

BELOVED

A NOVEL

TONI
MORRISON



THIS IS AN UNCORRECTED PROOF
It should not be quoted without
comparison with the finally revised text

BELOVED

A NOVEL BY

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Tentative publication date:
Tentative price:

Alfred A. Knopf New York 1987

NOMMO

The belief common to the West African cultural traditions in the magic power of the spoken word, in the awareness that the word can transform the world.

William Handley, "The House a Ghost Built: *Nommo*, Allegory and the Ethics of Reading in Toni Morrison's *Beloved*."

“[...] an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation, or by some other factor.”

The dialogic imagination
Mikhail Bakhtin (1981)

master (SE) → massa (BE)

padrone (SI) → badrone

bwana (Swahili) → buana

A standard language (or dialect) is one which has achieved official recognition in terms of having written grammatical descriptions (especially if they prescribe “correct” usage), dictionaries, and printed works with complete expositions (not just passages of dialogue) in the language. A speaker is not ashamed to use the forms of the standard dialect in public (as on the radio or television), but he may feel subject to ridicule if he uses forms which are not recognized as standard.”

J.L.L.Dillard, *Black English* (1972)

ST:SR::TT:TR

Source Text:Source Reader::Target Text:Target Reader

“Y’all got boys”, he told them. “Young boys, old boys, picky boys, stroppin boys. Now at Sweet Home, my niggers is men every one of em. Bought em thataway, raised em thataway. Men every one”.

“Beg to differ, Garner. Ain’t no nigger men.”

Morrison, *Beloved* (p.10)

Standard English: Black English : : Standard Italian: x

- a) Use of “degrammatization” in a broad sense, provided that the incorrect grammatical forms did not impair the meaning of the clause. For example, the improper agreement of a singular subject with a plural verb, combined with a wrong mood: “La gente mi sentiva l’odore addosso prima che mi vedevano” instead of “prima che mi vedesse.”
- b) No use of the preterit in direct speech, since in Italian this implies either an educated speaker or a dialect speaker (mainly of the Tuscan dialect or a southern dialect). Conversely, the preterit was extensively used in narration, in order to emphasize the contrast in language levels.
- c) Creation of a “dysfunction” in the verbal mood where the SL presents a “dysfunction” in the tense.
- d) Use of explicit clauses, connected by *che*, whereas the most correct solution for the *standard* language would be to use the implicit form.
- e) Use of redundant adverbs (ex: *mica*) as fillers, in the attempt to create some form of linguistic “dyssonance” whenever possible, even when none existed in the SL.



AMATISSIMA

ROMANZO



TONI MORRISON

FRASSINELLI