

**DOĐUŐ UNIVERSITY**  
**Institute of Social Sciences**  
**MA in Translation Studies**

**Translating Fictional Identities:**  
**The Case of *To Kill a Mockingbird***

**MA Thesis**

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**Advisor**  
**Prof. Dr. IŐın Öner**

**İSTANBUL, 2015**

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## ABSTRACT

It is a consensus among sociolinguists that one's linguistic choices represent his or her race, gender, social class, background, attitudes, and above all, character attributes. In other words, one's individual use of language, made up of his/her idiosyncratic syntactical and lexical choices, denotes his/her "identity". Similarly, fictional characters perform their identities by means of language, and thus, the best way to explore fictional characters' identities is to analyze their dialogues. Within the context of translated literature, reflection of these identities in the target text depends on the linguistic choices of the translator. This adds to the translation problems faced in literary translation, most of which have been addressed so far. A great number of literary translations, especially classics, have been analyzed, compared, and evaluated to see if and how successfully the target text could maintain the source text effect in terms of style, narrative technique, and literary devices. In this study, the dialogues of the characters in five Turkish translations, by five different translators, of the novel *To Kill a Mockingbird*, translated into Turkish as *Bülbülü Öldürmek*, are analyzed to find out if there are any linguistic shifts in the dialogues of the characters, and how these shifts affect the way readers perceive the identities of the characters. In other words, the purpose of this study is to see if the linguistic behaviors of the characters in five different translations titled *Bülbülü Öldürmek* represent the same identities as those in *To Kill a Mockingbird* do. Considering the distinct linguistic behaviors of the characters and the incompatibility between the source language and the target language, the analysis is expected to yield informative results on the (re)creation of fictional characters in literary translation, and the effect of translators' decisions on the formation of fictional characters.

## ÖZET

Dilsel seçimlerin kişinin ırk, cinsiyet, sosyal sınıf, artalan ve özellikle karakter özelliklerini yansıttığı konusunda toplum dilbilimciler hemfikirdir. Başka bir deyişle, kişinin kendine özgü sözdizimsel ve sözlüksel seçimlerinden oluşan özgün dil kullanımı, o kişinin “kimliğini” yansıtır. Aynı şekilde, kurgusal karakterler de kimliklerini dil yoluyla temsil eder. Bu nedenle, kurgusal karakterlerin kimliğini keşfetmenin en iyi yolu, karakterlerin diyaloglarını analiz etmektir. Çeviri yazın bağlamında ise, erek metinde bu kimliklerin yansıtılması çevirmenin dilsel seçimlerine bağlıdır. Bu durum yazın çevirisinde karşılaşılan ve birçoğu ele alınmış olan çeviri sorunlarına bir yenisini ekler. Klasikler başta olmak üzere, birçok yazın çevirisi erek metnin biçem, anlatı tekniği ve söz sanatları bakımından kaynak metinde yaratılan etkiyi ne derece başarıyla koruduğunu görmek amacıyla analiz edilmiş, karşılaştırılmış ve değerlendirilmiştir. Bu çalışmada ise, Türkçeye *Bülbülü Öldürmek* adıyla çevrilmiş olan *To Kill a Mockingbird* adlı romanın farklı çevirmenler tarafından yapılmış beş çevirisinde diyaloglar analiz edilerek, dilsel farklılıklar olup olmadığı, varsa bu farklılıkların karakterlerin kimliklerinin temsili üzerindeki etkilerinin ne olduğu incelenmiştir. Kısaca, bu çalışmanın amacı *Bülbülü Öldürmek* adlı beş çeviride karakterlerin dilsel davranışlarının, *To Kill a Mockingbird* karakterleriyle aynı kimlikleri yansıtmayı yansıtmadığını görmektir. Karakterlerin belirgin dilsel davranışları ve kaynak dil ile erek dil arasındaki dilbilgisel ve sözlüksel farklılıklar göz önünde bulundurulduğunda, bu incelemenin yazın çevirisinde kurgusal karakterlerin (yeniden)yaratımı ve çevirmen kararlarının kurgusal karakterlerin kimliklerinin oluşturulması üzerindeki etkileri konusunda aydınlatıcı sonuçlar vermesi beklenmektedir.

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## **ABBREVIATIONS**

ST	Source text
TT	Target text
SL	Source language
TL	Target language
SC	Source culture
TC	Target culture
DTS	Descriptive Translation Studies

## INTRODUCTION

The objective of this thesis is to make a partial descriptive analysis of the five translations of *To Kill a Mockingbird* to find out how the language variety in the dialogues in the ST is treated during translation. By “treated” I mean if the translators are able to find equivalents for the characters’ personal linguistic behaviors or adopt the “normalization” method. What makes this objective significant is the fact that the identities of the characters in the book are structured and represented through their own language choices, namely dialogues. Thus, the central question of this thesis is how the identities of the characters are affected by the decisions of the translators in the rendering of the characters’ dialogues.

The thesis consists of three chapters. Chapter 1 and 2 provide the theoretical framework of the study. Chapter 1 focuses on the role of linguistic behaviors as signifiers of social and cultural identity, within the framework of characterization in fiction, to justify the thesis question and emphasize the significance of the rendering of linguistic features in the text.

Chapter 2 includes key theories in Translation Studies with special emphasis on linguistic approaches and descriptive studies. The main concern of the chapter is to introduce some linguistic approaches that offer translators techniques to deal with problems arising from the incompatibility between language pairs, and reveal the significance of descriptive research in Translation Studies.

Chapter 3 is devoted to a close look at the object of study, and an analysis of the translations of the dialogues by one of the main characters displaying certain individual language behavior reflecting her identity. Firstly, some information on the author, Harper Lee, and the book, *To kill a Mockingbird*, is presented. Information about the book includes when it was written, when and where the story takes place, main characters, and a brief summary of the plot. There is also an overall evaluation of how the characters differ in their language use and how these individual uses represent their personality, background, and social status. Then the five versions of the translations of the dialogues are presented and compared with each other and the ST to show any linguistic shift, and the resulting identity shift. The ST dialogues and the five TT dialogues are presented in

tables according to the kind of language variety displayed. The findings are discussed in terms of whether there is identity shift in the character.

Finally, the results of the comparative analysis are discussed in the Conclusion section. The outcomes of this analysis will provide a different look at comparative analyses of different translations of literary works. The comparative analysis in this thesis is not meant to be in the form of error analysis or translation criticism. The mere aim of comparing the TTs against the ST in terms of linguistic choices is to reveal the result of translators' linguistic choices on the representation of the identities of the characters in the literary work.

## 1. SIGNIFICANCE AND IMPLICATIONS OF DIALOGUE

### 1.1 Characterization in Fiction

*“Writing good dialogue is art as well as craft.”*

Stephen King

The characters, more than anything, make a work of literary fiction memorable. A gripping plot and tasteful descriptions capture the attention of the reader; however, without characters that the reader can bring to life in their mind a novel cannot become convincing enough. Real-like, believable characters touch the reader once, and this is what the reader misses after finishing reading the book.

Since the effect of characters on the success of a novel is so significant, authors and editors have put a great amount of thought into techniques of character building to make each character individual and particular. Griffith (2011: 61-62) presents two methods of characterization: *Direct revelation* and *indirect revelation*. The former, direct method, takes a direct approach towards constructing the character. It uses another character narrator or the protagonist himself to reveal information about the character. The latter approach, indirect revelation, opts for a more subtle way of introducing the character. In this kind of approach, the features of the character needs to be deduced by the reader by observing his/her thoughts, behaviors, speech, and appearance.

If the author chooses to adopt an indirect approach there are two main techniques to employ. Revealing character through *dialogue* and revealing character through *action* are two important literary techniques that are used to create the characters in the story. Parra (2011: 133) states the significance of dialogues in creating characters as:

People often reveal their personalities, beliefs, hopes, and values – directly or indirectly – through what they say as well as what they do. And when you create characters, their dialogue should be crafted so that audiences pick up clues and hints. Without thinking about it, audiences begin to formulate a picture of *who the characters are* and what the characters want from what they say (emphasis mine).

Macauley and Lanning (1990: 106-107) suggest that “speech is not only concerned with the exchange of information, but also with the characters’ attitudes, origins, education, sensitivity and intelligence.” Parra (2011: 138), too, puts special emphasis on the importance of speech since he considers it as the representation of the character’s *identity*, like Macauley and Lanning, without uttering the term itself. He defines a character’s *voice* as “...his point of view, his philosophical orientation, his psychology, and what he represents to himself and to the world,” and suggests that “no two characters should have identical voices, not even identical twins” (138). This statement brings about the importance of the language the characters use, as their use of linguistic and lexical devices is what makes their voice distinct from one another’s, that is what reveals their identity.

## **1.2 Language and Identity**

Identity as a term has been assigned countless definitions depending on the field of study it was scrutinized by ranging from psychoanalysis to politics to sociolinguistics. According to Jenkins (1996: 4), for instance, identity refers to “the ways in which individuals and collectivities are distinguished in their social relations with other individuals and collectivities.” Deng (1995: 1) uses the term “to describe the way individuals and groups define themselves and are defined by others on the basis of race, ethnicity, religion, language, and culture.” According to Taylor (1989: 27) the question of what identity is “is often spontaneously phrased by people in the form: Who am I?”

Jones and McEwen (2000: 405-414) create “A Conceptual Model of Multiple Dimensions of Identity” with the purpose of exploring the elements that constitute identity. In their study they work with undergraduate women from diverse racial and cultural backgrounds, and with different academic majors. The participants, ranging in age from 20 to 24, include White, African-American, African, and Asian-Indian women. The group also represents diverse religious affiliations such as Jewish, Buddhist, Hindu, Catholic, Presbyterian, and Holiness Pentecostal. The study yields the conclusion that the categories of identity that the participants find most significant on the construction of identity are “contextual influences”, which include race, culture, gender, family, education, relationships with those

different from oneself, and religion. In other words, these are the components that enable individuals to answer the question “Who am I?”

As to the relationship between language and identity, Schiffrin (1996: 307-328) puts emphasis on the fact that speakers are members of social and cultural groups, and that the individual use of language reflects both our social identity and the way we perceive ourselves. She also states that our verbal and nonverbal manners, styles, and behaviors are means of expressing our sense of both our own and our interactants’ identities.

The relationship that Schiffrin draws between language and identity is more apparent in the “identity principles” developed by Bucholtz and Hall (2010: 18-28). They propose four principles: *the emergence principle*, *the positionality principle*, *the indexicality principle*, and *the relationality principle*. The emergence principle claims that “identity is best viewed as the emergent product rather than the pre-existing source of linguistic and other semiotic practices and therefore as fundamentally a social and cultural phenomenon” (19). According to the positionality principle, utterances reflect the speaker’s and the hearer’s positions within their speech community. Bucholtz and Hall define indexicality as being “fundamental to the way in which linguistic forms are used to construct identity positions” (21). To elaborate on this principle, it proposes the analysis of the micro-level linguistic features to find the links between the speaker and the macro-structures of society. According to the relationality principle, “identities are never autonomous or independent but always acquire social meaning in relation to other available identity positions and other social actors” (23). This taxonomy of linguistic identity reassures that any linguistic shift on word or sentence level will lead to a shift in the fictional characters’ representations of their identities through their dialogues.

Simmons-Johnson (2010: 717-719) looks at the mutual relationship between language and identity within the concept of “setting” and explains how setting displays identity. To him, setting is not merely location, but a complex environment that embodies region, social interaction, occupation, language use, interactions with others, and historical and cultural conditions. In literary domain, setting takes in the characters and what those characters

know and experience as well. He suggests that when in new environments, the language characters use change accordingly:

Many speakers possess the ability to engage in situational variation or to engage in code-switching as they move from one setting to another (...) Code-switching also includes changing from one dialect to another, depending on the setting. For example, a speaker might engage in classic African American English when talking with peers in one setting but switch to Standard American English when talking with his employer in another setting (...) Formal diction might include polysyllabic words, grammatically complete sentences, and sentences that reflect complex word order...Informal diction might also include contractions, sentence fragments, slang, and even profanity...Changes in language occur as speakers move from one setting to another. When changes occur, they provide cues about the speaker's role in a particular speech situation, the speaker's relationship with others, and the speaker's mood, and, generally, changes in language use reveal information about the speaker's identity (719).

Looking at language variety used by the characters in a literary work, such as fiction, within the field of Sociolinguistics, it is obvious that these varieties have significant implications to the identity of both the characters and their interactants.



## 2. APPROACHES TO TRANSLATION

Approaches in Translation Studies have usually tended to try to place the target text (TT) in the correct position on the continuum between, in Toury's (2001: 198-211) words, "adequate" and "acceptable". As the earliest translations were of religious texts, loyalty to the source text (ST) was of utmost importance. Chesterman and Wagner (2002:14) state that even the slightest intervention to the ST would be recognized as blasphemy, so the translators were expected to realize "word-for-word" translations. The binary opposition has continued to occupy a central place in the literature taking on different names in compliance with new approaches to translation such as "formal vs. dynamic equivalence" (Nida, 1964: 156-192), "free vs. literal translation" (Robinson, 2001: 87-90), and "foreignization vs. domestication" (Venuti, 1995: 17-24). Later, however, each theory focusing on a different aspect of translation moved the act of translation from being merely a transposition of source language (SL) into target language (TL) to being a wider discipline encompassing all concepts relating to human interaction.

### 2.1 Linguistic Approaches

In "Methodology for Translation" Vinay and Darbelnet (2001: 84-94) present seven methods of translation as the condensed form of countless translation methods, "with the implicit knowledge of" which "all the great literary translations were carried out" (91). The list starts with the most SL oriented procedure, and moves to a more TL oriented one with each procedure until reaching the extreme limit of translation, namely "adaptation". The seven methods, which can be used either on their own or in combination with one or more of the others, are listed under two headings, two methods of translation: "Direct Translation" and "Oblique Translation".

Direct translation is possible when there is structural parallelism or metalinguistic parallelisms between the SL and TL. Even so, there might exist some "lacunae", or gaps, in TL which must be filled by corresponding elements in order to keep the overall impression unchanged. The first three procedures, *borrowing*, *calque*, and *literal translation* fall under this heading. Borrowing is simply using foreign words in TL usually

to overcome a metalinguistic lacuna, or to introduce a new concept into TL. It may also be used to create a stylistic effect, e.g. to introduce the flavor of the SL culture into a translation or to introduce a local color. In the next procedure, calque, a special kind of borrowing, a language borrows an expression from another and translates each of its elements literally. This may be carried out in a way to create (1) *a lexical calque*, which conforms to the syntactic structure of the TL, or (2) *a structural calque*, which introduces a new construction into the language. The third, and the last, procedure in direct translation is literal translation. The direct transfer of SL text into a grammatically and idiomatically appropriate TL text is most common when translating between two languages of the same family. It is assumed that language pairs belonging to the same language family may also share the same culture, and have common metalinguistic concepts. Literal translation provides a product which is reversible and complete in itself.

Oblique Translation methods include *transposition*, *modulation*, *equivalence* and *adaptation*. Transposition involves replacing one word class with another without changing the meaning of the message. An example of this is using a verb in transposed expression (TL expression) instead of an adjective or noun in the base expression (SL expression) to convey the message. Transposition may be obligatory, or optional. When a literal or transposed translation yields a grammatically correct utterance which, on the other hand, is considered unsuitable, unidiomatic, or awkward in the TL, modulation will be more appropriate. The term modulation (borrowed from Panneton (1946)) means a variation of the form of the message through a change in the point of view. For example, a positive SL expression can be changed into negative; active into passive; or abstract into concrete and vice versa so as to produce a translation corresponding perfectly to the situation indicated by the SL. When it comes to translating fixed and phraseological expressions such as idioms, clichés, proverbs, exclamations, and onomatopoeia, the target will be producing equivalent texts through using completely different stylistic and structural methods, which is the sixth procedure, namely equivalence. The aim is to create the one and the same situation in the TL. In those cases when the situation being referred to in the SL message is unknown in the TL culture, adaptation is called for. It is called “the extreme limit of translation” as the translator has to create a new situation that can be considered as being equivalent. In this special kind of equivalence, a situational

equivalence is provided. The refusal to apply this method is invariably detectable as the result will be an indefinable tone, which does not sound quite right.

Russian linguist, semiotist and literary critic Jakobson (2001: 113-118) offers three ways of interpreting a verbal sign in his work “On Linguistic Aspects of Translation”:

- (1) *Intralingual translation (rewording)* is an interpretation of verbal signs by means of other signs of the same language. Intralingual translation uses more or less synonymous words, yet synonymy is not a complete equivalence.
- (2) *Interlingual translation (translation proper)* is an interpretation of verbal signs by means of some other language. As there is no full equivalence between code units, translation substitutes messages in one language not for separate code-units but for entire messages in some other language. This is realized through recoding and transmitting a message received from some other source, and the result is two equivalent messages in two different codes.
- (3) *Intersemiotic translation (transmutation)* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

Jakobson states that because of the incompatibility between the language pairs, there cannot be a full equivalence between two languages, but “equivalence in difference” (114) is always possible. He suggests that differences between structures, terminology, grammar, and lexical forms of languages neither prevent equivalence nor mean untranslatability. This is because the translator can utilize loanwords, loan-translations, neologisms, semantic shift, and circumlocution to give the message of the ST in the TT. Furthermore, lack of some grammatical category can be compensated by lexical means. As Jacobson puts forth, “Any sign is translatable into a sign in which it appears to us more fully developed and precise” (115).

Catford (2001: 141-147) introduces the concept of “shift” and defines it as “departure from *formal correspondence* in the process of going from SL to TL” (141), and he suggests the purpose of shift as getting the natural equivalent of the source text message into the target text. He suggests two kinds of translation shifts: *level shifts* and *category shifts*. Level

shifts occur when a SL item at one linguistic level has an equivalent at a different level in TL. In other words, translation between the levels of phonology, graphology, grammar, and lexis is not possible; thus, in practice, shifts occur e.g. from grammar to lexis or vice versa. Category shifts take place on the level of structure, class, unit, and intra-system. Structure shift is simply the change in the order of words in the sentence, which can occur at all ranks in grammar. When the equivalent of a SL item is of a different class in TL, translation utilizes class shift. For instance, a verb in the SL can be translated with a noun in TL. Unit shift means the departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. An example of this is translating a lexical item in SL with a phrase in the TL. Intra-system shift occurs when translation involves selection of a non-corresponding term in the target language system.

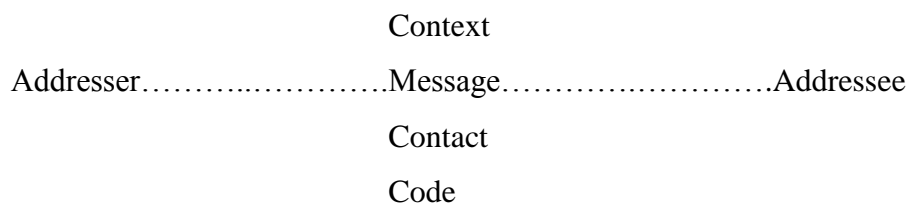
Popović (1970: 78-87) looks at the concept of shift from a more literature wise angle. To him, the act of translating is to transfer certain “intellectual and aesthetic values” from SL to TL. While doing this, shifts occur because of three challenges the translator faces: (1) the linguistic and literary systems, norms, and conventions of the two languages are incompatible, (2) linguistic traditions of the two languages are shaped by two diverse cultures, and (3) the author and the translator, too, come from two different cultures shaped by diverse traditions. Consequently, the translated work will present something “new” compared to the original work, and Popović defines shift as “All that appears as new with respect to the original, or fails to appear where it might have been expected” (79). Popović maintains that the translator shifts the “intellectual and aesthetic values” in order to remain faithful to the original work; thus, the differences between the ST and the TT are “gains” rather than “losses”. In other words, shifts of expression are the means for recreating the linguistic impression of the original.

## **2.2 Text Type Models**

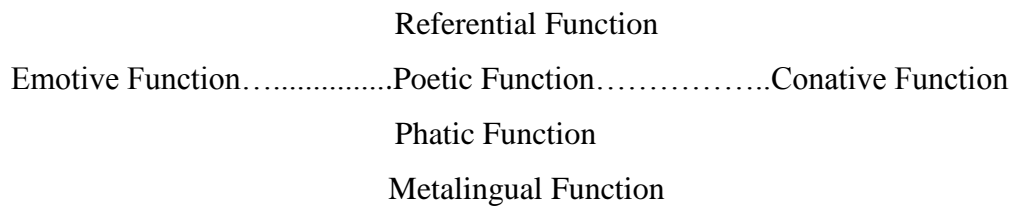
German psychologist and linguist Bühler (1990: 30-39) defines the functions of texts in his “Organon Model” as *informative*, *appellative*, and *expressive*. His classification of text functions was drawn upon to form larger text type models based on language functions by

Roman Jakobson and Katharina Reiss. The introduction of text types, and allocating certain linguistic styles and functions to them made it “possible” for the translator to decide whether to subscribe to the norms of the SL or TL.

In “Linguistics and Poetics”, drawing upon Bühler’s triadic functional model, Jakobson (1960: 351-373) introduces six elements that any written or verbal message or “speech act” has in common: a message, an addresser, an addressee, a context, a contact (channel), and a code.



Each of these factors emphasizes a different function of language:



An *emotive* message stresses the addresser’s response to a situation; that is, it is to do with the subjectivity of the addresser. When the message is *conative*, the emphasis is on the effect of the message on the addressee. The message can be in the form of imperative, inviting the addressee to do something. A *referential* message presents objective facts, and the stress is on its denotative or cognitive purpose. When the aesthetic purpose is predominant, the message is *poetic*, and puts emphasis on the form of message itself. This is the case in literary works where the form in which the message is conveyed is of primary importance. A *phatic* message’s purpose is to establish that the channels of communication are open and unimpeded. If the *metalinguistic* function predominates a message, this means that it puts the stress on the code, the medium in which communication takes place. In this case, one meta-language is employed to comment on and explain another language.

Jakobson concludes that one of these functions will predominate while the others remain subsidiary depending on the purpose of the message. In the case of works of art, the predominant function is poetic; therefore, the “verbal structure” of the message should be the focus of attention.

“Text Typology” by Katharina Reiss (2001: 160-171) is the first functionalist model in which texts are classified according to their functions with the aim of establishing a correlation between text type and translation method. She takes Bühler’s three main language functions as basis and identifies three types of texts: *informative*, *expressive*, and *operative*. Informative texts’ (e.g. business correspondence and technical texts) main function is to convey content, so the translation of an informative text aims to give an accurate and complete representation of the text’s content. This kind of translation is to be guided by the dominant rules of the TL and target culture (TC). Expressive texts (e.g. novels and poetry) focus on aesthetic aspects, which means the translatory act is to be directed at producing an “analogy” of stylistic effect so that the TT reader can experience the same impression of the relationship between form and content as the ST reader of the original. The result is a translation method in which stylistic choices are guided by those of ST’s. Operative texts’ (e.g. advertisements and political propaganda) aim is to persuade the audience. For this reason, the translator of such texts strives to provoke the reader in a way that the original text aims to. The translator is allowed to opt for some changes in the content and the stylistic features of the SL if need be in order to serve the intended purpose of the text.

### **2.3 A Map of Translation Studies**

“The Name and Nature of Translation Studies” is a seminal article by James S. Holmes (2001: 172-185) which declares Translation Studies as a rightful science on its own – independent from the field of linguistics. Holmes perceives the lack of “appropriate channels of communication” and “the name for the new field of research” as the obstacles to the development of translation studies, so offers solutions to these two major problems. This paper is a milestone in Translation Studies since it maps out the field in a conceptual

scheme. In his classification, Holmes divides Translation Studies into two fields: *Pure* and *Applied*.

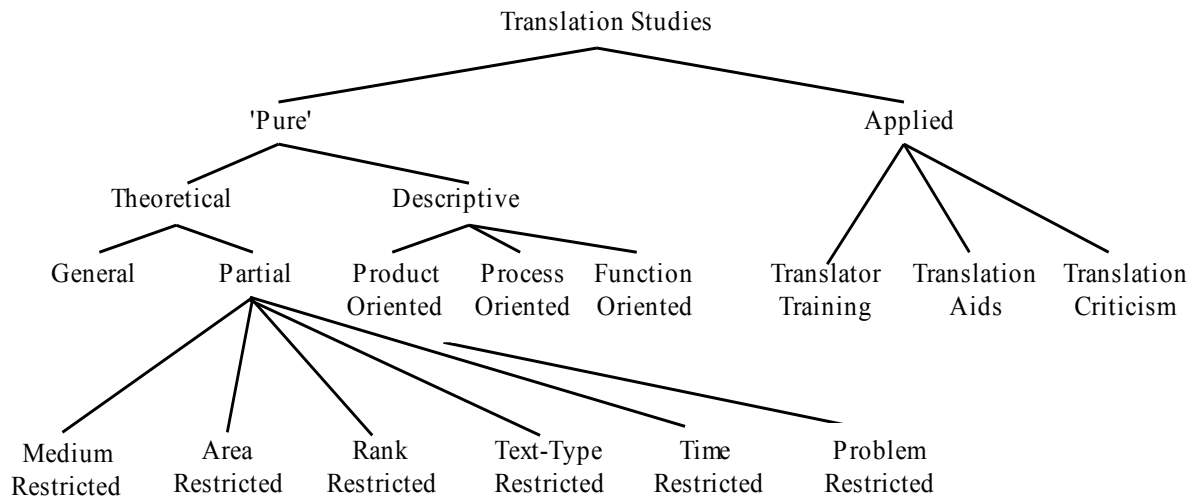


Figure 2.1 Holmes's map of Translation Studies (Toury, 1995: 10)

The field of Pure Translation Studies has two areas of study, namely *Theoretical* and *Descriptive*. Descriptive Translation Studies (DTS) is either directed at *product*, *process*, or *function*. In product oriented translation description, individual texts can be described separately, or a comparative analysis can be made of several translations of the same text. Another means can be surveys of larger corpuses of translations which are conducted within a specific period, language, text, or discourse type. Process oriented translation description aims to explore the “little black box” of the translator’s mind to bring an explanation to what happens there during the process of translation; in other words, during the act of creating a new, more or less matching text in TL. The third one, target oriented translation description, is interested in the function of the translated text in the recipient socio-cultural context.

As for Theoretical Translation Studies, its main objective is to develop principles, theories and models to explain “what translating and translations are and will be.” Holmes describes it as an interdisciplinary area as it utilizes information from related fields and disciplines along with the results of DTS. The theoretical area offers a *general translation*

*theory* and *partial translation theories*. Partial theories are called “partial” in that they are restricted to *medium, area, rank, text-type, time, and/or problem*. Medium restricted translation theories deal with translation in terms of the medium used in the process; namely, oral translation, written translation, machine translation, and machine-aided translation. Area restricted theories concentrate on languages and cultures involved. Rank restricted theories take the texts and discourses as a whole, yet deal with lower linguistic ranks or levels. The theories that deal with the problem of translating specific types or genres fall within text-type restricted translation theories. The translation of contemporary texts and the translation of texts from an older period are main areas of concern in time restricted translation theories. The last in this class is problem restricted translation theories which is confined to one or more specific problems within the area of general translation theory.

The area of Applied Translation Studies is concerned with *translator training, translation aids*, i.e. lexicographical and terminological aids and grammars, *translation policy*, and *translation criticism*.

## **2.4 Descriptive Translation Studies and Translator’s Norms**

Following Holmes’s mapping the territory of Translation Studies; considerable work was carried out in the field of Descriptive Translation Studies. Toury (1985: 16-41), among the leading theorists in DTS, emphasizes the reciprocal relationship between the theoretical and descriptive branches of TS pointing out that descriptive studies are based on a theory, and these underlying theories are in return tested, refuted, and amended through descriptive studies. Also, to him TS as an empirical science cannot be complete unless it has a descriptive branch which studies, describes, and explains its object; that is translations. In his descriptive model, the actual subject-matter is made up of *functional-relational concepts*, namely “Textual elements or linguistic concepts in relation to their positions in the translated utterances as systemic wholes, the translated utterances in relation to the target system(s) in which they are situated, and the translated utterances in relation to the utterances established as their sources” (21). *Functors*, linguistic representations of functional-relational concepts, should be taken into consideration during the description as



they fulfill certain functions. Toury offers the *coupled pair* (problem + solution) to be used as the unit of comparison between the two objects. He suggests that a comparative analysis of ST and TT should be based on an underlying theory, and it should be *partial*; in other words, it should be conducted on certain aspects of comparison. When the *shifts* exhibited by the TT items in relation to the ST are identified, a step is made on the way to the formulation of explanatory hypotheses.

Toury draws attention to the relationship between Theoretical, Descriptive, and Applied Translation Studies stating:

The apparatus for the description of translational relationships is one of the tools that Descriptive TS should be supplied with by the Theoretical TS. Translation Theory is a great help in this respect because of the long tradition of its preoccupation with problems of ‘equivalence’ versus ‘formal equivalence’. The prescriptive treatment of these questions may eventually find its place in Applied Translation Studies (34).

Another significant contribution by Toury (1995: 198-211) is the introduction of rules and norms in Translation Studies. He views translation from a socio-cultural dimension and lists the constraints it holds as (1) constraints of the source text, (2) the systemic differences between the languages and textual traditions involved in the act, (3) the possibilities and limitations of the cognitive apparatus of the translator as a necessary mediator, and (4) socio-cultural constraints. Socio-cultural constraints are central to his studies, and to him they can range from general *rules* to *norms* and pure *idiosyncrasies*. He suggests that a translator has to acquire a set of norms to produce translations that are appropriate within a cultural environment. He defines “norms” as follows:

Norms are regarded as the translation of general values or ideas shared by a community—as to what is right and wrong, adequate and inadequate—into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension (199).

Toury proposes *initial norm*, *preliminary norms*, and *operational norms*. Initial norm is translator’s choosing between creating an “adequate” or “acceptable” translation. If the

translator chooses to subscribe to the norms of the ST, or source culture (SC), the result is an “adequate” translation. Otherwise, the product of a TL, or TC, oriented translation is an “acceptable” one. Preliminary norms are *translation policy* and *directness of translation*. Translation policy governs the choice of “text types; or even of individual texts, to be imported through translation into a particular culture/language at a particular point in time” (202). Directness of translation refers to the language from which the work will be translated. Operational norms are directly related to the act of translating the text. They are *matricial norms* and *text-linguistic norms*. Matricial norms refer to the decisions to be made concerning the completeness of the target text. Substitution of SL material by the TL material, distribution of this material in the target text, and the segmentation of the text are realized according to the decisions made within matricial norms. Textual-linguistic norms refer to the choice of material to be used when creating the target text. Toury notes that these norms can be *general*, which apply to “translation qua translation”, or *particular* to a certain text type and/or mode of translation.

## 2.5 Interdisciplinarity in Translation Studies

As a valid independent discipline as of Holmes’s naming and mapping the area, Translation Studies works with other disciplines to explore further the act of translation, defined as “an exceptional form of language use” by Coffin (1982: 104-111). The way Translation Studies works in an interdisciplinary manner is explained by use of a metaphor of hexagon by Wilss (1999: 133):

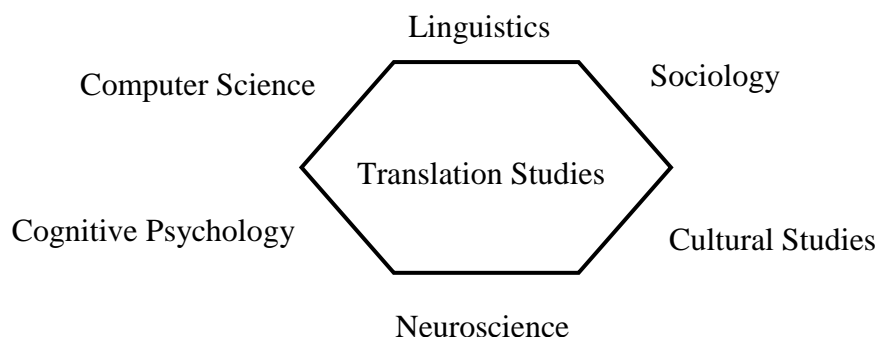


Figure 2.2 Interdisciplinarity in Translation Studies

Wilss states that the six fields of knowledge – linguistics, sociology, cultural studies, neuroscience, cognitive psychology, and computer science – are “the major manifestations of behavioral disciplines” the conglomeration of which Translation Studies belongs to as “a specific manifestation of linguistic behavior” (133). Therefore, he puts Translation Studies in the center of the hexagon and the six disciplines around it as the major fields that Translation Studies works together with. He also distinguishes interdisciplinarity from multidisciplinary:

The term “Interdisciplinarity” is ill-defined. This is apparent from the fact that it is often used interchangeably with “multidisciplinary, which means that one approaches a topic, e.g. ecological problems, from various angles (...) Another blow to ID was the emergence of the term “transdisciplinarity which seems to be edging out ID (132).

Wilss offers interdisciplinarity as the best way for Translation Studies as it “has its own theoretical objectives, its own methodology, and its own self contained range of applications” (142).

In the same vein, Kaindl (2006: 85-94) discusses the differences between *multidisciplinarity*, *transdisciplinarity*, and *interdisciplinarity*. Multidisciplinarity is defined as the lowest level of cooperation between disciplines as they do not tend to exchange or interrelate findings of one another although they work on a subject side by side. Transdisciplinarity, in contrast, is defined as the most complex type as it represents the cooperation across disciplinary boundaries; that is, cooperation between disciplines from different domains of science. It has a highly systematic character on theoretical and methodological levels. Interdisciplinarity, which Translation Studies is oriented at, means a dialogue between disciplines.

## **2.6 Approaches to Constraints in Literary Translation**

Procházka (in Garvin, 1955: 93-112) suggests the requirements that the translator needs to fulfill in order to produce a good translation as (1) understand the original word thematically and stylistically, (2) overcome the differences between the two linguistic structures, and (3) reconstruct the stylistic structures of the original work in his/her

translation. In other words, he argues that “the translation should make the same resultant impression on the reader as the original does on the reader” (104). Likewise, Forster defines (1958: 1-28) a good translation as “one which fulfills the same purpose in the new language as the original did in the language in which it was written” (6). He identifies the requirements to be met for a good translation as (1) making sense, (2) conveying the spirit and manner of the original, (3) having a natural and easy form of expression, and (4) producing a similar response.

When it comes to literary translation, translators face translation problems arising from the fact that the ST comes with its SC. The problem in literary translation which is addressed most intensely is that it is extremely difficult, if not impossible, to transplant the work of a foreign culture into a completely diverse TC. Lefevere (2001: 233-249) introduces the term “refraction” to describe literary translations. He states that translation is “the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work” (234-235). He suggests that the reader, and the translator as a reader, conceives the work of literature based on his or her background, namely the culture and society he or she belongs to, which might cause “misunderstandings and misconceptions”. He also demonstrates, with the example of the translation of Bertolt Brecht’s poems, literary works are to be translated in a way to suit the TC.

Mona Baker (2006: 10-45) looks at the problem of culture-specific concepts in detail, scrutinizing the problems arising from “non-equivalence”. She maintains that there is no equivalence between the SL and the TL in terms of lexicon since a word, phrase or expression in the SL might not exist in the TL if the TC does not have the same concept. In addition, a form of register in a certain environment and situation can be accepted as proper in the SC, whereas it can be perceived as improper, or even offensive in the TC. She dwells upon the possible linguistic non-equivalences between some language pairs to demonstrate it is not always possible to produce a literal translation.

Venuti (1995: 1-42) has a different approach to literalism in literary translation. He distinguishes between “domestication” and “foreignization” as the two strategies of

translating. He describes domestication as a familiarizing strategy which yields a product so fluent and transparent that makes the translator “invisible”, and the SL values and beliefs disappear. Foreignization, on the contrary, has a defamiliarizing effect as it sticks to the SL, thus making the reader realize they are reading a translated work, and the translator “visible”.

As to the translation of non-standard forms of language use, as in dialects, sociolects, and idiolects, in literary works, there is no common ground. Landers (2001: 116-117) suggests “The best advice about trying to translate dialect: don’t” (117). He claims that dialect is tied to a social environment that does not exist in the TL. He also opposes to the use of two possible approaches to translating dialect, namely rendering it in a way that evokes a TL dialect and using an “invented” dialect, as he believes they are both bound to fail, which makes normalization a more common practice.

Harvey (2000: 37-40), on the other hand, suggests “compensation in kind”, such as replacing an alliteration in the ST by a rhyme in the TT, and “compensation in place”, i.e. producing the effect of a particular literary device in a different part of the ST to overcome the difficulty of maintaining style when translating between language pairs that are linguistically incompatible.

The above mentioned approaches to literary translation reveal once again that literary translation and translation in general, pose countless problems to its translators, as many solutions to which are devised according to the translator’s understanding of translation.

### 3. ANALYSIS

#### 3.1 The Author and the Significance of the Novel *To Kill a Mockingbird*

Nelle Harper Lee is known for her contribution to American literature with her Pulitzer Prize-winning novel *To Kill a Mockingbird* (<http://www.arts.gov>). She was born in Monroeville in 1926. Lee grew up in Monroeville, Alabama, during the Depression. She spent one year at Huntingdon College, and then transferred to the University of Alabama, where she studied law. However, she did not become a lawyer; instead, in 1949 she moved to New York to start writing (cf. Shields, 2006: 1-10).

*To Kill a Mockingbird*, “one of the most influential pieces of fiction produced in the United States” (Shields, 2006: 1) is the first, and for the time being, the last book written by Harper Lee. It was first published in 1960, and it became an instant success. The bestseller won the Pulitzer Prize in 1961. Lee was much acclaimed for reflecting the social fabric of a small southern town with blacks and whites of all classes, aristocratic to middle class. Reviewers also praised the book for its narrative technique, characterization, humor, use of symbolism, and careful mingling of several themes, namely childhood innocence and adult perceptions, justice and injustice, racial tolerance and intolerance, and cowardice and courage (<http://eoa.auburn.edu>).

In addition to the Pulitzer Prize, Lee won several awards for *To Kill a Mockingbird*. In 1961, she won the Brotherhood Award of the National Conference of Christians and Jews in 1961, and the Alabama Library Association Award. In 1962, she was granted *Bestsellers* Paperback of the Year Award. In 2002 Lee received the Alabama Humanities Award from the Alabama Humanities Foundation. In May 2007, Lee was inducted into the American Academy of Arts and Letters. She was awarded the Presidential Medal of Freedom in 2007 for her contribution to literature. In March 2011, President Barack Obama awarded Lee the 2010 National Medal of Arts for her "outstanding contribution to the excellence, growth, support and availability of the arts" (<http://eoa.auburn.edu>).

*To Kill a Mockingbird* has now sold over 30 million copies and been translated into more than 30 languages. In 1991, it ranked second only to the Bible “as making a difference in people’s lives” in a “Survey of lifetime Reading Habits” by Book-of-the-Month Club (Shields, 2006: 1). Recently, it was announced by her publisher that a sequel to *To Kill a Mockingbird* is to come out on July 14, 2015. The sequel, titled *Go Set a Watchman*, was completed in 1950, long before the classic itself; however, it was put aside since that time (<http://www.washingtonpost.com>, <http://www.usatoday.com>).

### 3.2 Main Characters

The story abounds in various characters from diverse age groups and social classes in Maycomb; however, the following can be listed as the main characters:

*Scout (Jean Louise Finch)* is the narrator of the story. At the beginning of the story Scout is 6 and at the end she turns 9; however, she narrates the story as an adult. Scout is depicted as a tomboy whose quick tempered nature often gets her into trouble fighting others.

*Jem (Jeremy Atticus Finch)* is Scout's older brother who is four years senior to Scout. He is also Scout’s best friend.

*Atticus Finch* is Scout and Jem’s widowed father. He is an attorney and state legislative representative. He is assigned to represent Tom Robinson, a black man who is falsely accused with raping a white woman.

*Calpurnia* is the African-American housekeeper of the Finches. She grew up at Finch's Landing and moved with Atticus to Maycomb. She is one of the few black people in Maycomb who can read and write. She is like a mother to Scout and Jem.

*Dill (Charles Baker Harris)* is Jem and Scout's next-door neighbor’s nephew who lives in Meridian, Mississippi, and spends every summer with his aunt. He becomes best friends with Scout and Jem.

*Boo Radley (Mr. Arthur Radley)* is the mysterious neighbor who the children have never seen, and keep on setting schemes to get out of his house.

*Miss Maudie Atkinson* lives in the same street as the Finches. She is one of Maycomb's most open-minded residents.

*Tom Robinson* is the black man who is accused of raping Mayella Ewell, and defended by Atticus Finch at the trial.

*Mayella Violet Ewell* is a 19-year-old white woman who accuses Tom Robinson of beating and raping her.

*Bob Ewell* is Mayella and her seven siblings' father. He does not work to make a living, and spends his welfare checks on alcohol. He claims to have seen Tom attacking Mayella.

### **3.3 Setting and Summary**

*To Kill a Mockingbird* is set in the 1930s in the fictitious town of Maycomb, Alabama. The story covers three years. Scout Finch lives with her brother Jem and their father Atticus in Maycomb, a small town where social status is of utmost importance and depends on where they live, who their parents are, and how far back in time their roots extend in Maycomb.

There are two stories in *To Kill a Mockingbird*. The first, a coming-of-age story of nine-year-old Scout Finch and her elder brother, Jem, is narrated from the viewpoint of Scout. This first theme covers the two siblings' and their friend Dill's interactions with the mysterious neighbor Arthur Radley, or as nicknamed by the three children, "Boo" Radley. The children are obsessed with the life of their eccentric neighbor, Boo, who never comes out of his house. Dill, starts spending summers in Maycomb, and from then on the three children begin relentlessly to try and draw Boo outside.



The second story revolves around their father, attorney Atticus Finch, who has been appointed to defend a black man in court. Atticus Finch raises his children as a single parent, with the help of Calpurnia, an African-American housekeeper. Towards the middle of the story, it becomes apparent to the whole townspeople that Mr. Finch is going to represent Tom Robinson, a black man who is charged with raping a white woman, Mayella Ewell. As a result, Scout and Jem have to bear insults because of Atticus' role in the trial. During this time, Scout tries hard to restrain from fighting with other children who keep calling her father names. As the trial approaches, Aunt Alexandra comes to live with them as she believes that Scout is now at an age when she needs a feminine role model.

Tom's trial, central to the second theme of the book, covers the last few chapters of the book. To the children's disappointment, he is convicted although Atticus proves that Tom could not have committed the alleged crime. Even after Tom's conviction, Bob Ewell, the father to the accuser, vows revenge on Atticus because he thinks Atticus insulted and offended him during the trial. Shortly after the trial, they find out that Tom Robinson was killed in an escape attempt.

After some time, just when things seem to return to normal, the two plots are brought together by Bob Ewell, who decides to take his revenge. When Scout and Jem are on the way home from the Halloween pageant at school late at night, suddenly, someone attacks them with a knife. During this attack, Jem breaks his arm. A stranger comes and saves them, and carries Jem back to their house. The sheriff gives the news that Bob Ewell has been found dead under the tree where the children were attacked, having fallen on his own knife. By this time, Scout realizes that their rescuer is "Boo" Radley.

### **3.4 Peculiarity of Language Use in *To Kill a Mockingbird***

"There is no substitute for the love of language, for the beauty of an English sentence. There is no substitute for struggling, if struggle is needed, to make an English sentence as beautiful as it should be," states Harper Lee in an interview by Roy Newquist in 1964 (<http://web.archive.org>). Lee's passion for language is apparent in her writing style in *To Kill a Mockingbird*. Each of her characters has a unique way of speaking, which makes

each character distinctive. She uses language, the characters' dialogues, to enhance the representation of their identities.

She uses variations in language to signal the divisions in social class: the whites and the blacks, the rich whites and the poor whites, and highly educated characters and those with a lack of education all use language differently.

Calpurnia is an exception to the consistent use of an idiolect by each character in that she switches between two extremes: highly educated white man's language at Finch home, and the African-American dialect when she is among the blacks. When she is at work, at Finch home, her speech sounds like that of Atticus's in terms of both the use of correct sentence structure and formal words. Obviously, this is because of the fact that they learned to read from the same sources, namely the Bible and law books. However, when she is at the church with her black fellows, she speaks in an entirely different way, that is African-American dialect. The reason for this change, as she explains to Scout, is that she does not want her fellows to think she is "puttin' on airs" (167). This is why Calpurnia speaks Standard English around the Finches, and switches to an African-American dialect when she is among her contemporaries to fit in with her environment, or setting as Simmons-Johnson would put it.

Bob Ewell is an example of reflecting his lack of education and upbringing through his use of language which is marked by rather too many swear words and poor grammar. He uses a crude language at the trial. One example is his description of Mayella "screamin' like a stuck hog" (230). Similarly, Mayella Ewell's lack of education is denoted in her speech. Most of her sentences display either poor grammar or wrong spelling, which is only natural as she spent only two or three years at school and she was brought up in the Ewell family.

Atticus uses a formal speech, reflecting his legal background. When speaking to the children; however, he prefers simple words to make himself comprehensible to them. His formal way of speaking has become the representation of his education and manners.

Tom Robinson sounds African-American, uttering words like “suh” for “sir” and “chillun” for “children”. However, no swear words come out of his mouth during the trial, indicating that very little formal education is not an obstruction to his good manners and etiquette.

### **3.5 Analysis of the Translations of Mayella Ewell’s Dialogues**

#### **3.5.1 Mayella Ewell’s Identity as Indicated by Her Speech**

Mayella Ewell is the eldest of Bob Ewell’s seven children. She is “nineteen-and-a-half” years old and she spent only two or three years at school. Since she lost her mother, she has been taking care of her siblings and father, without much appreciation or support from them. The family lives in an old cabin in Maycomb’s garbage dump. Their only income is the relief checks most of which her father, Bob Ewell, spends on drinking.

Mayella leads a difficult life in absolute loneliness, which is clearly displayed during Tom Robinson’s trial: Atticus Finch asks her if she has any friends, and her response is “Friends?” (245). Then Atticus Finch has to explain her what friend means, which only makes her think that he is “makin’ fun o’me agin” (245). The same applies to when she is asked if she loves her father; her reply is “Love him, whatcha mean?” (245).

Mayella is secretly attracted to a “negro”, Tom Robinson, who helps her with several chores around the cabin whenever she asks him to. On one of these occasions, Mayella invites him into the cabin and tries to kiss him. Her father witnesses this, and beats Mayella badly. Then they accuse Tom Robinson of raping her, and he is taken to court with this charge. The trial covers part 18 of the book. Mayella appears only in this part; however, her dialogues with Mr. Gilmer, Atticus Finch, and Judge Taylor reveal her identity as a young, lower class white woman with very little education and possibly no experience of speaking in public, or worse, communicating no one apart from her family and Tom Robinson.

To depict Mayella’s lack of education and belonging to lower class, the author uses her speech which presents numerous vernacular uses of English. Also phonetic writing

abounds in her dialogues, which helps the reader hear her in the exact manner that she speaks. The full transcription of the trial scene, during which Mayella Ewell does all her talking, is given in Appendix 1.

### 3.5.1.1 Non-standard Forms Demonstrating Mayella Ewell’s Lack of Education

The use of “ain’t” instead of copula, “past participle” to create various forms of past tenses, missing subject pronouns, subject-verb disagreement, double negatives, missing plural –s, missing adverbial suffix –ly, use of the wrong article and misuse of several grammatical patterns display Mayella’s inadequate knowledge of grammar, thus her lack of education.

#### 3.5.1.1.1. The use of “ain’t”

Mayella uses “ain’t” three times in her dialogue. When she is asked which porch she was on in the evening in question, she says “Ain’t but one, the front porch” (240). Then “..., I ain’t called upon to take it” (243) when she gets angry with defence lawyer, Atticus Finch. Finally, when uttering her last words in the court, she says “... then I ain’t gonna say no more” (251). The table below presents these three uses of “ain’t” with the Standard English equivalents; in other words, which copulas they replace in Mayella’s words.

Table 3.1 The use of “ain’t”

Original Sentence	Standard English
<i>Ain’t</i> but one, ...	There <i>is</i> only one, ...
... I <i>ain’t</i> called upon to take it.	... I <i>wasn’t</i> called upon to take it.
... then I <i>ain’t</i> gonna say no more.	... then I <i>am not</i> going to say any more.

### 3.5.1.1.2 Incorrect Use of Past Participles

In Mayella's dialogues, another non-standard use of English is the use of wrong tense and wrong past participle forms. She tends to use Past Participle to form past simple sentences three times. She also uses "knowed" instead of the irregular form "knew". Her use of the verbs and their Standard English forms are presented in the table below.

Table 3.2 Incorrect use of Past Participles

Original Sentence	Standard English
I don't know how he <i>done</i> it, but he <i>done</i> it	I don't know how he <i>did</i> it, but he <i>did</i> it
So he <i>come</i> in the yard...	So he <i>came</i> in the yard...
...who <i>done</i> it, who <i>done</i> it?	...who <i>did</i> it, who <i>did</i> it?
He <i>done</i> what he was after.	He <i>did</i> what he was after.
I <i>knowed</i> who he was...	I <i>knew</i> who he was...

### 3.5.1.1.3 Missing Subjects Pronouns

In Mayella's speech, there are five sentences without a subject pronoun. During the trial, when talking to Mr. Gilmer and Mr. Finch she utters five sentences that are missing the subject pronoun "I".

Table 3.3 Missing subject pronouns

Original Sentence	Standard English
_Don't want him...	<i>I</i> don't want him...
_Reckon I did...	<i>I</i> reckon I did...
_Won't answer a word you say...	<i>I</i> won't answer a word you say...
_Don't know – long time.	<i>I</i> don't know – long time.
_Read'n'write good as Papa yonder.	<i>I</i> read and write as well as Papa yonder.

### 3.5.1.1.4 Subject-Verb Disagreement

There is only one sentence with subject-verb disagreement in Mayella's speech. She uses third person singular 'was' for multitudes, when speaking about 'niggers'.

Table 3.4 Subject-verb disagreement

Original Sentence	Standard English
There <i>was</i> several <i>niggers</i> around.	There <i>were</i> several <i>niggers</i> around.

### 3.5.1.1.5 Double Negatives

Another vernacular form that stems from Mayella's insufficient education is the use of double negatives. She utters four sentences with double negatives throughout her speech. Mayella's version of the sentences and their corrected version in Standard English form are presented in the table below.

Table 3.5 Double negatives

Original Sentence	Standard English
...then I <i>ain't</i> gonna say <i>no</i> more.	...then I <i>am not</i> going to say <i>any</i> more.
... if you fine fancy gentlemen <i>don't</i> wanta do <i>nothin'</i> about it...	...if you fine fancy gentleman <i>don't</i> want to do <i>anything</i> about it...
Your fancy airs <i>don't</i> come to <i>nothin'</i> ...	Your fancy airs <i>don't</i> come to <i>anything</i> ...
Miss Mayellerin' <i>don't</i> come to <i>nothin'</i> ...	Miss Mayellerin' <i>don't</i> come to <i>anything</i> ...

### 3.5.1.1.6 Missing Plural –s

There are two examples of missing plural –s in Mayella's speech. When she is asked how long she spent at school, she is not sure and says "Two year – three year – dunno."

Table 3.6 Missing plural –s

Original Sentence	Standard English
<i>Two year – three year – dunno.</i>	<i>Two years – three years- I don't know.</i>

### 3.5.1.1.7 Missing Adverbial Suffix –ly

Mayella utters two sentences with a missing adverbial suffix –ly, and misses the use of one irregular adjective form, ‘well’, twice in her dialogues.

Table 3.7 Missing adverbial suffix –ly

Original Sentence	Standard English
He coulda done it <i>easy</i> ...	He could have done it <i>easily</i> ...
I don't remember too <i>good</i> ...	I don't remember too <i>well</i> ...
Read'n'write <i>good</i> as Papa yonder.	I read and write as <i>well</i> as Papa yonder.
...it all happened so <i>quick</i> .	...it all happened so <i>quickly</i> .

### 3.5.1.1.8 Wrong Article

There is one example of wrong article use in Mayella's dialogue.

Table 3.8 Wrong article

Original Sentence	Standard English
... <i>a old dresser</i> full of drawers on one side.	... <i>an old dresser</i> full of drawers on one side.

### 3.5.1.1.9 Misuse of grammatical patterns

There are four grammatical patterns that are used incorrectly by Mayella Ewell.

Table 3.9 Misuse of grammatical patterns

...kicked and hollered <i>loud as</i> I could.	...kicked and hollered <i>as loud as</i> I could.
Read'n'write <i>good as</i> Papa yonder.	Read'n'write <i>as well as</i> Papa yonder.
I'll answer any question you <i>have got</i> ...	I'll answer any question you <i>have got</i> ...
I <i>got</i> somethin' to say.	I <i>have got</i> something to say.

### 3.5.1.2 Non-standard Forms Demonstrating Mayella Ewell's Social Class

Mayella comes from a family of lower social class in Maycomb. Like her lack of proper education, this, too, is made apparent by means of her use of language. The writer opts for phonetic writing to illustrate the defects in her spoken English, and thus show how her background reflects on her manners and speech. The phonological features that mark her social class in her speech are omission of syllables, omission of 'g' at the end of words with -ing, and wrong spelling of many simple words. Furthermore, her lexical choices being mostly colloquial expressions and verb phrases depict a vulgar character especially when talking to the defense lawyer, Atticus Finch, and when she realizes that he makes her claims seem fictional.

#### 3.5.1.2.1 Omission of Syllables

There are twenty-six words where Mayella omits syllables. The use of phonetic writing makes her use of language distinct from the other, better educated, characters in the novel. Below is a table presenting the list of words with omitted syllables.



Table 3.10 Omission of syllables

Original Sentence	Standard English
That 'n yonder.	That <i>one</i> yonder.
...in the yard <i>an'</i> I went...	...in the yard <i>and</i> I went...
...around <i>an'fore</i> I knew...	... <i>and before</i> I knew...
...me <i>an'</i> sayin' dirt...	...me <i>and</i> saying dirt...
... I fought 'n hollered...	... I fought <i>and</i> hollered...
He hit me agin <i>an'</i> agin...	He hit me agin <i>and</i> agin...
...on the floor <i>an'</i> choked me 'n took...	...on the floor <i>and</i> choked me <i>and</i> took...
...in the room <i>a'</i> standing...	...in the room <i>and</i> standing...
...fainted <i>an'</i> the next thing...	...fainted <i>and</i> the next thing...
Long 's you keep on makin' fun <i>o'</i> me.	Long <i>as</i> you keep on making fun <i>of</i> me.
Long 's he keeps on callin' me <i>ma'am an</i> sayin'...	Long <i>as</i> he keeps on calling me <i>madam and</i> saying...
Read 'n 'write good as Papa yonder.	Read <i>and</i> write well as Papa yonder.
You makin' fun <i>o'</i> me agin...	You making fun <i>of</i> me again...
He does tollable, 'cept when –	He does tollable, <i>except</i> when –
...a hair <i>o'</i> my head...	...a hair <i>of</i> my head...
... 't's right.	... <i>that's</i> right.
...get me up here <i>an'</i> mock me...	...get me up here <i>an'</i> mock me...
I hollered 'n 'kicked 'n 'fought –	I hollered <i>and</i> kicked <i>and</i> fought –
...he slung me down 'n got...	...he slung me down <i>and</i> got...
...to say <i>an'</i> then...	...to say <i>and</i> then...
...took advantage of me <i>an'</i> if you...	...took advantage of me <i>and</i> if you...
... your <i>ma'amin'</i> and...	... your <i>madamin'</i> and...

### 3.5.1.2.2 Omission of ‘g’ at the End of Words with –ing

There are twenty-five words with –ing where the ‘g’ is omitted in Mayella’s dialogues. This, too, is regarded as a marker of lower social class. The list of such words used in Mayella’s dialogues is presented in the table below.

Table 3.11 Omission of ‘g’ at the end of words with –ing

Original Sentence	Standard English
<i>Nothin’.</i>	<i>Nothing.</i>
...him <i>doin’</i> me like he done Papa, <i>tryin’</i> to...	...him <i>doing</i> me like he did Papa, <i>trying</i> to...
...to chop up for <i>kindlin’</i> ...I wadn’t <i>feelin’</i> ...	...to chop up for <i>kindling</i> ...I wasn’t <i>feeling</i> ...
... <i>cussin’</i> me an’ <i>sayin’</i> dirt...	... <i>cussing</i> me an’ <i>saying</i> dirt...
...over me <i>hollerin’</i> ...Mr. Tate was <i>pullin’</i> me...and <i>leadin’</i> me to...	...over me <i>hollering</i> ...Mr. Tate was <i>pulling</i> me...and <i>leading</i> me to...
...you keep on <i>mockin’</i> me.	...you keep on <i>mocking</i> me.
...keep on <i>makin’</i> fun...	...keep on <i>making</i> fun...
...keeps on <i>callin’</i> ... <i>sayin’</i> Miss Mayella.	...keeps on <i>calling</i> ... <i>saying</i> Miss Mayella.
You <i>makin’</i> fun...	You <i>making</i> fun...
Except when <i>nothin’</i> .	Except when <i>nothing</i> .
I got <i>somethin’</i> to say.	I got <i>something</i> to say.
I got <i>somethin’</i> to say...	I got <i>something</i> to say...
...do <i>nothin’</i> about it...	...do <i>nothing</i> about it...
... <i>stinkin’</i> cowards, <i>stinkin’</i> cowards...	... <i>stinking</i> cowards, <i>stinking</i> cowards...
...come to <i>nothin’</i> – your <i>ma’amin’</i> and Miss <i>Mayellerin’</i> don’t come to <i>nothin’</i> ...	...come to <i>nothing</i> – your <i>madaming</i> and Miss <i>Mayellering</i> don’t come to <i>nothing</i> ...

### 3.5.1.2.3 Wrong Spelling

There are nineteen misspelled words uttered by Mayella. It is the author's technique to use phonetic writing to display the character's personal use of language, and this applies to Mayella's speech. The list of misspelled words uttered by Mayella can be seen in the following table in the order they appear in the dialogue.

Table 3.12 Wrong spelling

Original Sentence	Standard English
...I <i>wadn't</i> feelin' strong enough...	...I <i>wasn't</i> feeling strong enough...
...I <i>gotta</i> nickel for you.	...I <i>have got a</i> nickel for you.
He <i>coulda</i> done it...	He <i>could have</i> done it...
He hit me <i>agin</i> an' <i>agin</i> –	He hit me <i>again</i> an' <i>again</i> –
Then I <i>sorta</i> fainted...	Then I <i>sort of</i> fainted...
...me up <i>offa</i> the floor...	...me up <i>off</i> the floor...
I don't <i>hafta</i> take...	I don't <i>have to</i> take...
<i>Seb 'm.</i>	<i>Seven.</i>
... <i>dunno.</i>	... <i>I don't know.</i>
You makin' fun o'me <i>agin</i> ...	You makin' fun o'me <i>again</i> ...
... <i>whatcha</i> mean?	... <i>what do you</i> mean?
He does <i>tollable</i> ...	He does <i>tolerable</i> ...
I said he does <i>tollable</i> .	I said he does <i>tolerable</i> .
My <i>paw's</i> never...	My <i>papa's</i> never...
<i>Whaddya</i> mean?	<i>What do you</i> mean?
I <i>mighta</i> .	I <i>might have</i> .
I <i>told'ja</i> ...	I <i>told you</i> ...
...I ain't <i>gonna</i> say no more.	...I am not <i>going to</i> say any more.
...if you fine fancy gentlemen don't <i>wanta</i> do...	...if you fine fancy gentlemen don't <i>want to</i> do...

All in all, out of 645 words uttered by Mayella Ewell during the trial scene in part 18, which is the only scene Mayella appears in, 97 words are those that qualify as vernacular English forms. The intensity of the use of vernacular forms makes sure the reader recognizes her as a rather ignorant, vulgar lower class woman.

### **3.5.2 Analysis of the Translations**

*To Kill a Mockingbird* has been translated into Turkish as *Bülbülü Öldürmek* five times. The earliest translation, by Özey Sunar, was published in 1965. It was translated again five years later, in 1968, by Özey Süsoy. The third translation, by Füsün Elioğlu, appeared in 1985. Later, in 2006, Pınar Öcal produced the fourth Turkish version. The latest translation is by Ülker İnce, and it was published in 2014.

#### **3.5.2.1 An Overall Analysis**

As an overall analysis of the five translations, the number of vernacular forms in the source text is compared to the number of those in the five target texts. English and Turkish sentence structures are incompatible, and, more importantly, Turkish is an agglutinative language in contrast to English. This means, a comparison of the ratio of the number of words uttered by Mayella Ewell to the number of vernacular uses would not bear a realistic ground to comment on the translations of *To Kill a Mockingbird*. Nevertheless, a comparison of the number of non-standard units, in this case, reveals the intensity of non-standard forms in Mayella's dialogues in Turkish. In other words, it shows how much of the non-standard uses of language have been removed in the translations.

##### **3.5.2.1.1 Translation by Özey Sunar (1963)**

Of the 97 units of non-standard uses of language, the translation by Özey Sunar contains only three units that can be regarded as colloquial: (1) 'şurda', instead of the standard form 'şurada' when rendering the South American vernacular word 'yonder'; and (2-3) 'söyledim ya' twice when Mayella says 'I said' with a rather angry and impatient tone.

Table 3.13 Mayella Ewell's lines and translation by Özay Sunar

Page	English	Page	Turkish
239	On the porch.	198	Verandada.
240	<b>Ain't</b> but one, the front porch.		Bir tek veranda var. Öndeğinde.
	Nothin'.		Bir şey yapmıyordum.
	Him.		Ondan korkuyorum.
	Don't want him <b>doin'</b> me like he <b>done</b> Papa, <b>tryin'</b> to make him out lefthanded ...		Babama yaptığını bana da yapmasını istemiyorum... Onu solak çıkardı...
	Nineteen-and-a-half.		On dokuz buçuk.
241	Well sir, I was on the porch and – and he came along and, you see, there was this old chiffarobe in the yard Papa brought in to chop up for <b>kindlin'</b> – Papa told me to do it while he was off in the woods but I <b>wadn't feelin'</b> strong enough then, so he came by –	199	Evet efendim. Verandadaydım... O da geçiyordu. Babamın yakmak için getirdiği dolap vardı. Kendisi ormandayken benim parçalamamı söyledi. Kendimi pek iyi hissetmiyordum. O geçiyordu...
	<b>That'n yonder.</b> Robinson.		<b>Şurda</b> oturan. Robinson.
	I said come here, <b>nigger</b> , and bust up this chiffarobe for me, I <b>gotta</b> nickel for you. He <b>coulda</b> done it easy enough, he could. So he come in the yard <b>an'</b> I went in the house to get him the nickel and turned around <b>an'fore</b> I knew it he was on me. Just run up behind me, he did. He got me round the neck, <b>cussin'</b> me <b>an' sayin'</b> dirt – I fought' <b>n'</b> hollered, but he had me round the neck. He hit me <b>agin an' agin</b> –		Buraya gel arap, şu dolabı parçala dedim. Sana para veririm. Dolabı kolayca parçalayacak kuvvettedydi. Parayı almak için içeri girdim. Arkamı dönmüştüm. Kendimi toplamağa fırsat kalmadan üstüme atıldı. Boynuma sarıldı. Çirkin şeyler söylüyordu. Bağırıyor, çırpınıyordum. Ama beni boynumdan yakalamıştı. Bana tekrar tekrar vurdu.
	– he chunked me on the floor <b>an'</b> choked me' <b>n</b> took advantage of me.		... Beni yere fırlattı, attı. Benden istifade etti.
	Reckon I did, I hollered for all I was worth, kicked and hollered <b>loud as</b> I could.		Ettim. Avazım çıktığı kadar bağıırıyordum. Tekmeler atıyordum.
242	I don't remember too good, but next thing I knew Papa was in the room <b>a'standing</b> over me <b>hollerin'</b> who <b>done</b> it, who <b>done</b> it? Then I <b>sorta</b> fainted <b>an'</b> the next thing I knew Mr. Tate was <b>pullin'</b> me up <b>offa</b> the floor and <b>leadin'</b> me to the water bucket.	200	Pek iyi hatırlamıyorum. Sonra babamın içeri girdiğini gördüm, galiba. «Kim yaptı, kim yaptı?» diye feryat ediyordu. Bayılmışım. Sonra gözlerimi açtığımda yanımda Bay Tate'yi gördüm.
	I positively did.		Elbette.
	He <b>done</b> what he was after.		Arzusuna nail oldu.
243	<b>Said I was nineteen, said it to the</b>		Hakime <b>söyledim ya</b> , Ondokuz

	<b>judge yonder.</b>		yaşındayım.
	<b>Won't answer a word</b> you say long as you keep on <b>mockin'</b> me.	201	Benimle alay ettiğiniz müddetçe bir tek kelime söylemeyeceğim.
	<b>Long's</b> you keep on <b>makin'</b> fun <b>o'me.</b>		Benimle alay ettiğiniz müddetçe...
	<b>Long's</b> he keeps on <b>callin'</b> me <b>ma'am an sayin'</b> Miss Mayella. I don't <b>hafta</b> take his sass, I <b>ain't</b> called upon to take it.		Bana Bayan Mayella, Efendim, dediği müddetçe alay ediyor demektir. Onun oyununa gelmiyeceğim.
244	<b>Seb'm.</b>		Bir sürü.
	Yes.		Evet.
	Don't know – long time.	202	Bilmiyorum... Hayli oldu.
	Read'n'write <b>good as</b> Papa <b>yonder.</b>		Baba kadar iyi okur yazarım.
	Two year – three year – <b>dunno.</b>		İki-üç yıl... bilmiyorum.
245	Friends?		Arkadaş mı?
	You <b>makin'</b> fun <b>o'me agin,</b> Mr. Finch?		Benimle alay ediyorsunuz, değil mi, Bay Finch?
	Love him, <b>whatcha</b> mean?		Sevmek mi? Ne demek istiyorsunuz?
	He does <b>tollable,</b> 'cept when –	203	Fena değildir, sadece...
	Except when <b>nothin'.</b> I said he does <b>tollable.</b>		Hiç. Babam bize karşı iyidir.
246	How you mean?		Ne demek o?
	My <b>paw's</b> never touched a hair <b>o'my</b> head in my life. He never touched me.		Babam hayatımda saçımın teline dokunmuş değildir. Beni hiç dövmedi.
	A chiffarobe, <b>a old</b> dresser full of drawers on one side.		Bir şifonyeri... Bir tarafında çekmeler bulunan eski bir dolaptı.
	<b>Whaddya</b> mean?		Ne demek istiyorsunuz?
	I <b>knowed</b> who he was, he passed the house every day.		Biliyorum. Her gün bizim evin önünden geçirdi.
	Yes it was.	204	İlk defa istemiştim.
	I did not, I certainly did not.		Çağırmadım tabii.
247	I <b>mighta.</b> <b>There was several niggers</b> around.		İstemiş olabilirim. Etrafta o kadar çok arap var ki.
	No.		Hayır.
	Yes.		Öyle söyledim.
	<b>'t's</b> right.		
	That's what I said.		
248	No, I don't recollect if he hit me. I mean yes I do, he hit me.		Hayır, vurup vurmadığını hatırlamıyorum. Şey, evet demek istedim. Vurdu.
	Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so <b>quick.</b>		Hı? Evet, vurdu... Hatırlamıyorum. Hiç hatırlamıyorum. Herşey o kadar süratli oldu ki.
	I'll answer any question <b>you got</b> – get me up here <b>an'</b> mock me, will	205	Sorduğun her suale cevap verebilirim. Beni buraya oturtup

	you? I'll answer any question <b>you got</b> –		alay konusu yapacağım sanıyorsun değil mi? Her suale cevap verebilirim...
	I will, that's him right <b>yonder</b> .		Gösteririm. İşte, şurada oturan arap.
249	<b>It most certainly is.</b>		Evet, elbette bu.
	I don't know how he <b>done</b> it, but he <b>done</b> it – I said it all happened so fast –		Nasıl yaptığını bilmiyorum. Ama yaptı işte... O kadar süratli oldu ki...
	You want me to say something that didn't happen?	206	Olmayan bir şeyi söylememi mi istiyorsunuz?
	I <b>told'ja</b> what happened.		Ne olduğunu söyledim.
	Yes.		Evet.
250	I said he did.		Evet dedim.
	I ducked and it – it glanced, that's what it did. I ducked and it glanced off.		Birden başımı eğdim. Yumruğu gözüme geldi.
	I said he hit me.		Beni dövdüğünü söyledim.
	<b>It most certainly is.</b>		Elbette tamam.
	I <b>told'ja</b> I hollered'n'kicked'n'fought –		<b>Söyledim ya</b> bağıryor, tekme atıyordum.
	I tried ...	207	Kaçmağa çalıştım...
	I – he slung me down. That's what he did, he slung me <b>down'n</b> got on top of me.		Şey... beni yere çarptı. Evet öyle yaptı. Beni yere itti. Sonra da üstüme çıktı.
	<b>I certainly was.</b>		Elbette bağıryordum.
251	I <b>got somethin'</b> to say.		Bir şey söyleyeceğim.
	I <b>got somethin'</b> to say <b>an'</b> then I <b>ain't gonna say no more</b> . That nigger <b>yonder</b> took advantage of me <b>an'</b> if you fine fancy gentlemen <b>don't wanta do nothin'</b> about it then you're all yellow <b>stinkin'</b> cowards, <b>stinkin'</b> cowards, <b>the lot of you</b> . Your fancy airs <b>don't come to nothin'</b> – your <b>ma'amin'</b> and <b>Miss Mayellerin'</b> <b>don't come to nothin'</b> , Mr. Finch –		Birşey söyleyeceğim. Ondan sonra da söyleyecek bir şeyim yok. Şu arap bana tecavüz etti. Eğer siz kendini beğenmiş beyler bir şey yapmak istemiyorsanız, birer korkaksınız... Pis birer korkak... Hepiniz... O kibar tavırlarınız, efendimleriniz, Bayan Mayella'larınızla birşey yapamazsınız...

### 3.5.2.1.2 Translation by Özay Süsoy (1968)

The translation by Özay Süsoy is exactly the same as the previous one, apart from four sentences that were removed.

Table 3.14 Mayella Ewell's lines and translation by Özay Süsoy

Page	English	Page	Turkish
239	On the porch.	203	Verandada.
240	<b>Ain't</b> but one, the front porch.		Bir tek veranda var. Öndekinde.
	Nothin'.		Bir şey yapmıyordum.
	Him.		Ondan korkuyorum.
	Don't want him <b>doin'</b> me like he <b>done</b> Papa, <b>tryin'</b> to make him out lefthanded ...		Babama yaptığını bana da yapmasını istemiyorum... Onu solak çıkardı...
	Nineteen-and-a-half.		On dokuz buçuk.
241	Well sir, I was on the porch and – and he came along and, you see, there was this old chiffarobe in the yard Papa brought in to chop up for <b>kindlin'</b> – Papa told me to do it while he was off in the woods but I <b>wadn't feelin'</b> strong enough then, so he came by –	204	Evet efendim. Verandadaydım... O da geçiyordu. Babamın yakmak için getirdiği dolap vardı. Kendisi ormandayken dolabı benim parçalamamı söyledi. Kendimi pek iyi hissetmiyordum. O geçiyordu...
	<b>That'n yonder.</b> Robinson.		<b>Şurda</b> oturan. Robinson.
	I said come here, <b>nigger</b> , and bust up this chiffarobe for me, I <b>gotta</b> nickel for you. He <b>coulda</b> done it easy enough, he could. So he come in the yard <b>an'</b> I went in the house to get him the nickel and turned around <b>an'fore</b> I knew it he was on me. Just run up behind me, he did. He got me round the neck, <b>cussin'</b> me <b>an' sayin'</b> dirt – I fought' <b>n'</b> hollered, but he had me round the neck. He hit me <b>agin an' agin</b> –		Buraya gel arap, şu dolabı parçala dedim. Sana para veririm. Dolabı kolayca parçalayacak kuvvetteydi. Parayı almak için içeri girdim. Arkamı dönmüştüm. Kendimi toplamağa fırsat kalmadan üstüme atıldı. Boynuma sarıldı. Çirkin şeyler söylüyordu. Bağırıyor, çırpınıyordum. Ama beni boynumdan yakalamıştı. Bana tekrar tekrar vurdu.
	– he chunked me on the floor <b>an'</b> choked me' <b>n</b> took advantage of me.		... Beni yere fırlattı, attı. Benden istifade etti.
	Reckon I did, I hollered for all I was worth, kicked and hollered <b>loud as</b> I could.		Ettim. Avazım çıktığı kadar bağıırıyordum. Tekmeler atıyordum.
242	I don't remember too good, but next thing I knew Papa was in the room <b>a'standing</b> over me <b>hollerin'</b> who <b>done</b> it, who <b>done</b> it? Then I <b>sorta</b> fainted <b>an'</b> the next thing I knew Mr. Tate was <b>pullin'</b> me up <b>offa</b> the floor and <b>leadin'</b> me to the water bucket.	205	Pek iyi hatırlamıyorum. Sonra babamın içeri girdiğini gördüm galiba. «Kim yaptı, kim yaptı?» diye feryat ediyordu. Bayılmışım. Sonra gözlerimi açtığımda yanımda Bay Tate'yi gördüm.
	I positively did.		Elbette.
	He <b>done</b> what he was after.		-----
243	<b>Said I was nineteen, said it to the</b>		Hakime <b>söyledim</b> ya. Ondokuz



	<b>judge yonder.</b>		yaşındayım.
	<b>Won't answer a word</b> you say long as you keep on <b>mockin'</b> me.	206	Benimle alay ettiğiniz müddetçe bir tek kelime söylemeyeceğim.
	<b>Long's</b> you keep on <b>makin'</b> fun <b>o'me.</b>		Benimle alay ettiğiniz müddetçe...
	<b>Long's</b> he keeps on <b>callin'</b> me <b>ma'am an sayin'</b> Miss Mayella. I don't <b>hafta</b> take his sass, I <b>ain't</b> called upon to take it.		Bayan Mayella, bana efendim, dediği müddetçe alay ediyor demektir. Onun oyununa gelmiyeceğim.
244	<b>Seb'm.</b>		Bir sürü.
	Yes.		Evet.
	Don't know – long time.		Bilmiyorum... Hayli oldu.
	Read'n'write <b>good as Papa yonder.</b>	207	Babam kadar iyi okur yazarım.
	Two year – three year – <b>dunno.</b>		İki – Üç yıl... Bilmiyorum.
245	Friends?		Arkadaş mı?
	You <b>makin'</b> fun <b>o'me agin,</b> Mr. Finch?		Benimle alay ediyorsunuz, değil mi, Bay Finch?
	Love him, <b>whatcha</b> mean?		-----
	He does <b>tollable,</b> 'cept when –	208	Fena değildir, sadece...
	Except when <b>nothin'.</b> I said he does <b>tollable.</b>		Hiç. Babam bize karşı iyidir.
246	How you mean?		Ne demek o?
	My <b>paw's</b> never touched a hair <b>o'my</b> head in my life. He never touched me.		Babam hayatımda saçımın teline dokunmuş değildir. Beni hiç dövmedi.
	A chiffarobe, <b>a old</b> dresser full of drawers on one side.		Bir şifonyeri... Bir tarafında çekmeler bulunan eski bir dolaptı.
	<b>Whaddya</b> mean?		Ne demek istiyorsunuz?
	I <b>knored</b> who he was, he passed the house every day.		Biliyorum. Her gün bizim evin önünden geçerdı.
	Yes it was.	209	İlk defa istemiştim.
	I did not, I certainly did not.		-----
247	I <b>mighta.</b> <b>There was several niggers</b> around.		İstemiş olabilirim. Etrafta o kadar çok arap var ki.
	No.		Hayır.
	Yes.		-----
	<b>'t's</b> right.		-----
	That's what I said.		Öyle söyledim.
248	No, I don't recollect if he hit me. I mean yes I do, he hit me.		Hayır vurup vurmadığını hatırlamıyorum. Şey evet demek istedim. Vurdu.
	Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so <b>quick.</b>		Hı? Evet, vurdu... Hatırlamıyorum. Hiç hatırlamıyorum. Herşey o kadar süratli oldu ki.
	I'll answer any question <b>you got</b> – get me up here <b>an'</b> mock me, will you? I'll answer any question <b>you</b>	210	Sorduğun her suale cevap verebilirim. Beni buraya oturtup alay konusu yapacağını sanıyorsun

	<b>got</b> –		değil mi? Her suale cevap verebilirim...
	I will, that's him right <b>yonder</b> .		Gösteririm. İşte, şurada oturan arap.
249	<b>It most certainly is.</b>		Evet, elbette bu.
	I don't know how he <b>done</b> it, but he <b>done</b> it – I said it all happened so fast –		Nasıl yaptığını bilmiyorum. Ama yaptı işte... O kadar süratli oldu ki...
	You want me to say something that didn't happen?	211	Olmayan bir şeyi söylememi mi istiyorsunuz?
	I <b>told'ja</b> what happened.		Ne olduğunu söyledim.
	Yes.		Evet.
250	I said he did.		Evet dedim.
	I ducked and it – it glanced, that's what it did. I ducked and it glanced off.		Birden başımı eğdim. Yumruğu gözüme geldi.
	I said he hit me.		Beni dövdüğünü söyledim.
	<b>It most certainly is.</b>		Elbette tamam.
	I <b>told'ja</b> I hollered'n'kicked'n'fought –		<b>Söyledim ya</b> bağıryor, tekme atıyordum.
	I tried ...	212	Kaçmağa çalıştım...
	I – he slung me down. That's what he did, he slung me <b>down'n</b> got on top of me.		Şey... beni yere çarptı. Evet öyle yaptı. Beni yere itti. Sonra da üstüme çıktı.
	<b>I certainly was.</b>		Elbette bağıryordum.
251	<b>I got somethin'</b> to say.		Bir şey söyleyeceğim.
	I <b>got somethin'</b> to say <b>an'</b> then I <b>ain't gonna say no more</b> . That nigger <b>yonder</b> took advantage of me <b>an'</b> if you fine fancy gentlemen <b>don't wanta do nothin'</b> about it then you're all yellow <b>stinkin'</b> cowards, <b>stinkin'</b> cowards, <b>the lot of you</b> . Your fancy airs <b>don't come to nothin'</b> – your <b>ma'amin'</b> and <b>Miss Mayellerin'</b> <b>don't come to nothin'</b> , Mr. Finch –		Bir şey söyleyeceğim. Ondan sonra da söyleyecek bir şeyim yok. Şu arap bana tecavüz etti. Eğer siz kendini beğenmiş beyler bir şey yapmak istemiyorsanız, birer korkaksınız... Pis birer korkak... Hepiniz... O kibar tavırlarınız, efendimleriniz, Bayan Mayella'larınızla birşey yapamazsınız...

### 3.5.2.1.3 Translation by Füsün Elioğlu (1985)

The chronologically third translation, by Füsün Elioğlu, contains only four noticeable units that suit Mayella's idiolect: (1) the use of second person singular when talking to Tom Robinson's Lawyer, Atticus Finch. In Turkish language, it is a way of showing respect to one's superiors, and a formal way of talking to people to use second person plural 'siz'

even when the receiver is singular. When rendering Mayella’s statement ‘I’ll answer any question you got – get me up here an’ mock me, will you?’ the translator opts for the use of second person singular past tense suffix ‘-dın’ instead of the plural ‘-dınız’ which reflects Mayella’s angry tone and wrong attitude towards the lawyer. The question is translated as ‘...Beni buraya alay etmeye çıkardın değil mi?’ (2) Mayella Ewell’s angry tone in saying ‘I told’ja what happened’ was somewhat reflected by the exclamation mark in ‘Anlattım!’ (3) The colloquial expression ‘dedim ya’ was used to render ‘I told’ja’. (4) To translate Mayella’s slang expression ‘don’t come to nothin’ was translated as ‘beş para etmez’ which reflects the vulgar tone but still lacks the two non-standard uses: double negatives and omission of ‘-g’ at the end of ‘nothing’.

Table 3.15 Mayella Ewell’s lines and translation by Füsün Elioğlu

Page	English	Page	Turkish
239	On the porch.	174	Verandada.
240	<b>Ain’t</b> but one, the front porch.		Yalnızca bir tane var. Ön tarafta.
	<b>Nothin’</b> .		Hiçbir şey.
	Him.	175	Ondan.
	<b>Don’t</b> want him <b>doin’</b> me like he <b>done</b> Papa, <b>tryin’</b> to make him out lefthanded ...		Babama yaptığını bana da yapsın istemiyorum. Beni de solak yapıp...
	Nineteen-and-a-half.		On dokuz buçuk.
241	Well sir, I was on the porch and – and he came along and, you see, there was this old chiffarobe in the yard Papa brought in to chop up for <b>kindlin’</b> – Papa told me to do it while he was off in the woods but I <b>wadn’t feelin’</b> strong enough then, so he came by –		Verandadaydım ve o... o geldi. Babamın getirdiği bir kütük vardı kesilmesi gereken... babam kesmemi söylemişti. Ben kendimi pek iyi hissetmiyordum. O geçince...
	<b>That’n yonder</b> . Robinson.		Şuradaki... Robinson.
	I said come here, nigger, and bust up this chiffarobe for me, I gotta nickel for you. He <b>coulda</b> done it <b>easy</b> enough, he could. So he <b>come</b> in the yard <b>an’</b> I went in the house to get him the nickel and turned around <b>an’fore</b> I knew it he was on me. Just run up behind me, he did. He got me round the neck, <b>cussin’</b> me <b>an’ sayin’</b> dirt – I <b>fought’n</b> ’hollered, but		Gel buraya Zenci dedim. Şu dolabı benim için kır. Sana bir çeyrek vereyim. Kolayca yapabilirdi. Bahçeye girdi. Ben de çeyreği almaya içeri girdim. Arkamı dönerken üzerime çullandı. Boğazımdan yakalamıştı. Pis sözler söylüyordu. Çırpındım, bağırdım. Bana vurdu, vurdu...

	he had me round the neck. He hit me <b>agin an' agin</b> –		
	– he chunked me on the floor <b>an'</b> choked <b>me'n</b> took advantage of me.		Beni yere yatırdı, boğazımı sıktı ve benden yararlandı.
	<b>Reckon</b> I did, I hollered for all I was worth, kicked and hollered <b>loud as</b> I could.	176	Sanırım çalıştım. Yapabildiğimce bağırıp vurdum.
242	I don't remember too <b>good</b> , but next thing I knew Papa was in the room <b>a'standing</b> over me <b>hollerin'</b> who <b>done</b> it, who <b>done</b> it? Then I <b>sorta</b> fainted <b>an'</b> the next thing I knew Mr. Tate was <b>pullin'</b> me up <b>offa</b> the floor and <b>leadin'</b> me to the water bucket.		Pek anımsamıyorum. Bir baktım babam odada. Bağırıyor, kim yaptı bunu diye, kim yaptı bunu? Sonra bayıldım. Kendime geldiğimde Bay Tate beni yerden kaldırmış suya götürüyordu.
	<b>I positively did.</b>		Evet.
	He <b>done</b> what he was after.		İstedğini elde etti.
243	<b>Said</b> I was nineteen, <b>said</b> it to the judge yonder.		On dokuz. Yargıç'a söylemişim.
	<b>Won't</b> answer a word you say <b>long as</b> you keep on <b>mockin'</b> me.	177	Benimle alay ettiğiniz sürece sorularınızı yanıtlamam.
	<b>Long's</b> you keep on <b>makin'</b> fun <b>o'me</b> .		Alay ederseniz...
	<b>Long's</b> he keeps on <b>callin'</b> me <b>ma'am an sayin'</b> Miss Mayella. I don't <b>hafta</b> take his sass, I <b>ain't</b> called upon to take it.		Bana Bayan Mayella falan dediği sürece. Onun bu havalарına katlanmak zorunda değilim.
244	<b>Seb'm.</b>		Yedi.
	Yes.		Evet.
	<b>Don't</b> know – long time.		Bilmem, çok oldu.
	Read'n'write <b>good as</b> Papa yonder.		Babam kadar iyi okur yazarım.
	Two year – three year – <b>dunno.</b>		İki yıl... üç yıl... bilemem.
245	Friends?	178	Arkadaşlar?
	You <b>makin'</b> fun <b>o'me agin</b> , Mr. Finch?		Benimle yine alay ediyorsunuz değil mi Bay Finch?
	Love him, <b>whatcha</b> mean?		Sevmek mi? Ne yani?
	He does <b>tollable</b> , 'cept when –		Eh işte, idare eder. Şey dışında...
	Except when <b>nothin'</b> . I said he does <b>tollable.</b>		Hiçbir şey dışında. İdare eder.
246	<b>How you mean?</b>		Nasıl?
	My <b>paw's</b> never touched a hair <b>o'my</b> head in my life. He never touched me.		Babam saçımın telini incitmemiştir. Bana hiç dokunmamıştır.
	A chiffarobe, <b>a old</b> dresser full of drawers on one side.	179	Eski bir dolap. Yanında çekmeceleri olan cinsten.
	<b>Whaddya</b> mean?		Ne demek istiyorsunuz?
	I <b>knowed</b> who he was, he passed the house every day.		Kim olduğunu biliyordum. Evin önünden hep geçirdi.

	Yes it was.		Evet. Öyle.
	I did not, I <b>certainly</b> did not.		Hayır. Kesinlikle hayır.
247	I <b>mighta</b> . There <b>was several niggers</b> around.		Olabilir. Bir sürü Zenci vardı.
	No.		Hayır
	Yes.		Evet.
	' <b>t's</b> right.		Doğru.
	That's what I said.		Öyle dedim.
248	No, I don't recollect if he hit me. I mean yes I do, he hit me.	180	Hayır. Yani evet. Bana vurdu.
	Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so <b>quick</b> .		Ha? Evet, vurdu. Bilmem ki! Anımsayamıyorum. Her şey çok çabuk olup bitti.
	I'll answer any question you <b>got</b> – get me up here <b>an'</b> mock me, will you? I'll answer any question you <b>got</b> –		Sorularınızı yanıtlarım. Beni buraya alay etmeye <b>çıkardım</b> değil mi? Öyle değil mi?
	I will, that's him right yonder.		İşte şu.
249	It most <b>certainly</b> is.		Evet. Kesinlikle o.
	I don't know how he <b>done</b> it, but he <b>done</b> it – I said it all happened so fast –	181	Nasıl bilemem ama yaptı işte... çok çabuk oldu... ben...
	You want me to say something that didn't happen?		Olmayan bir şeye oldu diyemem. Dememi mi istiyorsunuz?
	I <b>told'ja</b> what happened.		<b>Anlattım!</b>
	Yes.		Evet.
250	I said he did.		Evet.
	I ducked and it – it glanced, that's what it did. I ducked and it glanced off.		Kafamı eğdim. Tam vuramadı. Kafamı eğdim.
	I said he hit me.		Bana vurdu dedim.
	It most <b>certainly</b> is.		Tamam.
	I <b>told'ja</b> I <b>hollered'n'kicked'n'fought</b> –		<b>Dedim ya</b> , bağırdım, tekmeledim... direndim.
	I tried ...		Denedim.
	I – he slung me down. That's what he did, he slung me <b>down'n</b> got on top of me.	182	Beni yere çarptı. Evet. Beni yere çarptı ve üstüne çullandı.
	I <b>certainly</b> was.		Evet.
251	I <b>got somethin'</b> to say.		Bir şey söyleyeceğim.
	I <b>got somethin'</b> to say <b>an'</b> then I <b>ain't gonna</b> say no more. That nigger yonder took advantage of me <b>an'</b> if you fine fancy gentlemen <b>don't wanta</b> do <b>nothin'</b> about it then you're all yellow <b>stinkin'</b> cowards, <b>stinkin'</b> cowards, the lot of you. Your fancy airs don't come to		Bir şey söyleyeceğim. Başka da konuşmayacağım. Şu zenci bana tecavüz etti. Siz beyefendiler de buna karşı bir şey yapmayacaksınız hepiniz korkaksınız... adisiniz. Topunuz birden! Bütün o attığınız havalara beş para etmez. Bütün bu efendim'li bayan'lı konuşmalarınız

	<b>nothin'</b> – your <b>ma'amin'</b> and Miss <b>Mayellerin'</b> <b>don't</b> come to <b>nothin'</b> , Mr. Finch –		<b>beş para etmez</b> Bay Finch.
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### 3.5.2.1.4 Translation by Pınar Öcal (2006)

In the fourth translation of the book, rendered by Pınar Öcal, there are nine units representing non-standard and colloquial use of language: (1-2) The word 'işte' is used twice which helps reflect Mayella's colloquial way of speaking in the court. (3-4-5) When Mayella is asked to repeat what she has said earlier, the colloquial expression 'dedim ya' is used twice and 'söyledim ya' is used once in her answers to demonstrate her anger and impatience towards lawyer Mr. Finch. (6) The word 'dunno' which is in phonetic writing to show her improper way of saying 'I don't know' is translated as 'bilmem' which is a more informal way of saying 'bilmiyorum'. (7) Another phonetic writing 'whaddya mean' for 'what do you mean' is translated as 'ne demekmiş o?' which is a more colloquial way of saying 'ne demek istiyorsunuz?' (8) Like the earlier translations, the common demonstrative in Southern dialect 'yonder' is translated as 'şurdaki' in a misspelled form of 'şuradaki'. (9) The last expression that reflects Mayella's use of vulgar lexicon, 'don't come to nothin'' is translated as 'beş para etmez' reflecting almost the same level of vulgarity in Turkish.

Table 3.16 Mayella Ewell's lines and translation by Pınar Öcal

Page	English	Page	Turkish
239	On the porch.	238	Verandada
240	<b>Ain't</b> but one, the front porch.		Zaten bir tane var, ön verandada.
	Nothin'.		Hiç.
	Him.		Ondan.
	Don't want him <b>doin'</b> me like he <b>done</b> Papa, <b>tryin'</b> to make him out lefthanded ...		Bana da babama yaptığını yapmasını istemiyorum. Hani solak olduğunu gösterirkenki gibi.
	Nineteen-and-a-half.		On dokuz buçuk.
241	Well sir, I was on the porch and – and he came along and, you see, there was this old chiffarobe in the yard Papa brought in to chop up for	239	Evet efendim, verandadaydım ve... ve o geldi ve, yani bahçede babamın odun yapmak üzere getirdiği eski bir dolap vardı... babam kendisi

	<b>kindlin'</b> – Papa told me to do it while he was off in the woods but I <b>wadn't feelin'</b> strong enough then, so he came by –		ormandayken onu parçalamamı söylemişti ama ben kendimde o gücü bulamadım ve <b>işte</b> o da o sırada geçiyordu...
	<b>That'n yonder.</b> Robinson.		İşte oradaki. Robinson.
	I said come here, <b>nigger</b> , and bust up this chiffarobe for me, I <b>gotta</b> nickel for you. He <b>coulda</b> done it easy enough, he could. So he come in the yard <b>an'</b> I went in the house to get him the nickel and turned around <b>an'fore</b> I knew it he was on me. Just run up behind me, he did. He got me round the neck, <b>cussin'</b> me <b>an' sayin'</b> dirt – I fought' <b>n'</b> hollered, but he had me round the neck. He hit me <b>agin an' agin</b> –		Buraya gel zenci dedim, şu dolabı benim için parçalarsan sana beş sent vereceğim. O kolayca parçalayabilirdi. Sonra o bahçeye geldi ben de beş senti getirmek için eve girdim ve bir de arkamı döndüm ki o da peşimden gelmiş. Boğazıma yapıştı, küfürler edip ayıp şeyler söylüyordu... kurtulmak için uğraştım ama boğazımı sıkıyordu. Bana tekrar tekrar vurdu.
	– he chunked me on the floor <b>an'</b> choked me' <b>n</b> took advantage of me.		... beni yere yıkıp boğazımı sıkarak benden yararlandı.
	Reckon I did, I hollered for all I was worth, kicked and hollered <b>loud as</b> I could.	240	Yaptım tabi, bütün gücümle haykırdım, tekmeler attım, sesim çıktığı kadar bağırdım.
242	I don't remember too good, but next thing I knew Papa was in the room <b>a'standing</b> over me <b>hollerin'</b> who <b>done</b> it, who <b>done</b> it? Then I <b>sorta</b> fainted <b>an'</b> the next thing I knew Mr. Tate was <b>pullin'</b> me up <b>offa</b> the floor and <b>leadin'</b> me to the water bucket.		Çok iyi hatırlamıyorum ama ondan sonra hatırladığım şey babamın odada, başımda olduğu ve bunu kim yaptı, bunu kim yaptı diye bağırdığı oldu. Sonra galiba bayılmışım ve kendime geldiğimde Bay Tate beni ayağa kaldırmış kovaya doğru götürüyordu.
	I positively did.		Tabi ki öyle yaptım.
	He <b>done</b> what he was after.		Peşinde olduğu şeyi yaptı.
243	<b>Said I was nineteen, said it to the judge yonder.</b>	241	On dokuz <b>dedim ya</b> , şuradaki yargıca söyledim.
	<b>Won't answer a word</b> you say long as you keep on <b>mockin'</b> me.		Benimle alay ederseniz tek kelime bile etmem.
	<b>Long's</b> you keep on <b>makin'</b> fun <b>o'me</b> .		Benimle alay ederseniz konuşmam.
	<b>Long's</b> he keeps on <b>callin'</b> me <b>ma'am an sayin'</b> Miss Mayella. I don't <b>hafta</b> take his sass, I <b>ain't</b> called upon to take it.		Bana bayan diyor, Bayan Mayella diyor. Onun küstahlığına ihtiyacım yok, buraya bunu çekmek için gelmedim.
244	<b>Seb'm.</b>	242	Yedi.
	Yes.		Evet.
	Don't know – long time.		Bilmiyorum... çok oldu.
	Read'n'write <b>good as</b> Papa <b>yonder.</b>		Oradaki babam gibi güzel okuyup yazarım.
	Two year – three year – <b>dunno.</b>		İki yıl... üç yıl... <b>bilmem.</b>

245	Friends?	243	Arkadaş mı?
	You <b>makin'</b> fun <b>o'</b> me <b>agin</b> , Mr. Finch?		Yine benimle alay mı ediyorsunuz Bay Finch?
	Love him, <b>whatcha</b> mean?		Sevmek mi, nasıl yani?
	He does <b>tollable</b> , ' <b>cept</b> when –		Öyledir, yalnız...
	Except when <b>nothin'</b> . I said he does <b>tollable</b> .		Yalnız hiçbir şey. İyidir <b>dedim ya</b> .
246	How you mean?		Nasıl yani?
	My <b>paw's</b> never touched a hair <b>o'</b> my head in my life. He never touched me.	244	Hayatım boyunca saçımın kılına bile dokunmadı. Bana asla dokunmadı.
	A chiffarobe, <b>a old</b> dresser full of drawers on one side.		Çekmeceli bir dolap, yanda çekmeceleri olan eski bir elbise dolabı.
	<b>Whaddy</b> a mean?		<b>Ne demekmiş o?</b>
	I <b>knowed</b> who he was, he passed the house every day.		Kim olduğunu biliyordum, her gün evin önünden geçirdi.
	Yes it was.		Evet ilkti.
	I did not, I certainly did not.		Hayır istememiştim, kesinlikle istememiştim.
247	I <b>mighta</b> . <b>There was several niggers</b> around.		Olabilir. Ortalıkta bir sürü zenci var.
	No.		Hayır.
	Yes.		Evet.
	<b>'t's</b> right.	245	Öyle.
	That's what I said.		Öyle dedim.
248	No, I don't recollect if he hit me. I mean yes I do, he hit me.		Hayır, vurdu mu hatırlamıyorum. Yani, evet hatırlıyorum, bana vurdu.
	Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so <b>quick</b> .		Ha? Evet, vurdu... sadece hatırlamıyorum, hatırlamıyorum <b>işte...</b> her şey çok çabuk oldu.
	I'll answer any question <b>you got</b> – get me up here <b>an'</b> mock me, will you? I'll answer any question <b>you got</b> –	246	Bütün sorularınıza cevap veririm... beni buraya çıkarıp alay ediyorsunuz, değil mi? Bütün sorularınıza cevap veririm ben...
	I will, that's him right <b>yonder</b> .		Tabi, işte <b>şurdaki</b> .
249	<b>It most certainly is</b> .		Elbette, kesinlikle buydu.
	I don't know how he <b>done</b> it, but he <b>done</b> it – I said it all happened so fast –		Bilmiyorum nasıl yaptığını, ama yaptı işte... dedim ya çok çabuk oldu her şey, ben...
	You want me to say something that didn't happen?	247	Bana olmamış bir şeyi söyletmeye çalışıyorsunuz.
	I <b>told'ja</b> what happened.		<b>Söyledim ya</b> size ne olduğunu.
	Yes.		Evet.
250	I said he did.		Dedim ya.
	I ducked and it – it glanced, that's what it did. I ducked and it glanced		Başımı eğdim ve... ve gözüme geldi, öyle oldu. Başımı eğince



	off.		gözüme geldi.
	I said he hit me.		Bana vurdu demiştim.
	<b>It most certainly is.</b>	248	Elbette öyle.
	I <b>told</b> 'ja I hollered' <b>n</b> 'kicked' <b>n</b> 'fought –		Dedim ya bağırdım, tekmeledim, boğuştum...
	I tried ...		Denedim...
	I – he slung me down. That's what he did, he slung me <b>down</b> ' <b>n</b> got on top of me.		Ben... beni yere yıktı. Öyle yaptı, beni yere yıkıp üstüme çıktı.
	<b>I certainly was.</b>		Tabi ki bağıırıyordum.
251	<b>I got somethin'</b> to say.		Söyleyecek bir şeyim var.
	<b>I got somethin'</b> to say <b>an'</b> then I <b>ain't gonna say no more.</b> That nigger <b>yonder</b> took advantage of me <b>an'</b> if you fine fancy gentlemen <b>don't wanta do nothin'</b> about it then you're all yellow <b>stinkin'</b> cowards, <b>stinkin'</b> cowards, <b>the lot of you.</b> Your fancy airs <b>don't come to</b> <b>nothin'</b> – your <b>ma'amin'</b> and <b>Miss</b> <b>Mayellerin'</b> <b>don't come to nothin'</b> , Mr. Finch –		Bir şey diyeceğim ve sonra da artık konuşmayacağım. Oradaki zenci benden yararlandı ve eğer siz hoş beyler bu konuda bir şey yapmak istemiyorsanız hepiniz de iğrenç ödlek korkaklarsınız, hepiniz iğrenç korkaklarsınız. Sizin o çıkırıldım havalarınız... o bayanlarınız, o Bayan Mayellalarınız <b>beş para</b> <b>etmez</b> , Bay Finch.

### 3.5.2.1.5 Translation by Ülker İnce (2014)

The latest translation, by Ülker İnce, contains the most non-standard examples. There are twelve units that can be regarded as non-standard or colloquial expressions: (1) The omission of –g at the end of the word ‘nothing’ as ‘nothin’ is rendered as ‘hiç’ in a more colloquial form of ‘hiç birşey’. (2-3-4) To reflect her anger and impatience towards Mr. Finch when he asks her questions that she has replied earlier, the colloquial expressions ‘dedim ya’, ‘söyledim ya’, and , ‘anlattım ya’ are used. (5) The South American vernacular demonstrative word ‘yonder’ is rendered as ‘şurdaki’ instead of the correct spelling of the word ‘şuradaki’. (6-7-8-9) In the translation of expressions ‘how you mean’ and ‘whaddya mean’, the translator opts for the use of second person singular suffix at the end of the verbs to keep the highly informal tone in the target text. The questions are translated as ‘ne demek istiyorsun?’ instead of ‘ne demek istiyorsunuz?’ The same applies when translating Mayella’s question ‘You makin’ fun o’me agin, Mr. Finch?’ as ‘yine benimle alay mı ediyorsun, Bay Finch?’ Similarly, her question ‘You want me to say something that didn’t

happen?’ is translated as ‘Olmayan bir şey söylememi mi istiyorsun?’ (10-11) Omission of the –r in continuous verbs ‘biliyodum’ and ‘geçiyodu’ are used to compensate for the incorrect use of irregular past simple of the verb ‘know’ as ‘knowed’. (12) The use of ‘işte’ contributes to the informal tone and Mayella’s impatience.

Table 3.17 Mayella Ewell’s lines and translation by Ülker İnce

Page	English	Page	Turkish
239	On the porch.	226	Verandada.
240	<b>Ain’t</b> but one, the front porch.		Bir tek veranda var, önde.
	Nothin’.		<b>Hiç.</b>
	Him.	227	Ondan.
	Don’t want him <b>doin’</b> me like he <b>done</b> Papa, <b>tryin’</b> to make him out lefthanded ...		Babama yaptığımı bana da yapmasını istemiyorum, onu solak yapmaya çalıştı.
	Nineteen-and-a-half.		On dokuz buçuk.
241	Well sir, I was on the porch and – and he came along and, you see, there was this old chiffarobe in the yard Papa brought in to chop up for <b>kindlin’</b> – Papa told me to do it while he was off in the woods but I <b>wadn’t feelin’</b> strong enough then, so he came by –		Ha, evet, ön verandadaydım, sonra... sonra o geldi, biliyor musunuz, babam bir şifonyerli gardrop getirmişti, parçalayıp yakacaktık, avluda duruyordu, babam ormana giderken ben yokken bunu parçala demişti ama o sırada o işi yapacak gücüm yoktu, sonra o geldi...
	<b>That’n yonder.</b> Robinson.	228	Şu adam. Robinson.
	I said come here, <b>nigger</b> , and bust up this chiffarobe for me, I <b>gotta</b> nickel for you. He <b>coulda</b> done it easy enough, he could. So he come in the yard <b>an’</b> I went in the house to get him the nickel and turned around <b>an’fore</b> I knew it he was on me. Just run up behind me, he did. He got me round the neck, <b>cussin’</b> me <b>an’ sayin’</b> dirt – I fought’n’hollered, but he had me round the neck. He hit me <b>agin an’ agin</b> –		Ben de ‘Gel buraya, zenci, şu dolabı parçala, sana beş sent vereceğim’ dedim. O dolabı kolayca parçalayabilirdi, kolayca. Bunun üzerine avluya geldi, ben de beş senti almak için içeriye girdim, parayı alıp arkama döndüğümde, ne olduğunu anlamadan üstüme çıktı. Arkamdan saldırdı. Beni boynumdan yakaladı, bana küfür ediyor, pis şeyler söylüyordu... ona direndim, bağırdım ama beni boynumdan yakalamıştı. Bana vurdu, vurdu...
	– he chunked me on the floor <b>an’</b> choked me’n took advantage of me.		Beni yere devirdi, boğazımı sıktı ve benden yararlandı.
	Reckon I did, I hollered for all I was worth, kicked and hollered <b>loud as I</b>		Sanırım evet, avazım çıktığı kadar bağırdım, tekmeledim, çığlık attım.

	could.		
242	I don't remember too good, but next thing I knew Papa was in the room <b>a'standing</b> over me <b>hollerin'</b> who <b>done</b> it, who <b>done</b> it? Then I <b>sorta</b> fainted <b>an'</b> the next thing I knew Mr. Tate was <b>pullin'</b> me up <b>offa</b> the floor and <b>leadin'</b> me to the water bucket.		Çok iyi hatırlamıyorum ama hatırladığım tek şey babam içeri girmişti, başımda duruyor ve 'Sana bunu kim yaptı?' diye soruyordu. Sonra bayılır gibi oldum, sonra Bay Tate'in beni yerden kaldırdığını, kovanın yanına götürdüğünü hatırlıyorum.
	I positively did.	229	Tabii ki.
	He <b>done</b> what he was after.		İstediği şeyi benden aldı.
243	<b>Said I was nineteen, said it to the judge yonder.</b>		On dokuz yaşında olduğumu <b>söyledim ya</b> , şuradaki yargıca.
	<b>Won't answer a word</b> you say long as you keep on <b>mockin'</b> me.		Benimle alay etmeye devam ederseniz tek kelime konuşmam.
	<b>Long's</b> you keep on <b>makin'</b> fun <b>o'me.</b>	230	Benimle alay etmeye devam ederseniz.
	<b>Long's</b> he keeps on <b>callin'</b> me <b>ma'am an sayin'</b> Miss Mayella. I don't <b>hafta</b> take his sass, I <b>ain't</b> called upon to take it.		Bana küçük hanım demeye, Bayan Mayella demeye devam ettiği sürece. Onun küstahlığına katlanmak zorunda değilim, onun küstahlıklarını dinlemeye gelmedim ben.
244	<b>Seb'm.</b>		Yedi.
	Yes.		Evet.
	Don't know – long time.		Bilmiyorum... çok oldu.
	Read'n'write <b>good as</b> Papa <b>yonder.</b>	231	<b>Şurdaki</b> şu babam kadar iyi okuyup yazabiliyorum.
	Two year – three year – <b>dunno.</b>		İki yıl... üç... bilmiyorum.
245	Friends?		Arkadaş mı?
	You <b>makin'</b> fun <b>o'me agin,</b> Mr. Finch?		Yine benimle alay mı <b>ediyorsun,</b> Bay Finch?
	Love him, <b>whatcha</b> mean?	232	Sevmek mi, ne demek istiyorsun?
	He does <b>tollable,</b> 'cept when –		İdare eder ama bazen...
	Except when <b>nothin'.</b> I said he does <b>tollable.</b>		Hiç. İdare eder <b>dedim ya.</b>
246	How you mean?		Ne demek <b>istiyorsun?</b>
	My <b>paw's</b> never touched a hair <b>o'my</b> head in my life. He never touched me.		Babam hayatımsa saçımın teline bile dokunmamıştır. Bana hiç dokunmamıştır.
	A chiffarobe, <b>a old</b> dresser full of drawers on one side.		Gardroplu şifonyer, bir tarafında çekmeceleri olan eski bir gardrop.
	<b>Whaddy</b> mean?		Ne demek <b>istiyorsun?</b>
	I <b>knowed</b> who he was, he passed the house every day.	233	Kim olduğunu <b>biliyodum,</b> her gün evin yanından <b>geçiyodu.</b>
	Yes it was.		Evet, tanıyordum.
	I did not, I certainly did not.		Hayır çağırmadım, tabii ki

			çağırmadım.
247	<b>I mighta. There was several niggers</b> around.		Yaptırılmış olabilirim. Çevrede bazı zenciler vardı.
	No.		Hayır.
	Yes.		Evet.
	<b>'t's</b> right.		Doğru.
	That's what I said.		Evet, öyle dedim.
248	No, I don't recollect if he hit me. I mean yes I do, he hit me.	234	Hayır, bana vurup vurmadığını hatırlamıyorum. Yani, evet, hatırlıyorum, vurdu.
	Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so <b>quick</b> .		Ha? Evet, vurdu... hatırlamıyorum <b>işte</b> , tek kelimeyle hatırlamıyorum... her şey çok hızlı oldu.
	I'll answer any question <b>you got</b> – get me up here <b>an'</b> mock me, will you? I'll answer any question <b>you got</b> –		Bütün sorularınıza yanıt vereceğim, beni buraya çıkarıp benimle alay edeceksiniz, ha? Bütün sorularınıza yanıt vereceğim...
	I will, that's him right <b>yonder</b> .		Söylerim, işte şuradaki adam.
249	<b>It most certainly is.</b>	235	Kesinlikle bu.
	I don't know how he <b>done</b> it, but he <b>done</b> it – I said it all happened so fast –		Nasıl yaptı bilmiyorum ama yaptı... söyledim size öyle hızlı oldu ki her şey ben...
	You want me to say something that didn't happen?		Olmayan bir şey söylememi mi <b>istiyorsun?</b>
	<b>I told'ja</b> what happened.		<b>Anlattım ya.</b>
	Yes.		Öyle.
250	I said he did.		Vurduğunu söyledim.
	I ducked and it – it glanced, that's what it did. I ducked and it glanced off.		Başımı eğdim... yumruğu yalayıp geçti, öyle oldu. Ben başımı eğdim, yumruk yalayıp geçti.
	I said he hit me.		Bana vurdu demiştim.
	<b>It most certainly is.</b>		Tabii öyle.
	<b>I told'ja</b> I hollered'n'kicked'n'fought –		Söyledim size, avazım çıktığı kadar bağırdım, tekmeledim, kurtulmaya çalıştım...
	I tried ...		Çalıştım...
	I – he slung me down. That's what he did, he slung me <b>down'n</b> got on top of me.		Beni... beni tutup yere fırlattı. Evet, öyle oldu, beni yere fırlattı, üzerime çıktı.
	<b>I certainly was.</b>		Tabii bağıryordum.
251	<b>I got somethin'</b> to say.	252	Bir şey söylemek istiyorum.
	<b>I got somethin'</b> to say <b>an'</b> then I <b>ain't gonna say no more</b> . That nigger <b>yonder</b> took advantage of me <b>an'</b> if you fine fancy gentlemen <b>don't wanta do nothin'</b> about it then		Bir şey söylemek istiyorum, bir daha da hiçbir şey söylemeyeceğim. Oradaki o zenci benden yararlandı, siz kibar beyler bu konuda bir şey yapmak istemiyorsanız, o zaman

<p>you're all yellow <b>stinkin'</b> cowards,  <b>stinkin'</b> cowards, <b>the lot of you.</b>  Your fancy airs <b>don't come to  nothin'</b> – your <b>ma'amin'</b> and <b>Miss  Mayellerin'</b> <b>don't come to nothin'</b>,  Mr. Finch –</p>	<p>hepiniz pis, kokuşmuş birer  korkaksınız, kokuşmuş birer  korkak, hepiniz. Sizin o havalığınız  hepsi boşuna... küçük hanımlarınız,  bayan Mayellalarınız boş laf Bay  Finch...</p>
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To summarize, there are several attempts to reflect Mayella Ewell's individual use of language in all of the translations of *To Kill a Mockingbird*. However, these are rare occasions which do not help picture Mayella as she is depicted in the source text as the use of vernacular forms are far from being sufficient to do so. Apart from the few examples mentioned above, Mayella's speech is normalized to such an extent that it is not possible to recognize her as an under-educated lower class woman. Despite the numerous defects in her lines in the source text, her speech is almost in perfect Turkish in terms of both grammar and pronunciation. There are no punctuation mistakes in her dialogues in Turkish. Moreover, whenever she asks a question, the interrogative particle is written separately from the verb, which is the proper way of spelling a verb and the interrogative particle in Turkish. In addition, when spelling and pronouncing verbs in present continuous tense, it is a common practice in colloquial Turkish to omit the –r at the end of the present continuous suffix –yor. However, except for two examples in Ülker İnce's translation, all of the present continuous verbs are spelled in full form, which makes the character sound well-educated and completely formal. Moreover, when talking to superiors or when in formal situations, like the court, speakers of Turkish prefer to address their receivers using second person plural 'siz' no matter how many receivers they address. In the same way, the personal endings of verbs are second person plural in formal situations. Any Turkish individual with a proper education and awareness of the formal situation opts for second person plural personal endings. Using this standard form in Mayella's statements make her sound like a well-educated character who has just the right attitude.

### 3.5.2.2 Close Analysis of a Sample Passage

To illustrate the intensity of her use of vernacular forms in context, the following short passage will be presented. Then their translations will be analyzed in terms of how much of this idiosyncratic language is reflected in them, which means to what extent Mayella Ewell's identity as an under-educated lower class white woman remains in the translations.

The following extract is from Mayella's dialogue with her own lawyer, Mr. Gilmer. As she is asked, she describes how the alleged rape took place:

I said come here, nigger, and bust up this chiffarobe for me, I **gotta** nickel for you. He **coulda done** it easy enough, he could. So he **come** in the yard **an'** I went in the house to get him the nickel and turned around **an'fore** I knew it he was on me. Just run up behind me, he did. He got me round the neck, **cussin'** me **an' sayin'** dirt – I **fought'n'** hollered, but he had me round the neck. He hit me **agin an' agin** – (241).

The passage is made up of 89 words, of which 15 are vernacular forms. In spite of being in a highly formal environment, in front of the judge, lawyers, and a jury, she utters a rather informal speech. In this short passage of only six sentences, there are two grammatical structures that are formed incorrectly (gotta and coulda), one incorrect use of past simple verb form (come), five words with missing syllables (an', an', 'fore, an', 'n', an', an', 'n), two words with –ing, in which the final –g is omitted (cussin' and sayin'), and one word that is misspelled twice (agin and agin).

Another noticeable feature of this extract is the (mis/non)use of punctuation marks. She joins three independent clauses by using commas between them in her first sentence. Her third sentence is a run-on-sentence in which Mayella links four independent clauses by using three 'and's. These run-on-sentences make her statement sound like a rather hurried one uttered by an overly nervous character.

In addition, when quoting what she said to Tom Robinson (come here, nigger, and bust up this chiffarobe for me, I gotta nickel for you), the writer chooses to use no quotation marks to make the character Mayella remain consistent in her use of English incorrectly.

In the first translation, by Özay Sunar, the same passage reads as follows:

Buraya gel arap, şu dolabı parçala dedim. Sana para veririm. Dolabı kolayca parçalayacak kuvvetteydi. Parayı almak için içeri girdim. Arkamı dönmüştüm. Kendimi toplamağa fırsat kalmadan üstüme atıldı. Boynuma sarıldı. Çirkin şeyler söylüyordu. Bağırıyor, çırpınıyordum. Ama beni boynumdan yakalamıştı. Bana tekrar tekrar vurdu (199).

In this translation, Mayella's run-on-sentences disappear, and instead of six sentences, we read eleven short sentences separated by periods, which give the feeling of a properly articulated declaration. It also removes the hurried manner of Mayella with the pauses between the sentences provided by the periods.

None of the grammatical or phonological vernacular forms are existent in the translation, and this makes the reader assume that the statement is uttered by a sufficiently educated common person, unlike Mayella. In short, the first translation of the passage does not reflect either the social class, lack of education, or the mood of the character created in the source text.

The second translation, by Özay Süsoy, reads exactly the same as the one by Özay Sunar as can be seen below. Thus, the comment on the first translation applies to his as well.

Buraya gel arap, şu dolabı parçala dedim. Sana para veririm. Dolabı kolayca parçalayacak kuvvetteydi. Parayı almak için içeri girdim. Arkamı dönmüştüm. Kendimi toplamağa fırsat kalmadan üstüme atıldı. Boynuma sarıldı. Çirkin şeyler söylüyordu. Bağırıyor, çırpınıyordum. Ama beni boynumdan yakalamıştı. Bana tekrar tekrar vurdu (205).

The same passage was rendered by Füsün Eliođlu as follows:

Gel buraya Zenci dedim. Őu dolabı benim için kır. Sana bir çeyrek vereyim. Kolayca yapabilirdi. Bahçeye girdi. Ben de çeyređi almaya içeri girdim. Arkamı dönerken üzerime çullandı. Boğazımdan yakalamıŐtı. Pis sözler söylüyordu. Çırpındım, bađırdım. Bana vurdu, vurdu... (176)

Mayella's run-on-sentences do not appear in this translation either. Eleven shorter and easy to follow sentences separated by periods, again, give the reader the impression of a polite young woman who expresses herself clearly and calmly. Mayella's uneasy and nervous voice is muted by the periods which pace down her speech.

As for the grammatical and phonological vernacular forms uttered by the character, none are existent in the translation, which transforms her into a better educated young woman with a proper attitude towards the formal environment she is in. In brief, the translated text does not render Mayella's identity as it is.

The fourth translation of the source text, rendered by Füsün Eliođlu is given below:

Buraya gel zenci dedim, Őu dolabı benim için parçalarsan sana beŐ sent vereceđim. O kolayca parçalayabilirdi. Sonra o bahçeye geldi ben de beŐ senti getirmek için eve girdim ve bir de arkamı döndüm ki o da peŐimden gelmiŐ. Boğazıma yapıŐtı, küfürler edip ayıp Őeyler söylüyordu... kurtulmak için uğraŐtım ama boğazımı sıkıyordu. Bana tekrar tekrar vurdu (239).

In this version, the translator abides by the authors preference for run-on-sentences to reflect Mayella Ewell's pace of speaking. The six sentences in the source text are rendered as five sentences in the target text.

However, in terms of the language used by the character, the translator prefers normalization and renders no grammatical, lexical or phonetic errors in the target text. As a result, apart from the anxiety and the resulting haste in her voice, Mayella Ewell as depicted in the target text is not recognizable in the translation.



In the fifth and the most recent translation of *To Kill a Mockingbird*, by Ülker İnce, Mayella Ewell's account of the alleged event is rendered as follows:

Ben de 'Gel buraya, zenci, şu dolabı parçala, sana beş sent vereceğim' dedim. O dolabı kolayca parçalayabilirdi, kolayca. Bunun üzerine avluya geldi, ben de beş senti almak için içeriye girdim, parayı alıp arkama döndüğümde, ne olduğunu anlamadan üstüme çıktı. Arkamdan saldırdı. Beni boynumdan yakaladı, bana küfür ediyor, pis şeyler söylüyordu... ona direndim, bağırdım ama beni boynumdan yakalamıştı. Bana vurdu, vurdu... (228)

This latest version, too, sticks to the original in terms of the feel of hurried, nervous speech of Mayella's created by consistent use of run-on-sentences. Just like the target text, there are six sentences in the translated text, without any changes made to the matrix of the text.

This is the only translation in which quotation marks were added around Mayella's words where she cites her own words to Tom Robinson. This addition changes the character's speech towards a standard use of English, which contradicts with the author's consistent nonuse of quotation marks whenever Mayella quotes someone's speech. Furthermore, although the translation retains the use of run-on-sentences, apparently a non-standard use of English, the use of commas to separate ideas removes this effect in the target text as it is a grammatically correct way of joining independent clauses by commas in Turkish grammar. In other words, the pace of speech is somewhat kept in the target text, yet there is grammatically no punctuation mistakes unlike the source text.

As for the vernacular forms in terms of pronunciation and grammar, none is placed in the target text. Consequently, Mayella Ewell, who lacks proper education and manners due to her family background, is pictured as an educated decent young woman in the translation.

## CONCLUSION

The theoretical framework presented in this thesis is focused on the significant role of language use in the representation of identity and approaches to translation which are directed at linguistic equivalence between ST and TT as the aim is to make a comparison between the ST and TTs to explore the similarities and/or differences between the original and translated characters resulting from the rendering of linguistic choices.

The findings of the descriptive analysis reveal that the five translations of *To Kill a Mockingbird* adopted the technique of ‘normalization’ for the rendering of language variety in Mayella Ewell’s dialogues. To put in another way, Mayella Ewell’s speech which demonstrates numerous non-standard forms of English was changed into a linguistically proper Standard Turkish, which seems to be a common practice in the translation of prose into Turkish.

However, the surface structures deviating from standard English is not an *ad hoc* practice of the writer. They serve the dominant technique of depicting the characters indirectly, by hinting their personality traits, family and educational background, attitudes, and mood by means of their speech. Dialogues, in this piece of fiction, are the mere means that the characters can manifest their identities to the reader without much interference by the narrator or any other characters. Characters speak for themselves in ways that are peculiar only to themselves; thus, emerging as unique identities of the story. Normalizing their speech in the TL to such an extent that makes them sound all alike removes the boundaries that separate them from one another.

In addition, as the writer does opt for very little direct characterization, it is rather too difficult for the Turkish reader, if not impossible, to infer any conception of what these characters are really like, or “who they are” as their own intrinsic “voices” are muted, and replaced by the translator’s. This ensures once more the significance of TT retaining the “feel” that is created in the ST, especially in the translation of literary works, which has been one of the main concerns emphasized by translation scholars.

Introspective analyses available in literature by translators themselves of some literary works explaining how they chose to translate linguistic features such as dialects, sociolects, and idiolects are mostly focused on the target reader's reaction and critics' evaluation of if their methods are acceptable in the TC. Further analyses via descriptive research, though, might focus on the representation of identities which is central to fictional works, and thus reveal the importance of the translator's linguistic choices on the stylistic effect of literary works.

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## APPENDIX

Appendix 1 Complete Script of Part 18 in *To Kill a Mockingbird* by Harper Lee

Page	Character	Line
239	Clerk	Mayella Violet Ewell – !
	Mr. Gilmer	Where were you at dusk on that evening?
	Mayella Ewell	On the porch.
240	Mr. Gilmer	Which porch?
	Mayella Ewell	Ain't but one, the front porch.
	Mr. Gilmer	What were you doing on the porch?
	Mayella Ewell	Nothin'.
	Judge Taylor	Just tell us what happened. You can do that, can't you?
		That's enough now. Don't be 'fraid of anybody here, as long as you tell the truth. All this is strange to you, I know, but you've nothing to be ashamed of and nothing to fear. What are you scared of?
		What was that?
	Mayella Ewell	Him.
	Judge Taylor	Mr. Finch?
	Mayella Ewell	Don't want him doin' me like he done Papa, tryin' to make him out lefthanded ...
	Judge Taylor	How old are you?
	Mayella Ewell	Nineteen-and-a-half.
	Judge Taylor	Mr. Finch has no idea of scaring you, and if he did, I'm here to stop him. That's one thing I'm sitting up here for. Now you're a big girl, so you just sit up straight and tell the – tell us what happened to you. You can do that, can't you?
	Scout	Has she got good sense?
	Jem	Can't tell yet. She's got enough sense to get the judge sorry for her, but she might be just – oh, I don't know.
241	Mayella Ewell	Well sir, I was on the porch and – and he came along and, you see, there was this old chiffarobe in the yard Papa brought in to chop up for kindlin' – Papa told me to do it while he was off in the woods but I wadn't feelin' strong enough then, so he came by –
	Mr. Gilmer	Who is 'he'?
		I'll have to be more specific, please. The reporter can't put down gestures very well.
	Mayella Ewell	That'n yonder. Robinson.
	Mr. Gilmer	Then what happened?
	Mayella Ewell	I said come here, nigger, and bust up this chiffarobe for me, I gotta nickel for you. He coulda done it easy enough, he could. So he come in the yard an' I went in the house to get him the nickel and turned around an'fore I knew it he was on me. Just run up behind me, he did. He got me round the neck, cussin' me an' sayin' dirt – I fought'n'hollered, but he had me round the neck. He hit me agin an' agin –



	Mayella Ewell	– he chunked me on the floor an’ choked me’n took advantage of me.
	Mr. Gilmer	Did you scream? Did you scream and fight back?
	Mayella Ewell	Reckon I did, I hollered for all I was worth, kicked and hollered loud as I could.
	Mr. Gilmer	Then what happened?
242	Mayella Ewell	I don’t remember too good, but next thing I knew Papa was in the room a’standing over me hollerin’ who done it, who done it? Then I sorta fainted an’ the next thing I knew Mr. Tate was pullin’ me up offa the floor and leadin’ me to the water bucket.
	Mr. Gilmer	You say you fought him off as hard as hard as you could? Fought him tooth and nail?
	Mayella Ewell	I positively did.
	Mr. Gilmer	You are positive that he took full advantage of you?
	Mayella Ewell	He done what he was after.
	Mr. Gilmer	That’s all for the time being, but you stay there. I expect big bad Mr. Finch has some questions to ask you.
	Judge Taylor	State will not prejudice the witness against counsel for the defense, at least not at this time.
243	Atticus Finch	Miss Mayella, I won’t try to scare you for a while, not yet. Let’s just get acquainted. How old are you?
	Mayella Ewell	Said I was nineteen, said it to the judge yonder.
	Atticus Finch	So you did, so you did, ma’am. You’ll have to bear with me, Miss Mayella, I’m getting along and can’t remember as well as I used to. I might ask you things you’ve already said before, but you still give me an answer, won’t you? Good.
	Mayella Ewell	Won’t answer a word you say long as you keep on mockin’ me.
	Atticus Finch	Ma’am?
	Mayella Ewell	Long’s you keep on makin’ fun o’me.
	Judge Taylor	Mr. Finch is not making fun of you. What’s the matter with you?
	Mayella Ewell	Long’s he keeps on callin’ me ma’am an sayin’ Miss Mayella. I don’t hafta take his sass, I ain’t called upon to take it.
	Judge Taylor	That’s just Mr. Finch’s way. We’ve done business in this court for years and years, and Mr. Finch is always courteous to everybody. He’s not trying to mock you, he’s trying to be polite. That’s just his way.
		Atticus, let’s get on with these proceedings, and let the record show that the witness has not been sassed, her views to the contrary.
244	Atticus Finch	You say you’re nineteen. How many brothers and sisters have you?
	Mayella Ewell	Seb’m.
	Atticus Finch	You the eldest? The oldest?
	Mayella Ewell	Yes.
	Atticus Finch	How long has your mother been dead?
	Mayella Ewell	Don’t know – long time.
	Atticus Finch	Did you ever go to school?

	Mayella Ewell	Read'n'write good as Papa yonder.
	Atticus Finch	How long did you go to school?
	Mayella Ewell	Two year – three year – dunno.
245	Atticus Finch	Miss Mayella, a nineteen-year-old girl like you must have friends. Who are your friends?
	Mayella Ewell	Friends?
	Atticus Finch	Yes, don't you know anyone your age, or older, or younger? Boys and girls? Just ordinary friends?
	Mayella Ewell	You makin' fun o'me agin, Mr. Finch?
	Atticus Finch	Do you love your father, Miss Mayella?
	Mayella Ewell	Love him, whatcha mean?
	Atticus Finch	I mean, is he good to you, is he easy to get along with?
	Mayella Ewell	He does tollable, 'cept when –
	Atticus Finch	Except when?
	Mayella Ewell	Except when nothin'. I said he does tollable.
	Atticus Finch	Except when he's drinking?
246		Does he ever go after you?
	Mayella Ewell	How you mean?
	Atticus Finch	When he's – riled, has he ever beaten you?
	Judge Taylor	Answer the question, Miss Mayella.
	Mayella Ewell	My paw's never touched a hair o'my head in my life. He never touched me.
	Atticus Finch	We've had a good visit, Miss Mayella, and now I guess we'd better get to the case. You say you asked Tom Robinson to come chop up a – what was it?
	Mayella Ewell	A chiffarobe, a old dresser full of drawers on one side.
	Atticus Finch	Was Tom Robinson well known to you?
	Mayella Ewell	Whaddya mean?
	Atticus Finch	I mean did you know who he was, where he lived?
	Mayella Ewell	I knowed who he was, he passed the house every day.
	Atticus Finch	Was this the first time you asked him to come inside the fence?
		Was –
	Mayella Ewell	Yes it was.
	Atticus Finch	Didn't you ever ask him to come inside the fence before?
	Mayella Ewell	I did not, I certainly did not.
247	Atticus Finch	One did not's enough. You never asked him to do odd jobs for you before?
	Mayella Ewell	I mighta. There was several niggers around.
	Atticus Finch	Can you remember any other occasions?
	Mayella Ewell	No.
	Atticus Finch	All right, now to what happened. You said Tom Robinson was behind you in the room when you turned around, that right?
	Mayella Ewell	Yes.
	Atticus Finch	You said he 'got you around the neck cussing and saying dirt' – is that right?
	Mayella Ewell	't's right.
	Atticus Finch	You say 'he caught me and choked me and took advantage of

		me' – is that right?
	Mayella Ewell	That's what I said.
	Atticus Finch	Do you remember him beating you about the face?
		You seem sure enough that he choked you. All this time you were fighting back, remember? You 'kicked and hollered as loud as you could.' Do you remember him beating you about the face?
		It's an easy question, Miss Mayella, so I'll try again. Do you remember him beating you about the face? Do you remember him beating you about the face?
248	Mayella Ewell	No, I don't recollect if he hit me. I mean yes I do, he hit me.
	Atticus Finch	Was your last sentence your answer?
	Mayella Ewell	Huh? Yes, he hit – I just don't remember, I just don't remember ... it all happened so quick.
	Judge Taylor	Don't you cry young woman –
	Atticus Finch	Let her cry if she wants to, Judge. We've got all the time in the world.
	Mayella Ewell	I'll answer any question you got – get me up here an' mock me, will you? I'll answer any question you got –
	Atticus Finch	That's fine. There're only a few more. Miss Mayella, not to be tedious, you've testified that the defendant hit you, grabbed you around the neck, choked you, and took advantage of you. I want you to be sure you have the right man. Will you identify the man who raped you?
	Mayella Ewell	I will, that's him right yonder.
	Atticus Finch	Tom, stand up. Let Miss Mayella have a good long look at you. Is this the man, Miss Mayella?
	Jem	Scout, look! Reverend, he's crippled!
249	Reverend Sykes	He got caught in a cotton gin, caught it in Mr. Dolphus Raymond's cotton gin when he was a boy ... like to bled to death ... tore all the muscles loose from his bones –
	Atticus Finch	Is this the man who raped you?
	Mayella Ewell	It most certainly is.
	Atticus Finch	How?
	Mayella Ewell	I don't know how he done it, but he done it – I said it all happened so fast –
	Atticus Finch	Now let's consider this calmly –
	Judge Taylor	Oh sit down, Horace, he's doing nothing of the sort. If anything, the witness's browbeating Atticus.
	Atticus Finch	Now, Miss Mayella, you've testified that the defendant choked and beat you – you didn't say that he sneaked up behind you and knocked you cold, but you turned around and there he was –
		– do you wish to reconsider any of your testimony?
	Mayella Ewell	You want me to say something that didn't happen?
	Atticus Finch	No ma'am, I want you to say something did happen. Tell us once more, please, what happened?
	Mayella Ewell	I told'ja what happened.

	Atticus Finch	You testified that you turned around and there he was. He choked you then?
	Mayella Ewell	Yes.
250	Atticus Finch	Then he released your throat and hit you?
	Mayella Ewell	I said he did.
	Atticus Finch	He blacked your left eye with his right fist?
	Mayella Ewell	I ducked and it – it glanced, that’s what it did. I ducked and it glanced off.
	Atticus Finch	You’re becoming suddenly clear on this point. A while ago you couldn’t remember too well, could you?
	Mayella Ewell	I said he hit me.
	Atticus Finch	All right. He choked you, he hit you, then he raped you, that’s right?
	Mayella Ewell	It most certainly is.
	Atticus Finch	You’re a strong girl, what were you doing all the time, just standing there?
	Mayella Ewell	I told’ja I hollered’n’kicked’n’fought –
	Judge Taylor	One question at a time, Atticus. Give the witness a chance to answer.
	Atticus Finch	All right, why didn’t you run?
	Mayella Ewell	I tried ...
	Atticus Finch	Tried to? What kept you from it?
	Mayella Ewell	I – he slung me down. That’s what he did, he slung me down’n got on top of me.
	Atticus Finch	You were screaming all this time?
	Mayella Ewell	I certainly was.
	Atticus Finch	Then why didn’t the other children hear you? Where were they? At the dump?
		Where were they?
		Why didn’t your screams make them come running? The dump’s closer than the woods, isn’t it?
251		Or didn’t you scream until you saw your father in the window? You didn’t think to scream until then, did you?
		Did you scream first at your father instead of at Tom Robinson? Was that it?
		Who beat you up? Tom Robinson or your father?
		What did your father see in the window, the crime of rape or the best defense to it? Why don’t you tell the truth, child, didn’t Bob Ewell beat you up?
	Mayella Ewell	I got somethin’ to say.
	Atticus Finch	Do you want to tell us what happened?
	Mayella Ewell	I got somethin’ to say an’ then I ain’t gonna say no more. That nigger yonder took advantage of me an’ if you fine fancy gentlemen don’t wanta do nothin’ about it then you’re all yellow stinkin’ cowards, stinkin’ cowards, the lot of you. Your fancy airs don’t come to nothin’ – your ma’amin’ and Miss Mayellerin’ don’t come to nothin’, Mr. Finch –

252	Judge Taylor	It's time we all did. We'll take ten minutes.
	Scout	Jem, Mr. Underwood's seen us.
	Jem	That's okay. He won't tell Atticus, he'll just put it on the social side of the <i>Tribune</i> .
253	Scout	We come down sometimes to watch him. It's gonna take him the rest of the afternoon, now. You watch.
	Dill	Bet he was hell with a spitball.
	Judge Taylor	It's getting' on to four.
		Shall we try to wind up this afternoon? How 'bout it, Atticus?
	Atticus Finch	I think we can.
	Judge Taylor	How many witnesses you got?
	Atticus Finch	One.
	Judge Taylor	Well, call him.

**BIOGRAPHY**

Özlem Zorlu was born in Bursa in 1978. She received her BA in English Language and Literature at Gaziantep University in 1999. She worked as an English teacher for six years after her graduation. She has been working as a lecturer at Uludağ University School of Foreign Languages since 2006. In 2012, she started Translation Studies MA Programme at the Department of English Literature at Doğuş University.