WCLTA 2013

The Role of Postmodern Hybrid Texts in Translation-Oriented Text Analysis (TOTA) Courses in Translation Didactics
Taner Karakoç - Nihal Yetkin Karakoç*

*Turkey

Abstract

Translation Oriented Text Analysis courses offered at universities are one of the basic courses that concentrate on analysis, identification of text-types, and text reception. Within the context of this course, basic concepts such as functions of language, text conventions, and text typology are discussed, exemplified and studied. Being one of the text types, postmodern texts are hybrid texts in which polyphonic, multi discursive texts that cover intense intertextuality references are embedded. As they texts include different text types in their structure, hence their hybridity, they provide a valuable database for analytical studies in Translation Oriented Text Analysis courses. The aim of this paper is to analyze Mark Haddon’s novel The Curious Incident of the Dog in the Nighttime. Among the texts and discourses covered in the novel are advertisements, prayers, announcements, signs, poems, songs, plays, legal statements etc. This novel provides unique opportunities for the identification of text types, discussion of text conventions and the practice of translation in Translation Oriented Text Analysis course in translation didactics.

Introduction

The course of Translation-Oriented Text-Analysis (TOTA) offered to first year students in the departments of Translation Studies aims to introduce the key text linguistics concepts such as text, co-text, context, textuality, text type, functions of language, text act, text convention, texteme, intratextual and extra textual elements, discourse etc. In general, students are not required to make a translation proper but are encouraged to bring their own selection of texts into the classroom. The focus is rather on identifying individual characteristics of texts, which may involve

* Corresponding author: Taner Karakoç
E-mail address: tankara@istanbul.edu.tr, nihal.yetkin@ieu.edu.tr
simple texts from everyday life such as recipes, signs, advertisements, prayers, timetables, badges, ditties etc. After identifying the text types, the related text conventions are discussed and a hypothetical translation is offered. This paper aims to explore the significance of the concept of hybrid texts in the case of Mark Haddon’s *The Curious Incident of the Dog in the Night-time* as well as to tackle the issue in Translation Studies, particularly in the TOTA course. In what follows, the concepts of hybridity and image text are explained for the purposes of this study.

**Hybridity**

Hybrid genre embraces works of art which transgress genre boundaries by combining characteristic traits and elements of diverse literary and non-literary genres (Routledge Encyclopaedia of Narrative Theory 2005: 227). According to Bakhtin, this genre is “the mixture, within a single concrete utterance, of two or more different linguistic consciousness’s, often widely separated in time and social space”. Hybrid works of fiction combine, transform, and subvert the conventions of several narrative subgenres, go beyond the boundaries of fiction, and integrate various text-types and discourses. Some examples of hybrid works of fiction are submitted below:

- *Life and Opinions of Tristram Shandy* by Lawrence Sterne, *Ulysses* by James Joyce, *La Vie Mode d’Emploi* by George Perec, *La Misteriosa Fiamma delle Regina Loana* by Umberto Eco and *Breakfast of Champions* by Kurt Vonnegut

**Imagetext**

Mitchell (1994:89) offers different descriptions of imagetext based on its typography: image/text refer to problematic gap in representation, imagetext refers to composite, synthetic works (or concepts) that combine image and text and image-text refers to relations of the visual and verbal. Imagetexts are notable when words and images seem to work together and augment or supplement one another (Carter, 2007). Such texts eliminate or move beyond language, resulting in a refreshing perspective on language (Maher 2012:124). This necessitates paying attention not only to images or to images and words separately, but to words and images in a relationship. The layout, position and interaction with the composition and extratextual implications need to be perceived.

In general, the use of variety of media and visual effects like charts, graphs, drawings etc. may be attributable to a communicative strategy for self-representation and for multiplying the message (Zanoletti 2012).

**The Novel: The Curious Incident of the Dog in the Night-time**

It was translated into Turkish as *Süper İyi Günler ya da Christopher Boone’un Strâdâşî Hayâtî* (literally Super Good Days or the Extraordinary Life of Christopher Boone based on the translation of the title in German translation, *Supergute Tage oder Die Sonderbare Welt des Christopher Boone*).

Christopher Boone, the 15-year old protagonist with Asperger Syndrome, demystifies the murder of the neighbor’s dog with the style of Sherlock Holmes in writing a murder mystery novel. Even the way the narrator introduces himself paves the way for readers to perceive his delicacies stemming from his ailment: My name is Christopher John Francis Boone. I know all the countries of the world and their capital cities and every prime number up to 7,507.

**Translation and Hybrid Texts**

Hybrid texts and translation is a curious couple as both allow multiplication of meanings and interpretation. After all, as Hermans (2007) put, the translator’s agency, subjectivity, intentionality (and) management of discourse retraces and multiplies the creative impulse of the original.

**Method and Discussion**

The method will mainly cover Descriptive Translation Study (DTS). The languages involved are mainly English and Turkish. Mainly the imagetexts and advertisements will be used to illustrate the use and analysis of hybrid texts in the course.

**Imagetexts used in the novel**

Among the imagetexts in the novel are Smiley*es, Puzzles, Signs, Stamps, Maps, An Exam Paper, Charts, Signatures, Stickers* and the narrator possibly uses them to:

*create a tension in that we regard the narrator as someone with certain limits and as someone thinks differently. The readers are supposed to read like or sometimes as well as the narrator himself. Thus, the narrator does not ask readers to accept the text as one with limits, or digressions (Carter 2007), rather, the reader can regard it as an (implicit) indictment of the representational limitations of conventional linguistic signs (Ciocia 2009: 324) and recalling of the skills we employ in reading in our daily lives.”*
The students are asked to find the imagetexts in the novel and discuss if they are image texts, image-texts or image/texts. They will notice that the novel is a good example of imagetexts. An example is given below where the narrator tells us about reading facial expressions of people:

![Image of facial expressions]

**Figure 1**

The instructor asks what would lack if such an imagetext had not been given by the narrator or in other words, what does that imagetext contribute to the argument of the narrator here.

Another example is seen on page 162-163, where the narrator gives us a chart of his present train of thought, given a number of possible options.

Then, the students are asked to offer a hypothetical translation paying attention to the conventions of the imagetext, then they are asked to discuss the Turkish translation given on page 174. The instructor particularly asks what works and what does not and why/why not? They are asked if the use of infinitive in the Turkish version is appropriate or not and if the same communicative effect is created in Turkish version.

**Language of Advertisement**

Advertisements are, by their nature, operative texts in Reiss’s terms (1971, 1976). As Smith and Klein-Braley 1997 in Snell-Hornby (1999: 97) put, the analysis of such short but complex texts provide us with possible strategies and methods for dealing with these phenomena into other longer texts.

As Dunn (1956) remarked, advertisements have the following features: a.focus on message, b.appeal to specific target groups’ c.use of linguistic and visual symbols d.being in a competitive environment e.having concise information f.persuasion g. necessity to think like a businessman.

Common concepts and phenomena in the advertisement texts are as follows (Yılmaz 2004: 3-4): Semantic shift, linguistic corruption (foreign language use), linguistic deviations, religious motives, naturalness, reality/freshness, economic/reasonable price, repetitions, quality, personification, strain, taste/enjoyment, practicality, commitment, exclamations, uniqueness, novelty.

These concepts and phenomena have their linguistic repercussions as follows:

Simple syntax with paratactic sequence strong-end focus, and the explicit involvement of the reader. The lexical items are adjectives and phrases with strong positive connotations, marked metaphorical phrases, the use of expressive devices as lexical opposition and intensification, the stock images which the European associates with a tropical paradise (Snell-Hornby 1999: 102).

In the novel there is only one ad about Malaysia on page 219:

Malaysia, truly Asia

Stimulated by the sights and smells, you realise that you have arrived in a land of contrasts. You seek out the
traditional, the natural and the cosmopolitan. Your memories stretch from city days to nature reserves to lazy hours on the beach. Prices are $575 per person. Call us on 01306 747000, see your travel agent or visit the World at www.kuoni.co.uk.

A world of difference.
The students are asked to find the above mentioned features and concepts and they are asked to offer a hypothetical translation. Then the Turkish translation of the ad on page 234 is discussed with the students in terms of the principles given and they are asked what works and what does not and why/why not?

Malezya, gerçek Asya
Manzaralar ve kokularla uyanılgımızda, bir zıtlıklar ülkesine geldiğinizde farkedeceksiniz. Geleneksel, doğal ve kozmopolit olan arıyorsunuz. Hattralarınız şehir hayatından doğal yaşam ve deniz kenarındaki tembel saatlere uzanacak, kişi başına $575den başlayan fiyatlarla.

Bizi 01306747000’dan arayın, seyahat acentanı görüşün ya da www.kuoni.co.uk ‘yi ziyaret edin. Bir farklılık dünyası.

Here, the Turkish translation is seen to be in poor harmony with the linguistic conventions beginning from word up to discursive level. The students are asked to find what is wrong with lexical choices (ex: hattralarınız), grammar (how to write currencies (ex.$575) in Turkish unlike in English, tense uses (tense differences in consecutive sentences), prepositions (ex. ‘of’ in ‘a world of difference’)

Conclusion
This paper aimed to illustrate how rich material there is in hybrid texts for use in TOTA. The conventions dealt and discussed beforehand are repeated in the course effectively thanks to hybrid texts in postmodern novels. The Curious Incident of the Dog in the Night-time is a good case in point. The use of such texts is not only didactic but also easy to remember and retrieve when needed. With smaller texts, the instructor is able to convey his/her message efficiently. The use of postmodern novel instead of independent texts is also meaningful as it helps contextualization and recontextualization and gives to the students the message that in a novel one may have to translate different texts of different conventions so the translator is expected to be diligent and well-informed about the text-types. This interdisciplinary study is expected to contribute to translation pedagogy as well as bridging the interface between literature and translation.

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