’m nearly twenty. Old enough to be hitched, and it’s been two months already. You were very young and very forward, remember.” (Burgess, 2011: 138). Thus, at this point, it is possible to assume that it is youthfulness that stimulates them to perform violent acts and use *Nadsat*.

On the other hand, the language in the novel used by adults is not violent. When direct conversations between teens and adults are examined, it is observed that adults tend to use regular English while the teens use *Nadsat*.

1. Alex’s Dad: “You were in the paper, son. It said that they had done great wrong to you. It said how the Government drove you to try and do yourself in. And it was our fault too, in a way, son (Burgess, 2011: 127).

1. Alex: And my mom kept on going boohoo and looking ugly as kiss-my-sharries (Burgess, 2011: 128).

The difference in the language usage of the youth and the teens is significant not only in the parts where Alex has conversations with his parents but also in every part of the novel, whenever Alex has a conversation with an adult;

2. Police Officer: “Well, Alex boy, we all look forward to a pleasant evening together, don’t we not?” (Burgess: 2011: 50)

2. Alex: "How do you know my name, you stinking vonny bully? May Bog blast you to hell, grahzny bratchny as you are, you sod." (Burgess: 2011: 50)

3. Alex: "I want to look at the screen. I've been brought here to viddy films and viddy films I shall" (Burgess, 2011: 75)

3. Nurse: "You never know. Oh, you never know. Trust us, friend. It's better this way" (Burgess, 2011: 76)

The difference between the speeches of Alex and adults is significant in all of the examples demonstrated above. While adults tend to use regular English, Alex uses Nadsat. Furthermore, it is understood that when one stops using *Nadsat*, they stop performing violent acts as well. For instance, as it is mentioned above, in the final part of the novel Alex comes across Pete who is married now. The contrast between the speech of Alex, who is still using the *Nadsat*, and Pete who is now speaking regular English, coupled with Pete's wife's amusement at Alex's speech demonstrates a picture showing the contrast between the *Nadsat* and regular English.

"He talks funny, doesn't he?" said this devotchka, like giggling.
 'This, said Pete to the devotchka, 'is an old friend. His name is Alex. May I,' he said to me, 'introduce my wife?'
 My rot fell wide open then. 'Wife?' I like gaped. 'Wife wife wife? Ah no, that cannot be. Too young art thou to be married, old droog. Impossible impossible.'
 This devotchka who was like Pete's wife (impossible impossible) giggled again and said to Pete:
 'Did you used to talk like that too?'
 'Well, 'said Pete, and he like smiled. 'I'm nearly twenty. Old enough to be hitched, and it's been two months already. You were very young and very forward, remember.'" (Burgess, 2011: 138)

Stating that he is nearly twenty, Pete shows that he is not a teenager anymore. At the end of the novel, it even seems that Alex's use of the *Nadsat* language is also beginning to diminish, as he begins to become more mature, he also ceases to speak in the language of youth, *Nadsat*, and starts to give up on this "form of linguistic rebellion". Towards the end of the book Alex states, "If I walked into the room where the fire was burning away and my hot dinner laid on the table, there I should find what I really wanted" (Burgess: 2011, 140). In this part, Alex uses the form of regular English. In this way, *Nadsat* can be seen as a representation of the

teenage immaturity that Alex and the others of his age display throughout the novel which disappears with the age. Another aspect that can be observed at this point is the desires of Alex. While the desires of Alex who uses *Nadsat* are violent acts, the desires of Alex who uses regular English are very naive.

Apart from the language usage, further attention should also be given to the relation of youth violence, *Nadsat* and the government in order to provide an insight to the effect of totalitarian government on the usage of the language.

4.2.2. Youth Violence, *Nadsat* and the Government

A Clockwork Orange, from Alex's point of view, tells the story of disapproved and guilty youngsters who are socially rejected. This picture is reflected through the violent acts and the violent language usage of the youth. Traditionally, the youth is perceived as the mirror of society and they can change the future of society with their wellbeing and courageous behaviors. The societies have always attached great importance to the youth of their countries. The importance that countries give to their youth is also observed in the policies they have followed for years.

For instance, the importance attached to the "youth" in relation to the welfare of a society can be observed in the rehabilitation program titled "Youth in Iceland" which took place in Iceland. Iceland knew that the youth is a vital feature of society and in order to rescue the youth, in 1992, they hired Harvey Milkman, an American psychology professor who suggested that drugs and alcohol are people's ways of dealing with stress. Under the framework of this program titled "The Youth in Iceland", simple measures were implemented in the country. The Youth in Iceland program has worked with local communities to build extensive after school programs in sports, music, dance and arts (Shatkin, 2017: 221). According to a study (Sigfúsdóttir, Thorlindsson, Kristjansson, Roe, & Allegrante, 2008), the proportion of 10th graders who reported becoming drunk during the last 30 days decreased from 42% in 1998 to 20% in 2007 with the Youth in Iceland Program. With these implementations, Iceland succeeded in rescuing the youth and now Iceland ranks high in economic, political and social stability and equality. According to the same research, when the proportion of substance use for nine substance-use behaviors

is compared among 34 other countries participating in ESPAD for 2003, Icelandic students had lower than average rates of substance use than their counterparts (Sigfúsdóttir, Thorlindsson, Kristjansson, Roe, & Allegrante, 2008). In the 1990s, Iceland was among one of the countries which ranked very high in the youth abuse of alcohol, cigarettes and drugs. But in almost 30 years, with this program, the youth of Iceland is perceived as Europe's most well-natured and sporty youth.

As the abovementioned program indicates, the youth of a society reflects the situation of that particular society and since the language usage of a person gives clues about their personality, it is not that difficult to understand the social structure from the characteristics of the youth.

“The old veck began to make sort of chumbling shooms - "wuf waf wof" - so Georgie let go of holding his goobers apart and just let him have one in the toothless rot with his ringy fist, and that made the old veck start moaning a lot then, then out comes the blood, my brothers, real beautiful”(Burgess, 2011, 7)

This part of the novel, in which Alex and his friends perform violent acts on an old man is an example of the violent language usage and the violent acts of the youth. Moreover, from his narration, it is possible to understand that these violent acts give Alex joy.

“And, my brothers, it was real satisfaction to me to waltz - left two three, right two three - and carve left cheeky and right cheeky, so that like two curtains of blood seemed to pour out at the same time, one on either side of his fat filthy oily snout in the winter starlight. Down this blood poured in like red curtains, but you could viddy Billyboy felt not a thing, and he went lumbering on like a filthy fatty bear, poking at me with his nozh.” (Burgess, 2011: 15)

This part is another example to demonstrate the joy teenagers get from the violent acts. Describing the blood flow as “like red curtains” is implementing a positive meaning to the act. Alex’s violent language usage and violent acts require the analysis of the state’s approach to its citizens.

At the beginning of the novel, Alex draws a rebellion picture that appears to rebel against the government. He complains about the irrational norms of the society.

Every day there was something about Modern Youth, but the best veshch they ever had in the old gazetta was by some starry pop in a doggy collar who said that in his considered opinion and he was govoreeting as a man of Bog IT WAS THE DEVIL THAT WAS ABROAD and was

like ferreting his way into like young innocent flesh, and it was the adult world that could take the responsibility for this with their wars and bombs and nonsense (Burgess, 2011: 32).

As it can be observed from Alex's statement, he accuses the "adult world" and their "wars and bombs" for the condition of the youth. In other words, Alex and youth do not take responsibility for their disrespectful and violent acts, but they blame the government.

Moreover, the process of Alex's purification from the violence is done by violence which denotes that the government commits violence in order to protect the benefits of the society. During the presentation of Alex's treatment, Dr. Brodsky explains the process of the "treatment" to the state authorities;

'Our subject is, you see, impelled towards the good by, paradoxically, being impelled towards evil. The intention to act violently is accompanied by strong feelings of physical distress. To counter these the subject has to switch to a diametrically opposed attitude. (Burgess, 2011: 94).

In this part of the novel, the doctor justifies the violence committed by the government by emphasizing its necessity in preventing crime. In order to establish the control, the government in the novel chooses violence.

To sum up, it can be suggested that the government has an effect on the youth violence and accordingly on the usage of *Nadsat*. In the novel, Alex is subjected to the violence of the totalitarian regime and as he states, in a world of "wars and bombs", treatments like "Ludvico" and police terror, it does not seem possible for the youth to live a life free of violence. The following part of the study demonstrates the effect of the totalitarian government on the occurrence of *Nadsat* with the support of different examples.

4.2.3. The effect of the Totalitarian Government on the Occurrence of *Nadsat*

The ruling government in Burgess's novel has the entire traits of a totalitarian government. In the novel, people live in constant fear of violent crime, locked in their homes, working strictly for the benefits of the government. The government in the novel implies restrictions to many aspects of life, but there is one thing that they could not control which is the youth violence. The government attempts to eliminate

youth violence by using the police force. Normally, police officers are supposed to be in accordance with the law and order but as one of the main features of a totalitarian government, they use disproportionate force on the society. When Alex gets arrested due to robbing an old woman's house, he is ill-treated, gets beat up and he is forced to sign a full conviction even though he requires a lawyer;

"Righty right, boys, we'll start off by showing him that we know the law, too, but that knowing the law isn't everything." He had a like gentleman's goloss (voice) and spoke in a very weary sort of a way, and he nodded with a like droogy (friendly) smile at one very big fat bastard. This big fat bastard took off his tunic and you could viddy (see) he had a real big starry pot on him, then he came up to me not too skorry (quick) and I could get the von of the milky chai he'd been peeting (drinking) when he opened his rot in a like very tired leery grin at me. He was not too well shaved for a rozz (police) and you could viddy (see) like patches of dried sweat on his shirt under the arms, and you could get this von of like earwax from him as he came close. Then he clenched his stinking red rooker (hand) and let me have it right in the belly, which was unfair, and all the other millicents (policemen) smecked (laughed) their gullivers (head) off at that, except the top one and he kept on with this weary like bored grin. I had to lean against the white-washed wall so that all the white got on to my platties (clothes), trying to drag the old breath back and in great agony, and then I wanted to sick up the gluey pie I'd had before the start of the evening (Burgess, 2011: 52).

This example demonstrates that police officers in the novel has the entire traits of the totalitarian government's police force. In *A Clockwork Orange*, the state is willing to protect the society by taking away one of the basic features of human beings -freedom of choice, and replacing it with prescribed good behavior of what the government finds appropriate. At this point, totalitarianism takes away the freedom of choice. Burgess creates this picture in order to point out one of the defining characteristics of dystopias which is the forceful revocation of free will from the people. As mentioned above, while Alex is in the prison he is recommended to receive the Ludovico Technique, which is an experimental treatment designed to eliminate his criminal impulses that would eventually turn him to *A Clockwork Orange*, as Alex refers;

"Me, me, me. How about me? Where do I come into all this? Am I just some animal or dog?" And that started them off govoreeting (speaking) real loud and throwing slovos (words) at me. So I creeched (screamed) louder, still creeching (screaming): "Am I just to be like *A Clockwork Orange*?" (Burgess: 2011: 94)

Additionally, excessive usage of violence including violent scenes is also observed in the process of this treatment called the Ludovico Technique;

What I was being made to viddy now was not really a veshch I would have thought to be too bad before, it being only three or four malchicks crasting in a shop and filling their carmans with cutter, at the same time fillying about with the creeching starry ptitsa running the shop, tolchocking her and letting the red red krovvy flow. But the throb and like crash crash crash in my gulliver and the wanting to be sick and the terrible dry rasping thirstiness in my rot, all were worse than yesterday. "Oh. I've had enough" I cried. "It's not fair, you vonny sods," and I tried to struggle out of the chair but it was not possible me being as good as stuck to it. (Burgess, 2011;)

Correspondingly, apart from the violent result of the treatment which takes away the free-will of people, the implementation process of the treatment is equally violent. In the process of this treatment, Alex gets injected to feel nausea with the help of drugs and as it can be observed from the above given part of the novel, this process is conducted without Alex's consent. As a result of these drugs, he experiences nausea when committing or thinking about violence.

Goodness is something that should be chosen and it cannot be forced upon someone. Being able to choose between good and evil makes a living being a human being. As he was forced to listen to Beethoven during the treatments, one of the most important features of his humanity, his love for music was also removed. Thus, apart from not being able to choose between good and evil, he is no longer able to listen to music. In this sense, the Ludovico Technique is more terrible than the crimes that Alex committed because with this technique the government had taken Alex's humanity. The totalitarian government in *A Clockwork Orange* wants society to do as they are told, without any choice, without any joy.

According to Arendt, the task of the totalitarian police is not to discover crimes, but to be on hand when the government decides to arrest a certain category of the population (1979: 426). In the last chapter, where Alex is nominally cured, he goes to a library to find a possible suicide method. At the library, he comes across the old man that he and his droogs had beaten up at the beginning of the novel. When the old man recognizes him he gathers everyone in the library together to get his

revenge but at this point Alex is not able to respond due to the treatment. When police arrives at the library Alex is in a victimized position but as Arendt argues the task of the totalitarian police is not to secure the justice, thus instead of arresting the old man police arrests Alex. When Alex comes to he recognizes that one of the police officers is one of his old group members. At that point they abduct Alex, beat him up and they abandon him in a deserted place.

The government in the novel has control of media as well and it uses mass media as propaganda and to sedate the populace. With the help of newspapers the government tries to reflect the things they have done in a way that would make them seem the “perfect government”. In the chapter where Alex is completely cured, he finds a newspaper after he was released. In the newspaper, there was exaggerated news about the things that government had done in the last year.

I kupetted (bought) a gazetta (newspaper), my idea being to get ready for plunging back into normal jeezny (life) again by viddyng (seeing) what was ittyng (going) on in the world. This gazetta I had seemed to be like a Government gazetta, for the only news that was on the front page was about the need for every veck (guy) to make sure he put the Government back in again on the next General Election, which seemed to be about two or three weeks off. There were very boastful slovos (words) about what the Government had done, brothers, in the last year or so, what with increased exports and a real horrorshow (good) foreign policy and improved social services and all that cal (shit) (Burgess, 2011: 98).

As Alex continues to read the newspaper, a headline catches his eye which is about himself and how he is cured;

And on the second page of the gazetta there was a blurry like photograph of somebody who looked very familiar, and it turned out to be none other than me me me. I looked very gloomy and like scared, but that was really with the flashbulbs going pop pop all the time. What it said underneath my picture was that here was the first graduate from the new State Institute for Reclamation of Criminal Types, cured of his criminal instincts in a fortnight only, now a good law-fearing citizen and all that cal (Burgess: 2011: 98).

The newspaper does not mention the brutal process of the treatment but only points out the fact that he is now a law abiding citizen. Here, the government wants society to percept what is intended. The individual in a totalitarian is not important

so is the prosperity and welfare of the society. Members of the society in *A Clockwork Orange* should work for the sake of the government, without any questions, like clockwork. In other words, the totalitarian government in the novel wants individuals to do what is told without any freedom of choice.

Most of the totalitarian governments are aware of the power of language. Klemperer (2006: 2) states that ...because it isn't only Nazi actions that have to vanish, but also the Nazi cast of mind, the typical Nazi way of thinking and its breeding-ground: the language of Nazism. He advocates that eliminating the language used by Nazis is away to eliminate the concept of Nazism. According to Stroińska (2002), the communist system collapsed, but communist ideology has shaped the linguistic habits of people and their perception of reality, and it will require both time and conscious effort to change them.

4.3 Examples from the Novel in Relation with the Sapir-Whorf Hypothesis

If the society in *A Clockwork Orange* is handled under the framework of the Sapir-Whorf Hypothesis as a distinctive society, it is possible to assume that they have their own unique way of communication, especially the youth, with their special language, *Nadsat*. The totalitarian social structure of the novel might have an effect on the language usage of the violent teens. As mentioned in the previous chapters, the culture and the environment in which the language is being used have an effect on the language usage.

In the totalitarian regime of the novel, violence seems to be an important element. The totalitarian government in the novel performs violent acts on the members of the society. One of the most basic characteristics of the totalitarian government is complete control and in order to have complete control of the society, totalitarian rules must dominate every aspect of their society. Arendt points out that in the totalitarian regimes, the ruler must create his own world:

...he must establish the fictitious world of the movement as a tangible working reality of everyday life, and he must, on the other hand, prevent this new world from developing a new stability; for stabilization of its laws and institutions would surely liquidate the movement itself... (Arendt, 1979: 391).

This states that the totalitarian ruler should have control of every aspect of the society and must have his people believe in him. However, in the novel, the government does not have the control of youth nor the language of the youth, which is a threat to the system. At this point, the concept of youth violence, which is touched upon in the previous chapter should be addressed. According to the World Report on Violence and Health by World Health Organization (WHO), youth violence is the all intentional acts which include physical force against another person that results with injury, mental harm, or death, committed by a person between the ages of 10 and 24 (WHO, 2002). In the novel, Alex is a 15-year-old violent teenager who commits violent acts not only against his acquaintances but against the whole society;

So we scatted out into the big winter nochy and walked down Marghanita Boulevard and then turned into Boothby Avenue, and there we found what we were pretty well looking for, a malenky jest to start off the evening with (Burgess, 2011: 6).

In this part of the novel, Alex and his friends are looking for someone in the streets to beat which is an example of the youth violence and causing disturbance in society. In the cases where the situation effects the whole society, precautions should be taken by the government in order to prevent these violent acts. However, the government in the novel tries to eliminate the violence through violence, but violence breeds violence, it is not a complete solution. For instance, in the part where Alex gets arrested due to robbery, he becomes a victim of the government's violence;

Are you not satisfied with beating me near to death and having me spat upon and making me confess to crimes for hours on end and then shoving me among bezoomnies and vonny perverts in that grahzny cell? (Burgess, 2011: 56)

Every aspect of the novel is violent; the youth, the police and even the 'Ludvico' treatment which aims to cure violence is violent. In the novel, the Ludvico treatment is conducted in an extremely violent way, by forcing the client to watch ultra-violent films which consist of pornographic and disturbing images with Beethoven's Ninth Symphony in the background. In this process, the client is also injected to cause

nausea, so when he performs or even thinks about violent acts, he becomes extremely sick.

Then I noticed, in all my pain and sickness, what music it was that like crackled and boomed on the sound-track, and it was Ludwig van, the last movement of the Fifth Symphony, and I creeched like bezoomny at that. "Stop!" I creeched. "Stop, you grahzny disgusting sods. It's a sin, that's what it is, a filthy unforgivable sin, you bratchnies! (Burgess: 2011: 85)

What is noteworthy at this point is that Alex who even took inspiration from Beethoven for violence, was forced to listen to Beethoven during his treatment and could not bear to hear Beethoven's 9th Symphony after the treatment. In fact, the images of the treatment include scenes of the Nazi accompanied with Beethoven's music.

And I remembered especially that horrible Nazi film with the Beethoven Fifth, last movement. And now here was lovely Mozart made horrible. (Burgess: 2011: 104)

This treatment is the most violent act that the government performs since they take away the free will of the clients, not allowing them to choose between the good or the evil. Alex has experienced many correctional programs offered by the government since he was evil before the Ludvico treatment. In the second part of the novel, the religion instructor of Alex in the jail knows the theme of the treatment that Alex approves and he is aware of the violent acts Alex will go through. He states that the treatment that the government offers is so violent that it is 'beyond the reach of prayer'.

"And now, talking of praying, I realize sadly that there will be little point in praying for you. You are passing now to a region where you will be beyond the reach of the power of prayer. A terrible terrible thing to consider." (Burgess, 2011: 72)

The good and the evil are the alternatives that can only be chosen by an individual. In the beginning of the novel, Alex chooses to commit evil acts with his own free will. However, at the end of the novel, he is forced to react without his own free will, and he is forced to be good. Once he is out of the jail, cured with the Ludvico treatment, he is a prisoner in his own mind. In a way, his right of choice is taken from

him and as he describes himself as, something like A Clockwork Orange which makes him less of a human. Though in the last chapter of the novel which is omitted from the US and the film version, he discovers within himself a glimpse of kindness, after seeing an old group member who is married, and he realizes that he is no longer young and does not want to be evil anymore;

Yes, yes, yes. Youth must go, ah yes. Youth is only being in a way like it might be an animal. No, it is not just like being an animal so much much as being like one of these malenky [small] toys you viddy being sold in the streets, like little chellovecks [men] made out of tin and with a spring inside and then a winding handle on the outside and you wind it up grrr grrr grrr and off it itties [goes], like walking, O my brothers. But it itties in a straight line and bangs straight into things bang bang and it cannot help what it is doing. Being young is like being like one of these malenky machines (Burgess, 2011: 140).

This part which is omitted from the U.S version of the novel describes Alex's growth and his alienation from violence. That is to say, although the government forcibly enforces the treatment, the act of violence in the novel is specific to the youth, so as the age of young people increases, they show a departure from the act of violence.

These examples demonstrate that there are two kinds of violence that the government performs on society; first, the police violence and second, the violence of the Ludvico treatment which aims to treat violence. In this sense, it is possible to say violence is a part of everyday life in the novel and from their early childhood every member of the society is exposed to violence. Since that all they receive from the government is violence, the youth act violent and use a violent slang;

I had my cutthroat britva handy in case any of Billyboy's droogs should be around near the flatblock waiting, or for that matter any of the other bandas or gruppas or shaikas that from time to time were at war with one (Burgess, 2011: 25).

As it can be observed from the above statement violence is a characteristic part of Alex, he expresses that his "*britva*" which means the knife is always with him. Moreover, it is not only Alex and his friends that are violent, but there are many gangs of youth that are violent as well. On all events that reflect Alex's violent acts,

the pace of the novel is slower and the scenes of violence are narrated with detail. From the usage of language, it is understood that Alex enjoys these violent moments;

And, my brothers, it was real satisfaction to me to waltz - left two three, right two three - and carve left cheeky and right cheeky, so that like two curtains of blood seemed to pour out at the same time, one on either side of his fat filthy oily snout in the winter starlight. Down this blood poured in like red curtains, but you could viddy Billyboy felt not a thing, and he went lumbering on like a filthy fatty bear, poking at me with his nozh (Burgess, 2011: 15).

The narrative pace at this point is also slow, describing the violent acts in a very detailed way and reflecting the joy Alex is getting from these acts and it can be said that violence and the violent language is a part of Alex's character, as it is a part of the government's character.

In the second part of the novel, Dr. Brodosky, who is a part of the totalitarian government, reflects that the government is in war with the criminal subculture. When Alex speaks in *Nadsat* before receiving the treatment, Brodsky states, 'Quaint, [...] the dialect of the tribe' (Burgess, 2011: 86). This is a good example of how the socially powerful ones in the novel perceives the subculture.

"Oh, I shall go home. Back to my pee and em."

Your - ?" He didn't get *Nadsat*-talk at all, so I said:

"To my parents in the dear old flatblock."

"I see," he said. " (Burgess, 2011: 82)

Furthermore, *Nadsat* can only be perceived by the youth, which makes *Nadsat* an anti-language. As mentioned in the previous chapters, *Nadsat* can be considered as an anti-language. At this point, the argumentation of Fowles (1981) comes into scene; under the framework of Whorfian argumentation, the anti-language creates an anti-worldview. According to Halliday (1976), an anti-society is a society that is set up within another society as a conscious alternative to it. It is a mode of resistance, ... an anti-language is not only parallel to an anti-society; it is in fact generated by it'. According to this point of view, anti-societies are a protest against the social structure which means social structure has an effect on the creation of

anti-society, and if anti language is generated by anti-societies, it means that the social structure has an indirect effect on the creation of these anti languages.

Then we took the road west. There wasn't much traffic about, so I kept pushing the old noga through the floorboards near, and the Durango 95 ate up the road like spaghetti. Soon it was winter trees and dark my brothers, with a country dark, and at one place I ran over something big with a snarling toothy rot in the head-lamps (Burgess, 2011: 31)

To illustrate, in this part of the novel, where Alex criticizes the society as a lawless one, he states that there is nothing to stop him so he sees no reason not do whatever he wants. In a way, with his violent acts, he is testing how awful he and his friends can act against the disordered society which also reflects the mode of the resistance and the occurrence of an anti-society and correspondingly an anti-language.

Overall, the novel consists of violent acts of both the youth and the government. As mentioned in the previous chapters, the government is a totalitarian one. Thus, the motivation of the government in committing violent acts can be associated with its totalitarian structure. At this point, the motivation behind these violent acts must be questioned. Huesmann (1997) suggests that an environment rich with environmental deprivations, frustrations and provocations is one in which an aggressive behavior is socialized in children over time and then regularly stimulated in children across situations. In this regard, the violent acts of the youth might stem from the violence that the state performs, as demonstrated;

And then there was more smecking and another malenky tolchock, O my brothers, on my poor smarting rot. And then we arrived at the stinking rozz-shop and they helped me get out of the auto with kicks and pulls and they tolchocked me up the steps and I knew I was going to get nothing like fair play from these stinky grahzny bratchnies, Bog blast them (Burgess, 2011: 51).

Moreover, as Whorf argues, concepts that we internalize are codified in the patterns of our language, which means that no one is completely free in describing the nature, but they are in a way conditioned in terms of their linguistic systems;

“We cut nature up, organize it into concepts, and ascribe significances as we do, largely because we are parties to an agreement to organize it in this way –an agreement that holds throughout our speech community and is codified in the patterns of our language” (Whorf, 1956: 213)

Accordingly, the concepts that are codified in the patterns of the youth’s language in the novel are all violent. Their frequently used sentence patterns, and the selection of the words are violent by a majority. Furthermore, Whorf also notes that to a large extent, the behavior is unconsciously built upon the language habits of a group;

...cue to a certain line of behavior is often given by the analogies of the linguistic formula in which the situation is spoken of, and by which to some degree it is analyzed, classified and allotted its place in that world which is “to a large extent unconsciously built upon the language habits of the group (Whorf, 1956: 137).

As mentioned before, according to Sapir (1985: 162), human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society. On the other hand, the words and concepts that make up the structure of a language have a feature that reflects society’s life style (culture) and these concepts and words are formed in a way that would allow the people to express the lifestyle of that particular language. Correlatively, the structure of *Nadsat* has the features that reflects the society’s lifestyle which is at the exact center of violence.

There were four of us to six of them, like I have already indicated, but poor old Dim, for all his dimness, was worth three of the others in sheer madness and dirty fighting. Dim had a real horrorshow length of oozy or chain round his waist, twice wound round, and he unwound this and began to swing it beautiful in the eyes or glazzies. Pete and Georgie had good sharp nozhes, but I for my own part had a fine starry horrorshow cut-throat britva which, at that time, I could flash and shine artistic (Burgess, 2001: 14)

In this context, Alex is at the full focus of violence that is constantly involved in his personal life and in his social environment. On the other hand, as it can be understood from the above given part of the novel, Alex and his gang are not the

only ones who are violent. There are many gangs of youth who walk around the streets at nights. These gangs also use commit violent acts and use *Nadsat*. Under the framework of Sapir's (1985;162) argumentation, which suggests that human beings are very much at the mercy of the particular language which has become the medium of expression for their society, then, it is possible to assume that their life styles are reflected through *Nadsat* since *Nadsat* is the the youth's medium of expression.

From these points of views, the spreading sequence of violence can be stated as; the government affects the youth in terms of its usage of violence in every aspect of life, and this becomes a learnt behavior. Afterwards, this learnt behavior is built upon the language habits of the youth as *Nadsat*, to a certain extent. In the course of time, youth violence in *A Clockwork Orange* became a part of the system, which might be the result of the government's approach to solve the problem of violence. However, the tendency of the youth to violence cannot not be justified only with the propensity for violence of the government in *A Clockwork Orange*.

As mentioned before, the violent acts that the youth commits are some kind of rebellion against the totalitarian government, but the other motives that stimulate the youth violence such as drug abuse, biological and psychological and other environmental factors should also be taken into consideration to achieve a more reliable result. Overall, when the above given examples are taken into consideration, it is possible to say that the social structure which is a totalitarian one has an effect on the language usage of the youth in the novel to a certain extent.

4.4. The Analysis of “*Otomatik Portakal*” by Aziz ÜSTEL

Under the framework of this section, the Turkish translation of *A Clockwork Orange* as “*Otomatik Portakal*” by Aziz Üstel is reviewed. While doing the analysis, *Nadsat* and its translated version are reviewed in order to see the effectiveness of the translation under four main categories as Russian loan words, invented and modified words, Cockney rhyming slang and schoolboy transformations. Furthermore, the reflection of the social structure and the use of language to the

translation are reviewed accordingly with the theme of the study. Lastly, this chapter encompasses examples from the novel that supports the theme of the study.

4.4.1. *Nadsat* and the Translation Process

Nadsat, the fictional language used by the main character Alex and his friends, is not just a sociolect, made up of expensed Russian vocabulary harmonized with the English language, but it is a linguistically constructed language consisting borrowings mostly from Russian as well as German, Arabic, French and Malayan; invented English words as a product of morphological word formation experiments, school boy transformations and idiomatic slang of Cockney English in the characters' speech within Standard English. In this sense, the complexity of the literary translation multiplies since the translator has to deal with a linguistically constructed language. Wechsler (1998: 7) describes literary translation as an "odd art". Furthermore, he suggests that ...a translator does exactly the same thing as a writer (1998: 7). In the process of literary translation, the translator also creates an aesthetic work that would attract the attention of the target audience in the same way it does with the source audience. At this point, the translator has to produce a literary work while taking semantic, functional, pragmatic and stylistic dimensions of the original novel in to an account.

Under the framework of this study, the translation process of *Nadsat* is analyzed under four different categories as the Russian loan words, invented and modified words, Cockney rhyming slang and schoolboy transformations with special attention to the above mentioned approaches of equivalence in translation.

4.4.1.1. Russian Loan Words

As mentioned above, *Nadsat* consists of excessive usage of Russian loan words. The following examples demonstrate the translations of loan Russian words into Turkish;

Source Text: *false zoobbies* (pg. 7)

Target Text: *yalancı dişleri* (pg. 14)

At this point, the word “zoobbies” which means “teeth” is generated from Russian word Зубы (zubby) which means teeth. When the Turkish language and the Turkish slang are taken into consideration, there is no equivalent word to reflect such an invented word. Thus, Üstel preferred to convey the meaning at a word level, rather than reflecting the style of the author.

Source Text: I got out of the auto, ordering my *droogs* to shush their giggles and act like serious, and I opened this malenky gate and walked up to the front door. (pg. 17)

Target Text: Gülüp duran salak *kardeşlerime* çenelerini kapamalarını buyurdum. Çocuk gibi davranmalarını söyledim. (pg. 30)

The word droog is a Russian word which is equal to the friend word in English. When the translation of the word *droog* is analyzed, it is observed that despite being different words they are interchangeable and as Catford (1965: 48) notes, textual equivalence is achieved when ..., SL and TL texts or items are interchangeable in a given situation.

Source Text: moloko (pg. 5)

Target Text: süt (pg. 11)

Another example for the Russian loan words is the word moloko which is equal to Молоко (moloko) in Russian language, meaning “milk”. Despite the fact that it is a commonly used word in the novel, Üstel here again preferred a more neutral translation and used a word which the exact equivalent of “milk”.

Source Text: devotchka (pg. 133, 4)

Target Text: kızlarla (pg. 215), piliçler (pg. 8)

The word девочка (devočka) is the Russian word for girl. Within the translation, Üstel used two different words to reflect this term, one of them is the actual equivalence for the word “girl” and the other one is the slang term equivalent for “girl”. At this point, there were no differences in terms of context that the word was used, thus choosing a single word and using it over the course of the translation

would be more appropriate. Furthermore, Burgess makes a distinction between “a young girl” and “ugly woman” in the novel. While the word “devotchka” is used for reflecting the concept of “a young girl”, the term “baboochka” is used for reflecting the concept of “an old woman”.

Source Text: Give these poor old baboochkas over there a nourishing something. (pg. 9)

Target Text: Bu zavallı morukcuklara doyurucu birşeyler ver. (pg. 16)

At this point, despite reflecting the age with the word “*moruk*”, gender of the mentioned people is not reflected since the word “*moruk*” is used in the Turkish language for both and men and women. However, since the Turkish language lacks such word due to the differences in the stylistic patterns of the target and the source languages, dynamic equivalence of Nida and Taber (2003) which ensures that the translation is faithful to the meaning which is intended by the original writer is used in this case.

Source Text: Our pockets were full of *deng*, ... (pg. 3)

Target Text: Ceplerimiz mangır dolu. (pg. 8)

Here, the word “*deng*” comes from the Russian word “*деньги*” which means money. The word *Üstel* used in the translation is the slang equivalent of the term “money” in the Turkish language. However, throughout the translation *Üstel* avoided to create new words as Burgess did, instead he used the actual slang equivalents at a word level.

Source Text: Bezoomny (pg. 17)

Target Text: delirdi (pg. 32)

The Russian word *безумии* (*byezoomiyi*) means insane in English. Here, *Üstel* preferred to use the actual equivalence of the word in Turkish and rather than constructing a new word he used a more neutral word to reflect the meaning.

Source Text: bolshy (23, 32, 41,45)

Target Text: not translated

At this point, *Nadsat* term 'bolshy' which is originated from the 'bol'shoy' (большой) word meaning 'big' is not translated. In maintaining the equivalence, as mentioned above, Nida and Taber suggest that the dynamic equivalence allows the translator to make changes in the form of the text. In this sense, rather than the word level, the sentence should also be taken into consideration;

Source Text: ...Georgie like heaved me up on to Dim's *bolshy* manly pletchoes. (pg. 45)

Target Text: Kapının tokmağına, oradan da Aptalof'un omzuna basıp yükseldim. (pg. 76)

When the translation is analyzed under the framework of the dynamic equivalence concept of Nida and Taber, a problematic situation is observed. 'Bolshy' (meaning big) and manly are the adjectives used to describe the shoulders of Dim, however, when the translation is analyzed, no adjectives are used to describe the shoulders of *Aptalof*. Nida and Taber (2003: 200) comments on dynamic equivalence as; quality of a translation in which the message of the original text has been so transported into receptor language that the response of the receptor is essentially like that of original receptors. Here, the message of the original text is not transported into the receptor language in a way that would create the same response, because omitting the adjectives retained the reader from visualizing the features of the character.

Source Text: They looked like they had been in some big *bitva*, as indeed they had, and were all bruised and pouty. (pg. 36)

Target Text: Büyük bir *savaş vermiş* gibi yara bere içindeydiler. (pg. 62)

Here, the Russian word *bitva* means battle in English. At this point, the typology of "one to many equivalence" is observed. As Hatim (2004) suggest, one to many equivalence is when more than one target language expression is available for a single source language expression. The word "battle" is equivalent for the words "mücadele etmek", "dövüşmek", "savaşmak" in the Turkish language and this indicated that the source word has many equivalences in the target language.

Furthermore, Üstel's choice of word as "savaş vermek" reflects the seriousness of the context.

Source Text: and you were just going to get introduced to old *Bog* or God when it was all over. (pg. 4)

Target Text: Dünyaya gelmenin nedeni *Koca Tanrı*'yla karşılaşır konuşmak, derdini, içini dökmek değil ki ! (pg. 10)

In the translation of the Russian word *Bog*, which means God, Üstel also used an additional adjective to reflect the meaning. At this point, usage of an adjective of quality strengthens the meaning reflected to the target audience. The usage of this word might stem from the need for enlivening the target text since no exact equivalences were used in the places of the Russian words.

(1) **Source Text:** All I could do was to *creech* very gromky for them to turn it off, turn it off (pg. 79)

(1)**Target Text:** Tabi elim ayağım bağlanıp, gözkapaklarım kısıkaçlandıktan sonra sadece ağlayabildim ... (pg. 134)

(2)**Source Text:** But when Dim fisted him a few times on his filthy drunkard's rot he shut up singing and started to *creech*. (pg. 12)

(2)**Target Text:** Şarkısını bırakıp *çizik dolu plak gibi cızırtılı bir sesle* konuştu. (pg. 23)

In this case, it is possible to see two different target word usages for a single source word. The Russian word *creech* (*кричащий*) means to scream in the English language. In the above given examples, Üstel preferred to use different equivalences of the source word according to the context. In the first example, Üstel omitted the word *creech* and conveyed the meaning of the sentence on a word level. As for the second example, he translated the word but rather than using a single equivalent term, he used the phrase "çizik dolu plak gibi cızırtılı bir ses" which creates a stronger effect on the target reader.

4.4.1.2. Invented and Modified Words

As mentioned above, *Nadsat* also consists of invented or modified English words. In comparison with Russian loan words, the translation process of invented or modified English words, and slang words as linguistic variations is relatively easier since equivalents of these terms are available in the target language.

Modifying words does not only mean adding words or suffixes to an existing word, but also means clipping the words and using them in different meanings. For instance, in the novel the word “cancer” is frequently used to refer to cigarettes. “Cancer Sticks” is an existing English slang term (Oxford Dictionary of Modern Slang, 2010: 386), and Burgess modified this expression by clipping the word stick from the term.

Source Text: “Yes, we had had our horrible pishcha of dumplings and vonny stew and were smoking a quiet *cancer* each on our bunks ...” (pg. 64)

Target Text: “*Kanserler* yakılmış, dumanlar odanın tavanında asılı duruyo.” (pg. 108)

At this point, Üstel used the equivalent of the source term in the word level in his translation since the reflection of both terms is same. Here, as Baker notes, the translator paid attention to the textual equivalence and thematic organization of the source text in order to achieve the naturalness in the translation.

Source Text: a flip dark chill winter (pg. 3)

Target Text: kuru ayaz (pg. 7)

Here, the word “flip” comes from the English slang term “to flip out” which means “to go mad”. In this sense, Burgess modified the word and used it to reflect the term “wild”. Yet, Üstel’s translation here reflects the meaning rather than the style. However, despite differences in the structures and cultural features of the source and the target text, same meaning is reflected to the target audience.

A further aspect of the “modified English words” under the framework of *Nadsat* is combining two existing words together. Combining words can also be

shown as an example for modified English words in the novel. For instance, Burgess reflected the state jail term as “staja” in *Nadsat*, which is the first morphemes of “state” and “jail”.

Source Text: “...in Staja (State Jail, that is)...” (pg. 57)

Target Text: “Dev-Tut yani Devlet Tutuk Evi...” (pg. 97)

In the translation, Üstel used the same technique and combined the first syllables of both words, dev- and tut-, the Turkish version of the words and created a non-existing word. In this case, Üstel used a technique which made the style of the author possible to be sensed by the target reader since he was able to maintain textual equivalence. In other words, as Catford suggest (1965) the SL and TL texts or items are interchangeable in this situation.

In the novel, the friend of the main character Alex, has a name which belongs to British slang. Following example demonstrates the modification of Üstel;

Source Text: Pete, George and *Dim* (pg. 3)

Target Text: Pete, George ve Aptalof (pg. 7)

In this sense, Üstel translated the word “Dim” which means retarded in English slang as “Aptalof” which is a non-existing word in the Turkish language. However, Üstel managed to modify the Turkish word “aptal” and created a new word for the target audience as “Aptalof”. By changing the name of the character and using a totally different word in accordance with the context Üstel succeed to transfer the idea of Burgess using “Dim” as a name.

4.4.1.3. Cockney Rhyming Slang

Cockney Rhyming slang is an artistic device which creates “non-sense” redundancy around a lexical item in a similar light way ... (Antilla and Embleton, 1995: 102) and it is another linguistic variety that Burgess used under the framework of *Nadsat*. Cockney rhyming slang is a humorous slang first used by cockneys in the east end of London and is now understood widely in London and throughout Britain. According to Partridge (2008: 22), rhyming slang first emerged as a means

of communication only among the thieves not to be understood in public and its usage in the novel serves to the motive of its emergence.

Dialect and slang positions the character within a certain group and reflects the distinctive features of a character. Thus, the slang and the dialect must be conveyed in a way that would produce the same idea in the target reader. However, due to the lexical and structural differences between the Turkish and the English languages, the loss of the Cockney rhyming effect on *Nadsat* is observed in the Turkish translation of the novel.

One of the examples for the rhyming slang in the novel is "luscious glory" which means "hair" and rhymes with "upper story".

Source Text: "..., and my luscious glory was a wet tangle cally mess all spread over my gulliver..." (pg. 112)

Target Text: "Saçlarım hain rüzgarın etkisiyle dalgalı güzelliklerini yitirmişlerdi." (pg. 193)

At this point, rhyming slang could not be reflected in the translated version and the translator ignored the Cockney effect on *Nadsat* and used a semantically equivalent word to reflect "hair".

Another example for rhyming slang in *Nadsat* is "pretty polly" for "money" which rhymes with "lolly".

Target Text: "...from the point of view of crasting any more *pretty polly* to tolchock some old veck..." (pg. 3)

Source Text: "Tıngır tıngır öten, *hışır hışır eden bozuk para*, kağıt para var." (pg. 8)

In this example, the translator preferred to use qualifiers in order to convey the theme to the audience. Here, the loss of translation is observed since the translator was not able to use a rhyming slang word which is equivalent with "polly" but due to the structural differences between the source and target language, this loss was expected.

Target Text: This Sunday morning the *charlie* read out from the book about chellovecks who slooshied the slovo ... (pg. 60)

Source Text: Pazar günü *rahip efendi* kumların ortasına iki kent kuran ... (pg. 102)

When the example above is analyzed, it is observed that the word *charlie* which is derived from the name Charlie Chaplin to reflect the concept “chaplain”, is translated as *rahip efendi*. Üstel’s usage of different words in the process of translating Cockney rhyming slang terms stems from the nil equivalence typology which is when no target language expression exists for a source language expression. All in all, in all of the above given examples Cockney effect is lost. However, when the target culture is taken into consideration exact translation of these phrases is nearly impossible.

4.4.1.4. Schoolboy transformations

Other components of *Nadsat* are produced by child speeches which gives an impression of a relatively younger person. Vitis (1972: 105) describes this usage of language as ...humor talk, all of which suggest ironic overtone This process includes changes in the structures of the words but the meaning that the words reflect are the same.

Source Text: “...turn us *baddiwads* into...” (pg. 53)

Target Text: “...kötüleri yola getirmek için...” (pg. 88)

Source Text: “...nice fry of *eggiwegs*...” (pg. 114)

Target Text: “...yağda yumurtayla...” (pg. 196)

Source Text: “...for the old *skolliwoll*...” (pg. 74)

Target Text: “Artık okula gidemeyecek kadar büyümüşüm” (pg. 124)

Source Text: *punchipunching* (pg. 36)

Target Text: ...göğsünü yumrukladılar. (pg. 62)

Source Text: ...black toast dipped in *jammiwam*... (pg. 45)

Target Text: ... reçelli ekmeğimi ... (pg. 55)

In all of the above given examples, Üstel translated child talk without creating the same expression. At this point, Üstel's choice of translation is not faithful to Burgess's intention to soften the profile of the *Nadsat* users. However, since the grammatical and stylistic patterns of the target and the source languages are not similar, it is very hard for the translator to create the exact equivalence of these childish words.

Nadsat is an artistically created literary work and the literary work itself has an aesthetic purpose and its value is tested through time and the style of the writer so, it is important that each should be reflected on the work of the translator. Furthermore, Nida and Taber (2003: 12) suggest that translation consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. Therefore, it is the purpose of the translator to reproduce a new text which is the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style. While analyzing a translation of a literary work, the aesthetic features which is one of the central values in literary translation, should be taken into consideration rather than the grammatical structure. In this regard, it is possible to suggest that aesthetic effect is kept in the translation. Obtaining the closest natural equivalent and reflecting the aesthetic features produced by the author provides the chance to create the same effect in the target audience as it is in the source audience.

4.5. The Reflection of the Social Structure and the Use of Language to the Translation

The use of slang in fiction has always been a problem to translators regardless of the source and target languages. The reason for this is the fact that specific features of slang arise not only from its deep cultural specificity, but also from the close connection to smaller communities or even subgroups within a particular culture which is even harder to work out, especially for the ones who are stranger to the source culture. With respect to such nature of slang, it is probably impossible to find one universal method for handling slang-related translation problems. The translation process of the novel *A Clockwork Orange* should be taken into consideration as a distinctive kind of translation because it is a distinctive kind of

text in terms of its usage of fictional language. The traditional discussion of the problems in literary translation considers finding equivalents not just for lexis, syntax or concepts, but also for features like style, genre, figurative language, historical stylistic dimensions, polyvalence, connotations as well as denotations, cultural items and culture-specific concepts and values. As mentioned in the previous chapters, different theorists suggest different approaches in order to maintain equivalence in translation. The most important concept at this point is transferring the novel into the target language and at the same time producing the same effect as intended by the original. Acknowledging the various linguistic contrasts that exist between English and Turkish, the main focus of the translation should be, to create a fluent product that would preserve the characteristics of the source. In the process of creating a fluent product, extra linguistic factors such as the setting of the novel should also be taken into consideration.

Since the setting of the novel is a dystopian society under the ruling of a totalitarian government, these features should also be reflected in a way that would produce the same effect on the target audience. Merton describes social structure as organized set of social relationships in which members of the society or group are variously implicated (1968: 216). Furthermore, it is the organized set of social institutions and patterns of institutionalized relationships that together compose society. These set of social institutions and patterns of institutionalized relationships occupy an important position in the novel. Thus, they should be transferred into the target text in a way that would create the same context. *A Clockwork Orange* is not only a novel of an aggressive youth gangs that strikes their anger against the system, but also a social criticism directed against the ideology imposed by the hegemony. Therefore Üstel's job here is not only the translation of a simple text but the translation of social criticism and an ideology. Today, ideology is considered highly important in a wide range of academic disciplines including cultural studies, communications, linguistics, and translation studies. Thus, ideology and its reflection to the translation is a matter that requires special attention.

In the process of translation, the fictional social structure of the novel should be taken into consideration. It is observed that the parts which give clues about the

features of a totalitarian government were translated by a more expressive discourse in order to avoid ambiguity.

Source Text: “We put him away for his own protection.” (pg. 131)

Target Text: “Hem kendi iyiliği hem de toplumun iyiliği için sesini kısıtık” (pg. 221)

Here, the minister is talking about F. Alexander who helps Alex after he gets beaten up by the young police officers and who is writing a book called *A Clockwork Orange*, which is an activist polemic against Reclamation Therapy. As it is understood, F. Alexander is against the government, thus he was put away for his “own” sake. This sentence also reflects the Minister’s and also the totalitarian government’s attitude towards society, thus the implicated meaning should also be reflected. Baker suggests that in providing pragmatic equivalence, ... the main difficulties seem to be concerned with the ability to assess the target readers’ range of knowledge ... (1992: 254). In the translated version, Üstel followed a more expressive approach, in other words pragmatic equivalence, and reflected the idea of the minister, which was not included the source text, to his translation.

Translation is not simply a process of transferring a message from one language to another but transferring the message in a way that is familiar with the target audience. Burgess’s novel *A Clockwork Orange* includes several newspaper headlines about the government. The general aim of the newspaper headlines is to exert influence on the public opinion, to convince the reader that the interpretation given by the writer is the only correct one and to cause publicity to accept the point of view expressed in the article merely by logical argumentation, using emotional appeal as well. To create an effective translation, the logical argumentation and the emotional appeal should be conveyed fluently.

Source Text: “Boy victim of criminal reform scheme and government as murderer” (pg. 127)

Target Text: “Reform değil cinayet derler buna...Hükümet cinayet işledi.” (pg. 215)

At this part of the novel, Alex is considered as a victim of the state by the ones who are against the government after the Reclamation Therapy because he attempts suicide. After Alex's suicide attempt, the anti-government demonstrations are reported as news. Headlines summarize the content of a story, and entice an audience into reading the article. In this case Üstel's use of language in transferring the idea is highly efficient and creates the same effect as the original text.

In most cases, translation requires the use of initiative and it cannot be considered as correct or wrong. However, in the following example what is intended by the author and what is reflected in the translation has a slight inequality;

Source Text: "Then I was picked out by the Minister of the Inferior or Interior to have this Ludovico's veshch tried out on me." (pg. 115)

Target text: Sonra Aşşagılık Yaratıklar Bakanı ile İçişleri Bakanı ben fakiri yüzlerce kişi arasından seçip *Ludvico* yöntemine bağımlı tuttular (pg. 197).

Here, "*Minister of the Inferior or Interior*" reflects a single person but in the translated version, "*Aşşagılık Yaratıklar Bakanıyle İçişleri Bakanı*" is used as if Alex is talking about two different persons. On the other hand, Üstel's use of "*Aşşagılık Yaratıklar Bakanı*" for the translation of "*Minister of the Inferior*" reflects Alex's disgust at the government properly in the target text.

One of the most interesting approaches that Üstel used in his translation is the translation of the names of the outdoor places. The translator's job is to mediate between the author and the target readers, therefore they bear the responsibility of rendering the content of the original as faithfully as possible and preserving the communicative function in the target text. However, at one point, translators have to take initiative in order to render the content to the target audience;

Source Text: "...down Marghanita Boulevard and then turned into Boothby Avenue." (pg. 6)

Target Text: "Umutsuzluk Caddesi'nden geçerek Tükeniş Sokağı'na saptık." (pg. 11)

At this point, Üstel changed the names of the places to local ones. Finding an appropriate functional equivalent is, undoubtedly, of high significance, however, it is not always possible as languages and cultures differ. Thus, here, Üstel translated the names of outdoor places by using distinctive words that are not equivalent with the source. By doing so, Üstel aimed to reflect the social structure of the novel in a more expressive way.

As mentioned in the previous chapter, the usage of language in the novel *A Clockwork Orange* can be divided into two main groups; the language used by violent teenagers and the language used by adults. By the means of *Nadsat*, it is possible to make a distinction between who is a teenager and who is not.

Source Text: It's gone eight, son. You don't want to be late again." (pg. 28)

Target Text: "Saat sekiz oğlum geç kalacaksın" (pg. 48)

Here, in the speech of Alex's mom, no usage of *Nadsat* is observed both in the original and the translated versions. However, in the original version, it is more clearly observed that Alex's mom is scared of Alex, because she is not directly waking him up, saying that "you don't want to be late" giving him the chance to choose between waking up or staying in bed. In the translated version, this perception is not reflected fluently.

In the process of translation, it is important for the translator to sense the underlying meanings of the original text. In order to do so, a translation should have a command of both languages and both cultures.

Source Text: "...the pee and em both being in sleepland..." (pg. 25)

Target Text: "Anamla babam uykunun derinliklerindeydi anlaşılın" (pg. 45)

When Alex's use of language towards his parents is observed, the first thing to be noted is disrespect. In this sense, it is possible to sense the disrespect of Alex towards his parents in the translation as well. The terms "pee" and "em" are the initials of papa (пapa) and mama (mama) in Russian. When compared to the European family structures, it can be assumed that family structure of the Turkish

culture is stricter. Thus, without using any powerful words, Üstel succeeded to translate and reflect the attitude of Alex towards his parents. In the novel, Alex's parents are also afraid of him and this can also be sensed in the translated version of the novel although Üstel did not use an approach which reflects the equivalent of the grammatical structure.

Source Text: Pee and em in their bedroom next door had learnt now not to knock on the wall with complaints of what they called noise. I had taught them. Now they would take sleep-pills (pg. 26)

Target Text: Yan odada yatan anamla babam rahatsız olunca duvara vurmamayı öğrendiler artık. Uyku hapi alıp yatıyorlar. (pg. 46)

When observed as a whole, the language usage of Alex in the original version is very complicated. However, in Üstel's translation, the language usage of the protagonist is rather simple. Yet, here, Üstel achieves to maintain pragmatic equivalence. As mentioned afore, Baker (1992: 254) suggests that in providing pragmatic equivalence, ... the main difficulties seem to be concerned with the ability to assess the target readers' range of knowledge ..., thus in the process of translation, extra-linguistics factors such as the profile of the target reader should also be taken into consideration. At this point, the translator maintained to create the same effect on the readers of the target text.

Source Text: "The next morning I woke up at oh eight oh oh hours, my brothers, and as I still felt shagged and fagged and fashed and bashed and my glazzies were stuck together real horrorshow with sleepglue, I thought I would not go to school." (pg. 27)

Target Text: Ertesi sabah saat tam sekizde uyandım Kardeşlerim. Gözkapaklarımın ardında cam kırıkları, kulağımın derinliklerinde uğuldayan rüzgar tüneli, dilimde pas, midemde bulantı. Okula gidemezdim. (pg. 48)

These examples demonstrate the translation of Alex's language usage to the target text. When the source text is observed, it is possible to see many rhyming words originating from *Nadsat*. On the contrary, the target text lacks the qualifications of Alex's language usage. As Baker (1992: 11) suggests, there is no

one-to-one correspondence between the orthographic words and the elements of meaning within and across languages. However, taking the problematic translation process of the slang language into the account, the translation of Üstel conveys the concept to the target reader with a little loss in the language usage of Alex. All in all, Üstel achieved to create a different kind of slang in the target language and by this means he conveys the style of Nadsat to the target audience.



CHAPTER V

CONCLUSION AND SUGGESTIONS

5.1. Presentation

This chapter presents an overall summary of the study and encompasses the suggestions that can be taken into consideration in further studies which will be conducted in the fields of sociolinguistics and translation.

5.2. Conclusion

The point of origin of this study is to analyze the effect of the social structure which is a totalitarian one, on the language usage of the youth in the novel *A Clockwork Orange* and the reflection of this language usage to the Turkish translation of the novel by Aziz Üstel. Human beings start to engage with language starting from their first breath until their last breath, so it is a constant part of the human life. As mentioned throughout the study, language is of importance in the circle of human life and as humans are part of a society, language and society are in a constant and reciprocal relationship. Another important concept that has been analyzed throughout the study is the translation of the novel into the Turkish language as *Otomatik Portakal* under the framework of equivalence approaches in order to review the effectiveness of the translation, in terms of reflection of the aesthetic features without losing the original essence.

Under the framework of qualitative studies, the study has been designed as a descriptive one, and for reliability, collected data have been linked to the Sapir-Whorf Hypothesis which justifies the relation of language and society. Moreover, equivalence approaches of Baker, Catford and Nida and Taber have been used as a theoretical framework in the process of analyzing the translation of the novel. Before beginning the analysis, the literature has been reviewed with the aim of creating a theoretical foundation to the study. After the process of the literature review, obtained findings have been analyzed and commented, with special attention to the aforementioned hypothesis and approaches.

The research questions specified with the aim of outlining the study by providing a path through the research which are; (1) to what extent does the social structure have an effect on the language usage of the youth in the novel? (2) to what extent does the translator constitute a new language in terms of *Nadsat*? (3) is the translation of the novel and the fictional language created by Burgess reflected without losing the essence of the original work? were followed throughout the study.

The first question is related to the main idea of the study; the relationship between the social structure and the language. In accordance with the conducted analyses and evaluations, it has been observed that there is a relationship between the social structure and the language usage of the youth in the novel to a certain extent. The violence that the totalitarian government uses on the youth, which was divided into two in the previous chapter, as police violence and violence exposed through the Ludvico treatment method, may cause the youth to internalize this behavior. With the Ludvico treatment, Alex has been an individual who has attained the perfect morality with the desire of the state as an artificial organism. The slightest bad thought makes him sick, disgusted by violence. Yet, this is achieved through violence of the government. What is noteworthy here is that the use of violence by the state is legitimate. The state uses violence at every possible opportunity. As mentioned in the previous chapters, language can be considered as the manifestation of behavior and thought. Accordingly, aforementioned features of the totalitarian governments which can also be observed in the novel such as censorship, terroristic police force and centrally directed economy backlash and manifest itself as a picture of the violent youth. It is at this point that youth internalize the concept of violence committed by the state and reflect it on their behaviors, and subsequently through their usage of language which is also extremely violent. Overall, it could be suggested that the social structure of the novel which is a totalitarian one has an effect on the violent language usage of the youth to a certain extent.

The second research question seeks an answer for the constitution of a new language similar with *Nadsat* in the Turkish translation. In the light of the translation analysis which was conducted in accordance with the equivalence approaches of several theorists, it is not possible to talk about a constructed language in the

Turkish translation of the novel. Within the scope of the literature review, common opinion of all the theorists working on the concept of equality in translation is that it is not easy to maintain equivalence because of the differences between the target languages and the source languages. At this point, when the translation of Aziz Üstel is taken into consideration, there are several points that attract attention. Firstly, in some cases, Üstel omitted some words from the translation, and in many cases omitting a word, sentence or clause leads to the retention of the reader from visualizing the features of the character or the setting. Secondly, it has been observed that in most cases, Üstel preferred to convey the meaning of the sentence rather than catching an equivalence at a word level. Equivalence at the word level would be a more appropriate approach to follow because the fictional language that Burgess has created consists of many loan Russian words, invented English words as a product of morphological word formation experiments, school boy transformations and idiomatic slang of Cockney English. Thus, following a more neutral equivalence approach and using the Turkish slang equivalent words enabled the translation to be fluent. As a whole, Üstel achieved to reflect the style of Burgess despite the differences of the source and the target language

The last research question of the study is about the reflection of the original essence to the translation. When handling literature translation, reflecting the original essence and the aesthetic features to the translation is one of the most important factors. The matter that should be taken into consideration at this point is the motive of the author in the process of constituting the novel. As mentioned in the previous chapter, the fictional language that Burgess created consists of many loan Russian words and in his autobiography Burgess states that “as the book was about brain washing it was appropriate that the text itself should be a brain washing device. The reader should be brainwashed to learn minimal Russian” (1990: 38). Moreover, Burgess also notes that “novel was to be an exercise in linguistic programming, with the exoticisms gradually clarified by context...A glossary would disrupt the programming and nullify the brainwashing” (1990: 38). As a matter of fact, through the end of first chapter, it becomes very easy to perceive the language created by Burgess. The readers eventually adjust the language as they are slowly initiated into the chaotic world Burgess creates. However, the situation is completely different in the Turkish translation of the novel. Since the translated version does not have a

fictional language similar to the original, the author's motive while writing the novel does not apply to the Turkish translation of the novel. On the other hand, Üstel's usage of Turkish slang words achieved to reflect the chaotic world Burgess creates.

Taken as a whole, as the foundation hypothesis of this study suggests, language has an effect on the perception, thought and behavior to an extent and further studies conducted in relationship with Sapir-Whorf hypothesis argue that this relation is reciprocal. So, in the light of literature review and findings and discussions, it can be stated that the social structure has an effect on the language usage of the youth to a certain extent. However, taking the limitations of this study into consideration, some suggestions for further studies can be made.

5.3. Suggestions for Further Studies

In relation to the limitations of this study, some suggestion can be made for the further studies that would be conducted in the fields of sociolinguistics and translation. First of all, this study is limited to the analysis of the language and the relationship between the language and the society, thus, a comprehensive character analysis is not conducted within the framework of this study. This study is also limited to the comprehensive character analysis of only the main character of the novel. However, conducting a comprehensive character analysis of the government members and all members of the youth gangs can also provide a sociological foundation for further studies.

This study is also limited to the use of equivalence approaches in the process of translation review, since it is not merely a study related to the field of translation. Therefore, a new study which would only handle the translation process of the study can be conducted with additional approaches of translation. For instance, a further study could include an analysis under the framework of domestication and foreignization strategies with a more cultural approach in order to review the fact that if the translation offers a fluent and natural reading experience to the target audience and if it allows the target reader to comprehend the foreign culture without experiencing unfamiliarity. Additionally, with the usage of the mentioned strategies,

a new study can provide certain amounts of information for the transfer of cultural elements.

Moreover, a further study can be conducted with the usage of different translated versions of the novel since attitudes towards translation and preferred translation strategies may change over the process of time. Choosing the first and the last translations of the novel in order to compare and contrast, can also provide a basis for a further study which would review the changed attitudes towards the translation theories. Comparing different versions of the *A Clockwork Orange's* Turkish translations can also lead a way to review the most accurate presentation of *Nadsat*.

Furthermore, the concept of youth violence in the novel is analyzed only from a sociolinguistic point of view. Since violent acts generally have different kinds of sources, psychological and biological dimensions of violence along with the drug abuse of the youth can be taken in to consideration in further studies. The human race has a very complex structure, and this structure becomes more complex when psychological dimensions are involved. Conducting a further study which would involve the psychological and biological dimensions of the youth violence can provide more opinions from different point of views. Nevertheless, neither drugs nor psychological and biological dimensions are alone sufficient to explain the causes of violence in the novel. Thus, a further study which would approach the concept of violence from all aspects can be conducted by combining the findings of this study.

The research method of this study is determined as a qualitative one. However, a new study can be designed by using both qualitative and quantitative approaches and with the use of quantitative method, generating numerical data or data that can be transformed into usable statistics via surveys about the language usage and the influences on the language usage can provide a basis for further study.

This study contributes to the literature of the sociolinguistics study in terms of its analysis and review of the studies conducted in the fields of language and society; language and worldview; language and culture; and language and thought.

As mentioned throughout the study, all these concepts are in a constant relationship, as they are all features of human beings. The studies conducted in the fields of language and society will always be of vital importance, since these fields are important in the center of the factors that provide communication, knowledge and culture.



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